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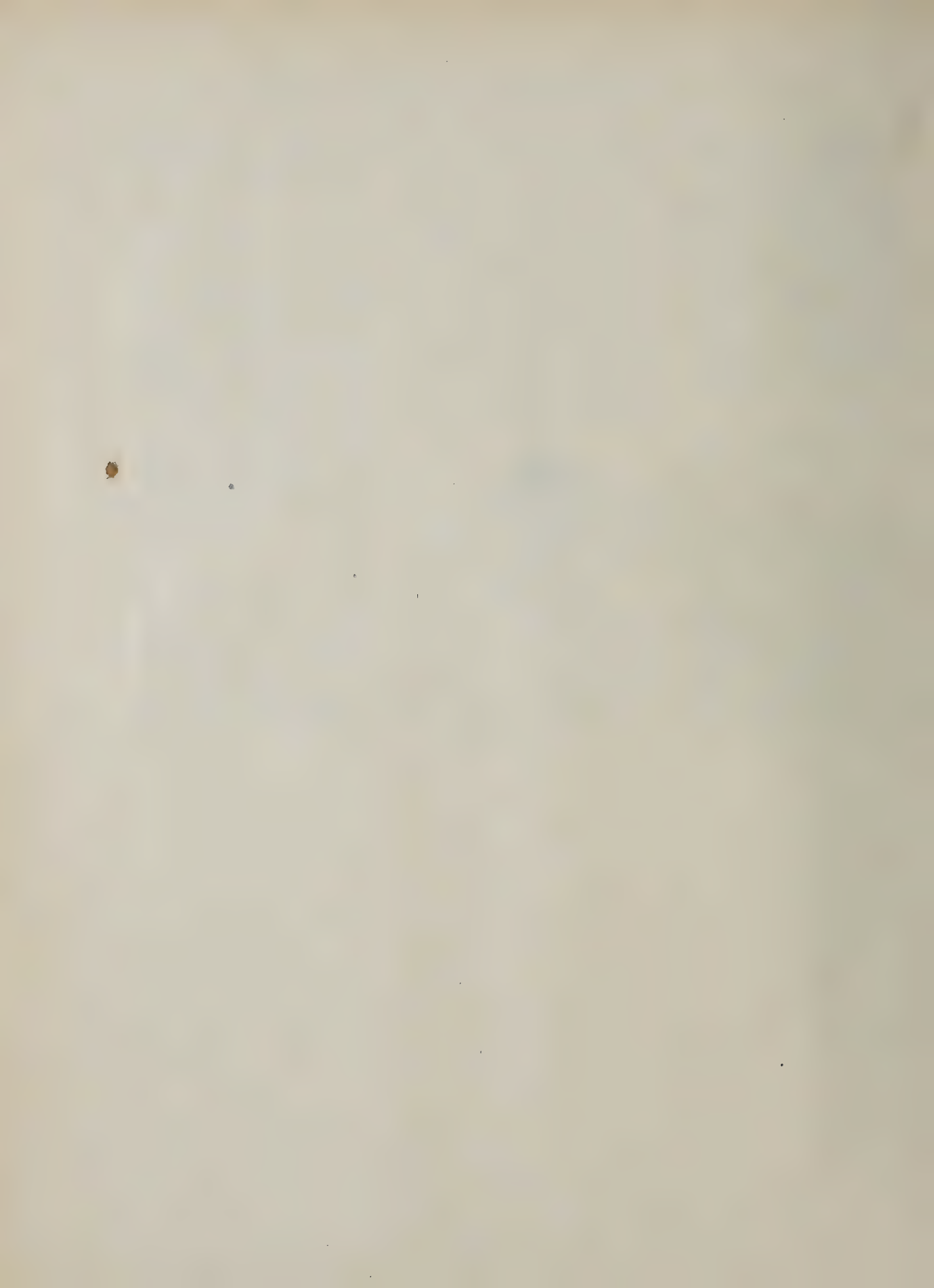


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THE CATHEDRAL AT BURGOS!  
From a water-colour sketch by Ragnar Östberg



NINETY-THIRD SESSION 1926-1927

## THE INAUGURAL ADDRESS

BY THE PRESIDENT, MR. E. GUY DAWBER

[*Delivered at the General Meeting on Monday, 1 November 1926*]

**L**ADIES AND GENTLEMEN,—For the second time I have the honour of addressing you from this Chair and thanking my colleagues for wishing me to take on another year of office.

The past year has been marked by a great deal of quiet but effective work for the advancement of architecture. We have not been troubled by matters of professional politics, and we are now united in a policy which has the support of all the best elements in the profession and commands the loyal adhesion of all our Allied Societies.

In my address last year I mentioned one of the most important matters upon which the Council was engaged, the carrying into effect of the Registration policy, which was the principal reason for the amalgamation of the Royal Institute and the Society of Architects. The Special Committee appointed for the purpose has completed the first stage of its work. The Bill has been drafted and was unanimously approved by the Council in July last. It has been submitted to the Allied Societies and, with the exception of a few who have not yet replied, all have expressed their intention of supporting the measure, so that it only remains for

the general body to consider and approve this draft Bill—it can then be introduced into Parliament, and it is hoped this may be done during the present session. To get our Bill on the Statute Book we shall need the united support of all members of the profession, especially those outside London, who suffer more than any others from the state of affairs which we believe will be remedied under a Registration Act.

We have had our attention called to efforts being made by certain gentlemen, who seem to be profoundly concerned with the interests of our profession, to create new Societies for the protection of unattached architects. These efforts are unnecessary, for there has never been any question of danger to the interests of any *bona fide* architects. No Registration Bill which in any way threatened those interests could possibly become law, and the Bill will provide fully and fairly for their protection.

I should like to counsel the unattached architect not to complicate the situation and possibly endanger the very interests he has at heart by joining these entirely superfluous organisations.

The past year has been noteworthy if only on account of the general strike, which happily proved



abortive. For one thing it was interesting as showing that many of the so-called crafts the practice of which has been so sedulously fostered by the Unions can be more rapidly learned than was supposed.

The country as a whole carried on without their aid. The motor-car solved the question of transport and every year's progress in science, the lesson derived from the strikes themselves, makes Society still better able to combat these attempts to hold up the trade and traffic of the country, as the resourceful amateur in many cases learnt all that was necessary, and experience showed that many of the ordinary crafts can be picked up in a week or two, enough at any rate to enable a man with common sense and ordinary skill to be of invaluable aid in a crisis.

The year has also been eventful in that much building work has been put in hand and that various schemes for buildings, the subject of competitions, have been carried through, such as the Bank of Liverpool, the Masonic Hall, and many other great projects involving the expenditure of sums such as would not have been thought possible years ago. Schemes of this kind are now negotiated without difficulty or even comment. It may be worth while for members of the architectural profession to consider how smoothly and satisfactorily the existing competition system does as a matter of fact actually work. Competitions of any importance are without exception carried out, with the ready acquiescence of the promoters, in accordance with the R.I.B.A. regulations, and I think it can be said that the results generally meet with the approval of the profession and are accepted as remarkably successful. They give the younger man an opportunity of winning his spurs which would otherwise be denied him.

The Royal Institute of British Architects during the past year has done its utmost to make its influence felt in many public matters. It organised and led the campaign for the comprehensive treatment of the London bridges, culminating in the appointment of the Royal Commission under the chairmanship of Lord Lee of Fareham which is dealing with the whole question.

It has urged the necessity of a great planning scheme for Central and Greater London. It has helped and advised the London County Council in the matter of the revision of the London Building Acts, and it has lost no opportunity of impressing

upon the Government and Municipal Authorities the importance of employing properly qualified and able architects in connection with Housing Schemes.

London is rapidly losing its old individuality and year by year old landmarks are swept away and what we must hope will be improvements take their place.

During the last few months the long chapter in the history of the Foundling Hospital has been closed: one by one the ancient foundations of London are being driven out, which generally means the making of more money by the destruction of amenities that no money can replace.

The Bloomsbury district is one of the quarters of London where town planning has been carried out in a really comprehensive manner by a former generation of landowners. It was designed as a residential quarter, with squares and delightful houses, and though many of these are now used for varying purposes, connected with education and the learned and professional societies, and its residential character is to a certain extent lost, very great consideration should be given before the site of the Foundling Hospital is handed over for other and purely commercial purposes, to the detriment of the neighbourhood.

The falling in of leases has necessitated the rebuilding of large areas, some of it extremely good, but some showing evidences of haste and ill-considered design.

It is the fashion for the public to criticise severely much of this modern work, to compare it to its disadvantage with what has gone before and to condemn without the least thought or discrimination the efforts of modern architects, but I maintain that much of what we are doing will hold its own with the architecture of the past and shows an understanding and appreciation of the difficulties and problems of to-day, difficulties that were non-existent when these old buildings we so much admire were erected.

It is the Englishman's habit of self-depreciation that makes him incapable of recognising the good work that is being done in his own country, and one can only regret the spirit of damping criticism that prevails. Kindly appreciation and encouragement would be much better.

There are many matters connected with the practice of architecture which are of special interest at the present time.

The peculiar fitness of women to be architects and to design the houses in which they live is a never-ending topic with the Press; the many articles by disillusioned ladies make dismal reading, but more pathetic still is the belief that all the defects they find in their houses are due to the ignorant and incompetent male architect. Many talk of the vast improvements women would make if only they were their own architects, but they quite forget that the faults of the average modern house are the result, not of the sins of ignorance, but of quite other causes. They do not realise, for instance, that the vast majority of houses are not designed by architects, but are built by speculators who have decided views of the price at which they can sell their productions. It is only since the war that architects have been commissioned to any extent to design houses for the people, and then only in State-subsidised schemes which have been undertaken by local authorities, because the speculative builder could no longer make them pay. Such houses are naturally cut down to the barest minimum of comfort and accommodation, and, although the fitments and conveniences demanded by women are well known to architects, the mistake consists in supposing that they are excluded from these cheap houses, made to let or sell, owing to the ignorance of the architect.

However, if our feminine critics pin their faith to their own sex, they will soon have the opportunity of proof, for of late years scores of women have passed through the architectural schools, some of whom have obtained high honours in the examinations and have become full members of the R.I.B.A., and it will be interesting to see whether they will be any more successful in circumventing the economic difficulties of house building than their much-maligned male colleagues.

Architecture is everybody's business, yet as a rule it is regarded with indifference: the public omits to employ architects and then blames them for sins which they have not committed.

Within the last few years social, economic and mechanical conditions have undergone a profound change. The world in general is poorer, more democratic, and less secure, and the results are already evident in our domestic architecture. The big private house is dead—the great home of the past which was typical at first of aristocratic and, later, of financial power. To-day, aristocracy has neither power nor money, and even

our wealthy financiers are shy about putting their money into bricks and mortar for purely domestic purposes. Apart from this the social conditions of family life are changing. No modern architect is likely to be called upon to build a Blenheim, a Harewood, a Holkham or a Castle Howard.

Architecture is now almost confined to public and commercial buildings in our great towns and cities, and if of a domestic nature, it takes the form of great blocks of flats, which are replacing the individual houses of last century.

It follows that bold and well-thought-out schemes of planning should not only be encouraged but should be an imperative necessity in the social organisation of every large city.

Yet what do we find? Houses demolished and replaced by flats, erected by "construction syndicates," many lacking all sense of design or dignity, built on our main thoroughfares, and—we can only assume—approved by our local authorities.

London is to-day being degraded by this type of building and it is in this direction that one feels, in London at any rate, the need for some controlling voice, some authority to prevent the defacement of fine sites by inappropriate buildings. With our increased architectural knowledge and skill it should not be possible for buildings to be erected feeble in design, without character or proportion, in our public streets and roads, and one can only lament the opportunities which every day are lost of making London more worthy of its great past.

We miss our opportunities. Oxford Circus with Nash's old buildings around it was a dignified and well-proportioned entity—the height of the houses balanced the size of the Circus.

In rebuilding, exactly the old lines have been followed, but the new buildings are twice the height of the old, and throw the whole Circus out of scale, thus affecting the entire charm and proportion of the design. How easy it would have been to increase the diameter some fifty or sixty feet, making the Circus proportionate to the new buildings and so getting a really fine scheme; instead we have another chance missed, another eyesore for years to come.

Of course the answer to this is the usual one—it would cost money, compensation to the existing leaseholders, and the customary objections to any proposal for the betterment of London as the finest city in the world.

We have to realise that the advent of motor



traffic is compelling, and will yet more drastically compel, the re-arrangement of London streets and affect its architecture.

In the re-arrangement of building sites, we should no longer allow the intermingling of factories and warehouses with residential areas—where, in consequence, whole districts deteriorate and gradually become slums.

Parts of London are hopeless muddles of incompatible buildings, æsthetically and financially unsound, and it is only by most careful town planning and regional zoning that these incongruities can gradually be remedied.

Under the system of 99 years' leases, large areas have already fallen in or will terminate very soon, and throughout London estates are being broken up and sold and thereby pass from the hands of the owner, who possibly had some control, into the hands of many where all general control ceases.

While there is serious danger, therefore, that the advantages of good development in the past, such as the provision of squares and open spaces, may be lost, there should be an opportunity to-day for large schemes of rebuilding, planned on the best modern lines, so that, when the leases lapse, continuity of policy may be rigidly pursued.

Our London municipal authorities should regard this as a task to be systematically followed up over a long period of time, and should do all in their power to discourage the hand-to-mouth method of allowing each man to build for himself without regard to his neighbours or the general amenities of the district.

An admirable example has just been set by the Marylebone Borough Council, who recently appointed a panel of architects to prepare a comprehensive scheme for the planning on modern lines of a large area of the borough and the clearance of the slums that now occupy the site—a task that will take many years to complete, but one that will be carried out in a systematic way.

The present age has unfortunately developed haphazard methods of building regardless of man's natural hunger for beauty. We see the result in our industrial towns and cities where building is added to building and street to street without any considered plan—hence all the confusion and ugliness, square miles of dreariness and squalor, which constitute so large a proportion of our modern towns and their outskirts.

People do not realise how far modern house

building outweighs all other branches of building work in volume and value; how far it exceeds every other art in its influence on humanity, nor to what an extent it contributes to the ruin or the enhancement of both town and country.

The country is being littered with spots of indifferent architecture bearing little or no relation to its situation or surroundings, for which architects do not altogether escape blame, for architects are responsible for many of these buildings. If we have better trained architects we shall get better buildings. It is therefore difficult to understand why our municipal and local authorities who are responsible for so much building should place it in the hands of officials who, by the nature of their daily work, have neither the time nor the skill for its adequate execution.

In all other branches of municipal work, engineering, legal and medical, only men of the highest skill and ability in their professions are employed. Yet in our profession sometimes men without sufficient artistic training are entrusted with the passing of plans for new buildings, and frequently with the design of them, which, undoubtedly, accounts for the poor quality of much of the public work, and is perhaps more especially evident in country districts.

Now let me approach quite another matter.

I have often wondered why, in a city like London, we have not continued the use of stucco and painted plaster, so prevalent in the eighteenth and nineteenth centuries. In certain types of buildings the decorative effect required can equally well be obtained in these materials as in stone and brick, and for street architecture the appearance of houses brightly painted would give an effect of gaiety and cleanliness such as we see in so many Continental cities, and recently in a building in Leicester Square.

How pleasant Regent Street used to be with its freshly painted fronts and how effective the buildings designed by Nash around Regent's Park are to-day, with their new coats of colour—so different from the drab and dreary vistas of brick and stone in the surrounding neighbourhood.

All thinking people must have been touched by the correspondence that has taken place during the past few months relative to the London squares, and I must confess to having great sympathy with the plea that the squares should be open at certain periods as playgrounds for children; indeed in many cases I would go further and urge that all

railings should be removed and the grounds of the square thrown open definitely for the use of the public. This would of necessity mean the clearing away of the shrubs, but the trees could remain and turf and paths and seats could be added. I do not believe these would be abused or destroyed any more than are the portions of our parks reserved for flowers, etc., and untrodden turf.

Many of the squares have of late years almost entirely lost their residential character; the private residences have been converted into professional and business offices, clubs, institutions and the like, whose occupiers rarely make any use of the grounds which they enclose. Why could not these be handed over to the L.C.C. or the local borough councils for maintenance as additional playgrounds for the benefit of the whole community?

The squares of London are a precious heritage, unrivalled by any other city in the world. They provide breathing spaces in the centre of a vast city. Let us see to it that they are preserved.

Any attempt on the part of the owners to sell the squares for building purposes should not be allowed. It is, for instance, regrettable that the square opposite the entrance to Euston Station should have been sacrificed for building purposes. Mornington Crescent, which is soon to be the site of a great factory, is another illustration.

Again, apart from the squares, might not a great improvement be made in the appearance of many of our thoroughfares, especially those on the South side of the Thames, if the so-called front gardens were all cleared away and the space thrown into the roadway? At present divided by walls and railings they become, in many streets, merely receptacles for dirt and litter, are seldom kept neat and tidy and give a sordid and dreary effect to the roads they border.

If these walls and railings were swept away, and the trees left, with the grass or pathways carried up to the houses, putting railings only around any existing basement areas, what a sense of airiness and spaciousness would result, and how greatly the appearance of the streets would be enhanced! We might here well take a hint from our American friends who have treated their houses and roads so admirably in this way.

A year ago in this room I pleaded for safeguarding as much as possible the beauty of our English countryside, and suggested the urgency of some action being taken before it was too late.

A Council for the Preservation of Rural England which was foreshadowed in my last address has just been formed and an organisation provided which will enable the work to be started if the requisite energy and goodwill are forthcoming.

Early in the year the Royal Institute of British Architects called a preliminary meeting of various societies interested—amongst others the Town Planning Institute, County Councils Association, Rural District Councils Association, National Federation of Women's Institutes, the National Trust, Scapa Society, Commons and Footpaths Preservation Society, Urban District Councils Association, Country Gentlemen's Association, and many others. The result has been most encouraging. Since then other meetings have been held, a scheme has been drawn up, and very shortly we propose to hold a public meeting at which the whole matter will be explained and an appeal be made for public support.

The objects of the Council for the Preservation of Rural England are simple—to organise concerted action to secure the protection of rural scenery and the beauty of country towns and villages from disfigurement or injury; to assist existing organisations to secure the preservation of buildings and places of historic interest or of natural beauty; to act as a centre through its constituent members for furnishing or procuring advice and information upon any matters affecting the protection of such amenities, and to arouse and educate public opinion in order to ensure the promotion of the objects of the Council.

These objects cover the whole ground, and I hope that in time much good may come from the efforts of the newly formed Council.

When the Town Planning Act of 1909 was passed we all hoped that England would become more attractive as power was given to Local Authorities to control the character of new buildings and to reject what was ugly, but though the promoters of the Bill had in mind the appropriate appearance of the new buildings, hundreds of town planning schemes absolutely ignored the spirit of the Act and, while conforming to its legal restrictions, carried it out in a manner which in many cases has meant the sacrifice of the very beauty it was hoped to obtain.

Mr. Neville Chamberlain last summer dealt with this question and when speaking to the Rural District Councils Association said that building was



making serious inroads into the amenities of the country, which once spoilt can never be restored.

With new roads being made in all directions and houses being built along these roads, great stretches of English countryside are being converted into suburban villages and its rural character is becoming lost. Although this mischief is rapidly going on, the country, as a whole, is not yet spoilt, nor are the great majority of our country villages. The real trouble is in the uncontrolled spread of our large towns, chiefly in areas where there are industrial works, or where "modern development" is in progress, and in the indiscriminate building of small houses and shops without any apparent control of design, materials or situation.

The growth of big cities and industrial towns is making it inevitable that room should be found outside their limits, for those of their daily population whom they cannot accommodate, for the development of trades and factories must naturally be accompanied by the provision of homes for the workers. In these places in which local authorities have control any house is considered good enough if its drainage passes certain tests or its rooms contain the requisite number of cubic feet of air; and where there are no such authorities any person can do what he pleases. The man therefore who buys a plot of land has to-day the right to build on it regardless of the man on the next plot who builds something entirely different, and so we get the depressing and motley architecture of our towns and cities.

Mr. G. M. Trevelyan, in his recently published *History of England*, says, concerning the eighteenth century, that nothing was "done to set a limit to the ever advancing bounds of the realm of ugliness and uniformity, in its constant destruction of the beauty and variety of the old pre-industrial world. Indeed the more prosperous and progressive the country was, the more rapidly did that unceasing work go forward. Man when armed with the machine could not help destroying beauty, whatever the work to which he set his hand. It has been well said the nineteenth century did not attack beauty, it simply trampled it underfoot, with the result that our modern democracy is born atrophied and has painfully to recover that love of significant form which has been one of the marks of civilised man from the Bronze Age until the Industrial Revolution temporarily destroyed it."

The time has arrived, if we are to have any beautiful country left within reasonable access of

our towns, to take drastic action, which can only be done by a more intelligent application of our Town Planning Acts. These can never be successfully administered without the help of some proper organisation such as a panel of local societies, architects and men of taste who are interested in the true welfare of their neighbourhood, to which all questions affecting the general appearance of the town, village or buildings should be referred. It is in such matters that the Council for the Preservation of Rural England can be of the greatest service.

As in London and other large cities it should not be possible to put up buildings of a second rate character, so in the country the time has passed when any one should be allowed to build regardless of his neighbours or the countryside in which he lives. What do we find to-day outside every progressive town? Buildings erected of artificial and cheap materials, dreadful experiments by amateurs, houses put up by speculative builders who are too ignorant to learn and who still adhere to the execrable type of building which so disfigured our towns and country before the war, and, worst of all perhaps, the architecture of the "practical man," whose æsthetic sense has not been developed and who can only appreciate high ceilings, plate glass windows, bricks that never change colour, labour-saving stunts and sanitation!

In the great mass of small houses how rare it is to see refined and individual design! The architect to-day has but little say or part in the design of the bulk of small houses that continue to swell our suburbs and string themselves out along our highways.

To meet the situation, I have long thought that a series of small house plans might be designed by a group of architects (after the American plan), suitable for various localities and districts throughout the country and sold for a trifling sum to those who wish to build. The series might comprise a variety of designs, planned to meet the needs of the prospective householder with limited purse, and the plans should be accompanied by a recommendation that a local architect should be employed to supervise the construction for a fee to be agreed.

Some system of this kind would give a traditional form of building to the small house and would go some way to prevent the vagaries in design and material which are now so prevalent.

In connection with this idea, what an opportunity would be given to our multiple shops, International Stores and such like firms, who are building in so many of our country towns! By employing architects of outstanding ability, in sympathy with local conditions, they might erect buildings that would not only be a credit to the towns, but would also redound to the credit of the particular firms.

It profits nothing to discuss at this time whether the England of our hearts has become what she is by accident or design. We may not believe that every man in the older days was a builder by nature, but it is difficult to imagine that the pleasing results can have been attained without some universal recognition of certain rules of seemliness and proportion that are now so sadly lacking. Of one thing we may be sure—cheap, shoddy houses and bungalows will never be to the countryside or to us what the old buildings of one or two hundred years ago are.

In our old country buildings we find the spirit of unaffected architectural craftsmanship investing them with qualities in harmony with their surroundings—the result of local materials honestly used.

All those who love the country must have rejoiced when Mr. Neville Chamberlain recently introduced his Bill for Reconditioning Rural Cottages. As we know there are hundreds of these scattered throughout the country, which have been allowed, although structurally sound, to fall into disuse through neglect. Many of these are delightful examples of the traditional work of their district. Under the Act, and with the grant that will be made, they only need to be repaired and added to, to become excellent habitations. The County Councils will be the normal channels for these grants, with powers to delegate to smaller committees to work out a system of preservation combined with improvement.

But this, too, has its dangers. A drastic use of the Act might start a campaign for providing these old cottages with bay windows, plate glass sashes, red ridges and blue slate roofs, with, in effect, all the horrors of the modern cottage. Here again is work in which the Council for the Preservation of Rural England can be of the greatest possible help in advising on the administration of the Act, which we all welcome so keenly, and in urging that only architects with a thorough under-

standing of the local characteristics should be employed. If the grant is handed over to local authorities to administer without guidance the remedy may be worse than the disease, judging by some of the efforts in modern cottage building under their control.

I said last year that the motor-car was the Moloch to which we were sacrificing all peace and quiet, and if it was so then how much more true is it to-day! Speed, and yet more speed, is the one thing desired. The very popularity of the car is bringing about the destruction of what many buy cars to enable them to see.

Let us trace the course of events. A haunt of ancient peace is discovered; it is at once advertised in descriptive articles, or with a commercial purpose; the repose and quiet of the place are invaded by crowds who hurry to confirm its existence, and it is then handed over for development. The rusticity and beauty of the existing roads are destroyed, they are widened and straightened out, and new roads are made in order to provide quicker means of approach, and finally, when access is obtained, it is found that another tract of rural scenery has been spoilt and another litter of architectural eyesores taken its place. Garage sheds have sprung up everywhere, and the petrol companies who made a virtue of the removal of their roadside signs have given us instead far more hideous red, blue and yellow pumps!

In cities heavy and noisy traffic is the inevitable result of the growth of population, and to-day people who live in the country adjacent to main roads do so under conditions which are certainly prejudicial to health. The governing bodies of the motoring world are keenly alive to this evil, and are eager to do their utmost to remove it, but the difficulties seem almost insuperable.

Here is an opportunity for the designers of motor vehicles to devote their attention not to increased speed but to the elimination of noise.

England to-day is taking a leading part in the formation of fine roads, and our great arterial and other widened roads are essentially necessary for communication between centres of trade and for the conveyance of goods. But these should not necessitate the pulling down of our old bridges, clearing away our ancient houses and widening our picturesque village streets merely to enable the passing motorist to rush through more rapidly.



Motor traffic, no doubt, is a necessity as well as a convenience of modern times ; but there are other people besides motorists, and the tendency to sacrifice everyone else to the interests of a comparatively well-to-do class, to allow these people to overrun the beautiful byways of England as they like, and to turn its highways into racing tracks is being carried much too far.

We want visitors to see our beautiful towns and villages, and yet we greet them at their approach with hideous hoardings, garages and pumps. Have not the authorities enough foresight to see that, by allowing these defacements, by allowing manufacturers and vendors of cars, bicycles, and petrol to vulgarise and spoil their surroundings, they are killing the very bird that lays the golden eggs. They, with the local innkeepers, should be the very keenest supporters and contributors to the societies working for the preservation of the amenities of the country. They should be urged to remove these eyesores and do their utmost to retain the old character of the districts under their charge, for these places have a definite value, reducible to terms of money, as they depend for prosperity upon the interest of the tourist and sightseer. That this can be done we have ample evidence in many parts throughout the country, with the help and guidance of an appreciative and enlightened local Council.

It comes to this—the two things that attract people in whatever country they may be are scenery and architecture—the work of nature and the work of man—and we are allowing the wonderful heritage of natural beauty and constructional seemliness left by our forefathers to be destroyed before our eyes.

It is to better this condition of things that the Council for the Preservation of Rural England has been formed, which in time may influence and guide public opinion, for after all that is the factor

that will count in the ultimate success or failure of the effort which we are making.

You may think I have taken too pessimistic a view of the position in the country to-day, but though I do not in the least wish to convey that impression, it is no use shutting our eyes to facts.

We are year by year making rapid improvement in social well-being. There never was a time when so much was being done for the general welfare of the community.

Every day we read of the opening of some public building, or some work for the public good. Look around at our large cities and even small country towns and note the excellent public gardens, the open spaces, the parks and playing fields, beautifully planted and kept up, coming more and more into use, and also the admirable work architects are doing, many of them younger members in the profession.

With the solid and co-ordinated advance in Architectural Education, we are training a school of men who in a few years will be, and indeed are, making their influence felt throughout the country, helping to build up a style in architecture, to meet the altered and changing conditions of modern life, and their work that will stamp this age, as much as any in the past, as an era of originality latent with sound tradition.

The next generation will reap the benefit of the educational work of our professional organisation, and of the creation of a wider appreciation of our art ; but if we do not take strong and immediate steps to stay the vast amount of inappropriate and ill-considered building work now going on, without any proper guidance or control, it will be too late and the heritage of beauty passed on to us by our forefathers will be lost.

I know I can rely upon the members of the Royal Institute of British Architects to do all in their power to help.

## Vote of Thanks to the President

The RIGHT HON. NEVILLE CHAMBERLAIN, P.C., M.P. (Minister of Health) : I regard it as a great privilege to be allowed to move a vote of thanks to the President for the very interesting and suggestive address to which we have just listened. I do not know what impression it made upon you, but I confess that to me it was rather depressing. Like the words in the well-known

hymn, change and decay in all around he sees. He has shown us London degraded, vulgarised; he has called our attention to the great provincial towns, spreading out like a splash of ink upon a piece of blotting paper. He has pointed to the countryside defiled and degraded and defaced by red and yellow pumps. But I think, like the owners of these pumps, the President realise

that if you want to impress the public you have got to paint with a broad brush and use strong colours. After all, he is not really a pessimist, he is not content to confine himself to futile lamentations; he is prepared actively to set to work to stop these processes which he has been deploring, and he has appealed to you to help him. I think the time is ripe for such efforts as the President has suggested to us. I have been spending some of my spare time lately in travelling about the country. I have been "hit in the eyes" by red and yellow pumps, and I have seen many examples of the desecration of our English countryside. But I have also seen a great many examples of new building schemes which, if they are not ideal, are at any rate a vast deal better than the sort of building that used to go on before the War—with those continuous roads of monotonous tunnel-backed houses. Only the other day I was shown two housing schemes in a little village—I should call it a town if there was anyone present from it—one built before the War, and the other after. The first was monotonous, it was dull, it showed not the slightest imagination or effort to do more than provide a habitation for some human being. The second was laid out, evidently, by a practised hand. The arrangement of the houses showed variety, and it showed appreciation of architectural effect. The materials were varied and harmonious, and I said at once to the official of the local authority who was accompanying me, "You have had an architect here," and he admitted the soft impeachment. When the President makes an appeal to no less than nine different associations—I counted them as he read them out—comprising not only humanitarian or altruistic bodies, but even such indurated sinners as county council associations and rural district associations, and the response from them is unanimous and affirmative, surely that betokens a movement of public opinion, a recognition of the need for concerted action which is sufficient to justify the initiative which the President has shown. If it is of any use to the President, let me add that there is at the present time a Minister of Health who is profoundly convinced of the need for action if we are to preserve the character of old England as it is represented to-day in our country villages and towns, and who will be a whole-hearted supporter and ally of his in any efforts that he may make to that effect.

The President has expressed a very natural disappointment that a greater use is not made of the Town Planning Acts, that although those Acts give powers to Local Authorities to control the character of buildings, they have, to a large extent, been left in abeyance. It is true that if we are to avoid some of the mistakes which are so obvious to anybody of taste, we want not only to control the individual design of an individual house, but we want to see that the design is in harmony with the general characteristics of its surroundings.

I remember, many years ago, that in my own town, which has not always been celebrated for the beauty of its architecture, in one of the principal streets where a monstrosity of astounding ugliness had been recently erected, an architect whose name is on the board behind my back erected a really beautiful building in a narrow space where a previously existing building had been pulled down. Much controversy ensued in the town as to the beauty and appropriateness, or otherwise, of the new building. I recollect asking a friend of mine, much older than myself, in my desire for knowledge, what he thought of this new building; and he answered in a sentence. "What do I think of it? Why, I think it is a piece of impertinence." Now, that friend of mine was not an architect, I do not think one can even say that he was an artistic person; but I think that he had hit upon a truth in that observation, because I am bound to say that if it was not a piece of impertinence, this building, with all its beauties, was a piece of incongruity in the position in which it stood. If our Local Authorities could exercise some censorship over the buildings which are erected in their areas, so that they might at least preserve some harmony among themselves, I think we should get far more pleasing results in the future than we have had in the past. Why have not the Local Authorities taken advantage of their powers to do this? I suggest it is for this simple reason, Mr. President—that they do not see anybody whom they dare trust with the censorship; and I venture to say that if they had attempted to exercise it, it would probably have fallen into the hands of those very gentlemen whom you, sir, have condemned as having neither taste nor knowledge. How is that to be amended in the future? I think that the President has indicated to us the right method. We do not want to put



this matter into the hands of a single individual, because, although that would be the best way if he were the right one, we have not any guarantee that he would be the right one. One may conceive the constitution of a body or panel of persons unconnected officially with the Authority who, if they were ready to put their services at the disposal of the Authority and if they conducted their operations with a sufficient amount of tact, might in time establish a position of authority which would remove the fears to which I have alluded and which would enable Local Authorities confidently to exercise the powers that we should like them to put into operation. I am the more encouraged to say that because something of the kind has happened in my own city, where there has been formed a body, called the "Birmingham Civic Society," upon which architects are largely represented, which, approaching the subject with all due caution, has established for itself a very authoritative position, and is now frequently consulted by all departments of the Corporation upon the design of buildings, on new open spaces, and such matters, for instance, as the treatment of the crossing of great thoroughfares, and in many other ways. I believe that is the direction in which we can most usefully move, and I therefore welcome most cordially the plan of the President for the establishment of a Council for the preservation of rural England. Indeed, I do not think there is any need to stop at rural England. There is just as much need for this sort of co-ordination between the real experts and those who have administrative authority in the towns as there is in the country. Though it is quite proper to have a separate body for the country, I hope that similar arrangements may be found possible in the towns.

Now, sir, you have been kind enough to allow me to escape the somewhat scathing censure which you have passed upon certain Authorities; indeed, I was thankful that I was only Minister of Health to-night and was no longer connected with any such Authority. And you have even paid a special tribute to the new Bill for the housing of rural workers which I have introduced in the House of Commons, and which has passed its second reading there. Frankly, I think it possible that the President and I look upon this Bill from somewhat different angles. To him, it is an opportunity of preserving the beauties of ancient architecture; to me, it is an opportunity, primarily, of

providing the agricultural worker with a decent house at a price which he can afford. But do not think that in pursuing that practical end I have left out of account, or that I am in any way indifferent to, the aspect which appeals particularly to the President. On the contrary, that has always been in my mind, and I have more than once, in public, stated that it is in these old houses that we get just those special characteristics of our country which we want to preserve, and which, I believe, do add materially to the local patriotism of the people who live in these places. If the result of my Bill were that thatched roofs were replaced by galvanised iron, or that bay windows were put into Tudor houses, it would certainly be a severe trial and disappointment to me. But there, again, I think the way to get to work is for some organised association which will carry weight and command authority to put its services at the disposal of the County Council.

There was just one suggestion the President made on which I should like, with diffidence, to offer a comment. I think he suggested that groups of architects should design houses, and offer the plans for a small fee to Local Authorities or contractors. I have no objection to that, but what I want to suggest is that no question of a fee, however small, should enter into the sort of services that it is suggested might be offered to Local Authorities. I do not think that architecture, as a profession, would suffer even if such services were given gratuitously, because, after all, the best way of educating the public to appreciate the services of architects is to educate them to appreciate architecture. That is really a work which has got to be done by any organisation of this kind; you have got to educate public opinion. You must make the public understand it is worth paying a little extra to get something which will give pleasure as long as it lasts. Just as in other walks of life and in other professions it is found advantageous to advertise generally the product of the profession, so, too, I think, anything which helps to call attention to the value of architecture as properly carried out must, in the long run, redound to the advantage of those who follow that most honourable profession.

I am delighted to be here on this occasion to support the President and to move the vote of thanks, which I now do with the greatest cordiality.

Sir LESLIE SCOTT, K.C., M.P. (in seconding the vote of thanks), said : I have often wished we had in this country a Minister of Fine Arts, and now I think we have one in Mr. Chamberlain. He has a sense of the beautiful and a reverence for the attractions of our country which are not always characteristic of Health services. I am convinced that it is not only in the countryside but in the town that some kind of supervision over the appearance of what is built is needed. I was talking the other day to Mr. Topham Forrest, the Architect to the London County Council, to whom London is greatly indebted for many of the buildings and the housing schemes for which he is responsible. He said, casually, that last year, as architect under the London Building Act, he had signed, for the purposes of passing, 29,000 sets of plans ; and of the 29,000 sets there were only about 5\* in which he had had a voice on the elevations or the appearance or the materials. That state of things is wrong. It is not tolerable that there should be no control whatever over the private initiative of those who are guided, in the majority of cases, solely by commercial and economic considerations.

But what I want to devote my few remarks to-night to is the country aspect. The formation of the Council for the Preservation of Rural England is a start of immense promise. It is vital that all the enthusiasm, the keenness and the taste which is innate in this country should be guided so as to bring pressure to bear in the right direction. I believe that that body can be of inestimable service in assisting the local authorities in this direction. In many places the state of England to-day is tragic. I have wondered very much whether our present system, which in its essence is a system of purely voluntary initiative vested in the different local authorities, is sufficient. I agree with what has been said to-night that beautiful buildings in large numbers, well considered and harmoniously planned, are to be seen in many parts of the country, both in town and in country districts ; yet you have also got round nearly all our towns, and in many parts of the country many miles from towns, the appalling phenomenon of ugly buildings thrown, as the Minister said, like splashes of ink, over the countryside. I, personally, have come to the conclusion that it is essential that there should be a strengthening of the law. I do not believe that voluntary effort, effective as it is up to a point, will suffice to overtake this rapid epidemic of bad building. Since the War, large numbers of people have gone to live in the country, some because they love the country, some because they want their gardens, many because they want cheaper rates and rents. The tendency to forsake the town for the country is increasing in an

ever greater ratio every year, and we may see an irremediable degree of disfigurement over the countryside within a generation or two, unless we act now. Factories, too, are being driven into the country, partly because of the heavy rates in the towns, partly because of the search for cheaper labour. I approach this matter from the point of view of certain very simple principles. In the first place, no man is entitled to use his land in such a way as to damage the amenities of the neighbourhood from the point of view either of his neighbour or of the public. Secondly, it follows that you must entrust some authority with adequate powers of control. The ordinary local authority is not trained to exercise artistic taste, and it is obvious that the assistance of architects is necessary. I accept with the greatest joy the suggestion that a panel of architects might be willing to serve on the lines indicated by Mr. Dawber. But what authority would it serve ? The responsibilities of the Housing and Town Planning Acts are vested in the District Councils and the smaller boroughs in the country. There is no need to interfere with their duties ; they are doing them well, on the whole. It is essential to take a larger, a broader, a more distant view of these matters. The planning of large areas should be carried out with a view to the future. Much has been done already by the Regional Committees under the Town Planning Act, acting on purely voluntary lines and exercising powers delegated to them voluntarily by the local authorities. East Kent is being planned with a view to the prevention of damage by the coal mines which are coming into use there ; Hertfordshire, by voluntary arrangement, is being planned in a similar way, and we know there are several other large schemes on foot. I suggest, therefore, that the County Council should be made the authority to deal with this matter of taste on the lines of the Regional Committees, without prejudice to voluntary arrangements between counties and local authorities. The County Council is the authority for taste under the Advertisement Regulation Acts, it is the authority proposed in Mr. Chamberlain's Rural Cottages Bill, and it is, I think, the appropriate unit for dealing with the larger area. I feel that, with a little good-will on both sides, the system could be established with the full acceptance of the existing local authorities.

As to the way in which the professional assistance which you so generously offer on behalf of this Institute should be utilised, there is the panel system ; there is the system which was adopted in the City of Bath Act 1925 of a Tribunal to which questions of taste are referred, consisting of an architect, a surveyor and a third person, whom I might designate, without offending the susceptibilities of the others, the " sensible man." You will forgive me if I remind you that it does not do to seem to force professional guidance down the throats of the

\* On application to the London County Council Mr. Topham Forrest has corrected these figures to 12,000 and 100.



public. Lay control will soon begin to realise the advantage of consulting with the architect and the surveyor.

Till Mr. Chamberlain had got through the pressure of his housing problem since the War I did not think it would be possible to raise the questions which have been raised to-night. But now I suggest it is time to consider in what way legislation in this country can be promoted and for Mr. Chamberlain to do it at an early date. I believe that with your assistance and with the assistance of the Council for the Preservation of Rural England, and of the County Councils Association and of the other bodies interested, legislation in a simple

form, and with due regard to all interests and existing powers, might be got through as a non-controversial measure, and with the assent of all Parties in the House.

Sir Leslie Scott then put the Vote of Thanks, which was carried by acclamation.

The PRESIDENT (in reply): Thank you for the extremely kind way in which you have received this paper. I should like to add my personal thanks to Mr. Neville Chamberlain and Sir Leslie Scott for proposing and seconding the vote of thanks, and for the extraordinarily interesting addresses they have given us.



# Ragnar Östberg\*

BY HOWARD ROBERTSON [F.], S.A.D.G.



STOCKHOLM TOWN HALL: SOUTH FAÇADE

IT was on the occasion of a visit of the Crown Prince of Sweden to the Architectural Association schools in May 1923 that some of us gained our first inkling of the greatness of Ragnar Östberg's architectural achievement.

The Crown Prince, who showed a remarkable familiarity not only with the cultural, but also with the professional side of architecture, spoke of the opening of the Stockholm Town Hall, and mentioned his impression that the new building was the finest thing of its kind in Europe, not only in its architecture, but on account of the completeness with which each trade and craft had collaborated with the architect to produce in every detail a beauty of design in keeping with the distinction of the main conception.

Östberg at that time was but little known in England, but the same thing might have been said of Swedish architecture in general. It required the Gothenburg Exhibition, the initiative of enthusiasts in organising both travel to Sweden and the sending over of a remarkable show of Swedish work, and lastly the publication of some excellent articles and a notable book to bring home to English architects the full importance of the Swedish movement in respect of the develop-

ment of modern design and its possible reactions on our own country's architecture

Nothing, one feels sure, could be more unpalatable to Östberg and the rest of our Swedish friends than any attempt in other countries to plagiarise the peculiarly national character which has crept into all the best modern Swedish work, and which enables one to distinguish it at a glance from, for example, work of a corresponding inspiration in Denmark. This character may or may not be, according to the creed of the designer, derived from the Swedish mediæval or classic tradition. It may embody the present tendency of the younger school towards designs of reticence and austerity, classical in feeling, intellectual and essentially eclectic, designs in which one feels that the designer has applied the test of fitness and beauty and scholarship to every form and to every detail, producing an architecture essentially clean and sparing, compounded of restraint but not of parsimony or poverty of invention. Or, on the other hand, as exemplified in such buildings as the Town Hall, and in some of the works of men like Clason and Tengbom and Lallerstedt, we may recognise a spirit more romantic than classical, suggesting an emotionalism held in control by a steady hand, and a balanced mind which never allow the luxury of sentiment to cheapen or obscure the main purpose of the composition. But in any case there is no question of a comparison between types, for there will always be

\* Mr. Östberg is to be presented with the Royal Gold Medal at the Annual Dinner on November 23rd, by H.R.H. the Prince of Wales.





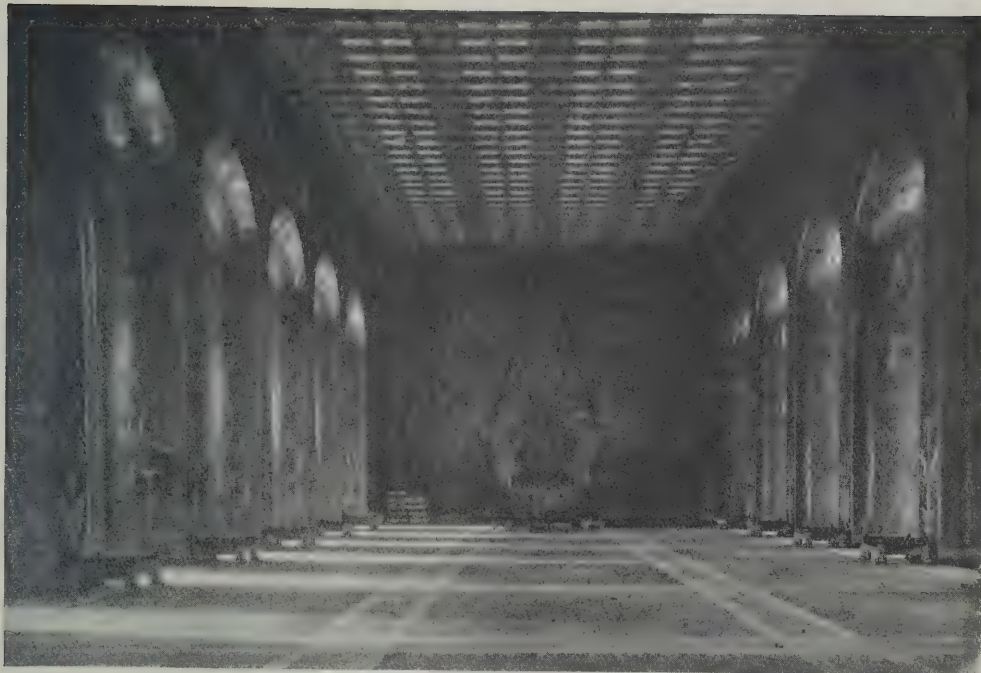
Stockholms Stads-hus. Norda fasaden.

STOCKHOLM TOWN HALL: NORTH FAÇADE



Stockholms Stads-hus. Södra fasaden.

STOCKHOLM TOWN HALL: SOUTH FAÇADE

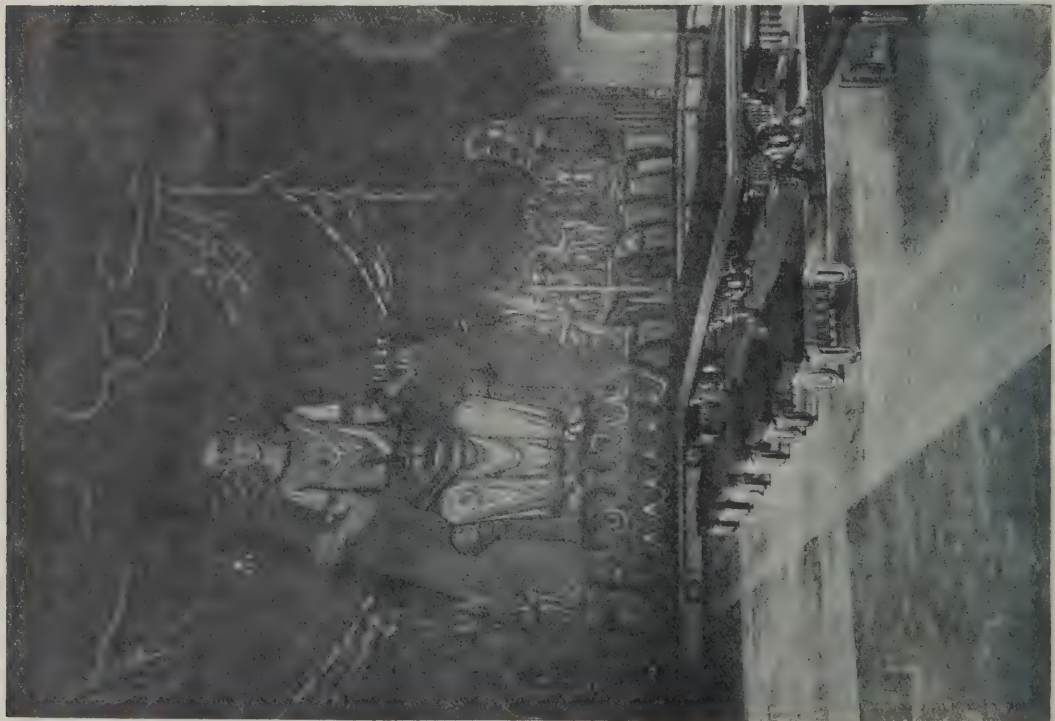


STOCKHOLM TOWN HALL: THE GOLDEN HALL

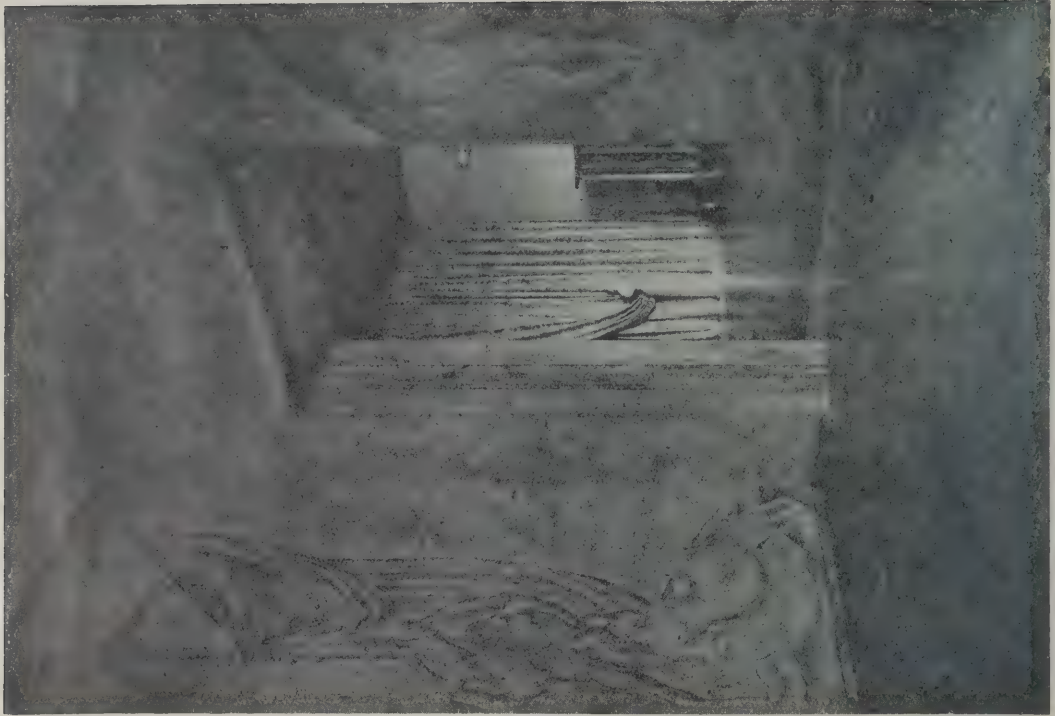


STOCKHOLM TOWN HALL: COUNCIL CHAMBER





STOCKHOLM TOWN HALL: MOSAIC IN THE GOLDEN HALL



WALL PAINTINGS: BLUE ROOM

a place of honour in the history of architecture for any building which makes a genuine appeal to the sense of beauty.

Whatever expression may be predominant in modern Swedish architecture, it always seems to reveal the results of a particular temperament combined with the effect of a particular training. We have, as it were, a mixture of ingredients which produces a definite compound, the formula being varied according to individual circumstance. The Swedish environment, climate, heredity and education are all essentially characteristic, and they offer far greater contrasts with our own than would be the case with similar factors in England and America. We can never hope to imitate, and most certainly we should never desire to do so, but what we can learn from our Swedish friends, including leaders like Östberg, is their technical mastery of their art, their comprehension of craft, the distinction of their outlook, and their flexibility in imaginative creation.

It may sometimes seem to Ragnar Östberg that he is for ever doomed to be linked to his Town Hall by chains which are none the less real for being invisible. The inevitable result of the creation of a masterpiece is the danger that its author should be known by that work and that alone, and the popular insistence that his *chef-d'œuvre* should be used as a standard of comparison for all his other works. There is a parallel in one of George Ade's delightful *Fables in Slang*, in which the author of a casually written sentimental poem rose to heights of nationwide popularity. The poem was entitled "Willy's good-night." Its author had certainly achieved fame, but it was not the brand of fame which he had coveted. So he became a recluse, constructed a lofty fence around his dwelling, and set to work on a three-volume treatise analysing social conditions. When it appeared, the publishers announced "another work by the author of "Willy's good-night." People rushed to buy, but they were disappointed. Their author had failed to repeat himself. They said he had written himself out. The moral of the fable was: "Don't get gay with the emotions."

There is no suggestion that a similar fate is in store for Ragnar Östberg, but no doubt there are many persons amongst his admirers who would like to see him reproducing in every house and office building the motifs of his great Town Hall, just in the same way that in England Sir Edwin Lutyens must have been expected to produce innumerable replicas of his Whitehall cenotaph.

A survey of Östberg's other works, however, makes it clear that the designer of the Town Hall will never feel the need of repeating his own creation, for it shows that he has the attribute of the truly great designer in being able to attack and solve each individual problem as it arises, to design afresh and build appropriately to meet the conditions of each new programme. His

work reveals less an individual manner than an individual stamp of quality, and yet each of his buildings is quite readily recognisable as the work of Östberg and of no one else.

It is perhaps unnecessary for the English critic to attempt to analyse the architecture of Östberg in the face of the admirable writing of Hakon Ahlberg in his general introduction to *\*Swedish Architecture of the Twentieth Century*. In this book he emphasises with striking clarity the fundamental characteristics of Östberg's principal works, and pays a fitting tribute to the Town Hall, terminating his appreciation by a comparison between two of Östberg's important



STOCKHOLM: HOUSE OF M. GEBER

buildings, the new Patent Office and the Östermalm Modern School, both in Stockholm, and both works which have been visited and admired by many English architects:—"The latter is a massive building, the effectiveness of which is based on closely ranged cubes and the beautiful brick of the façade. The former is one of the latest examples of his art, which has steadily advanced from the massiveness of the Middle Ages towards classical buoyancy. Both these buildings, so coincident in conception, which are situated so near to each other, and which are both extraordinarily simple and almost devoid of exterior ornament, form, however—from the stylistic point of view—almost complete contrasts, and thus provide interesting proofs both of their creator's strong individuality and of his artistic compass."

\* *Swedish Architecture of the Twentieth Century*, by Ahlberg and Yerbury. Ernest Benn.



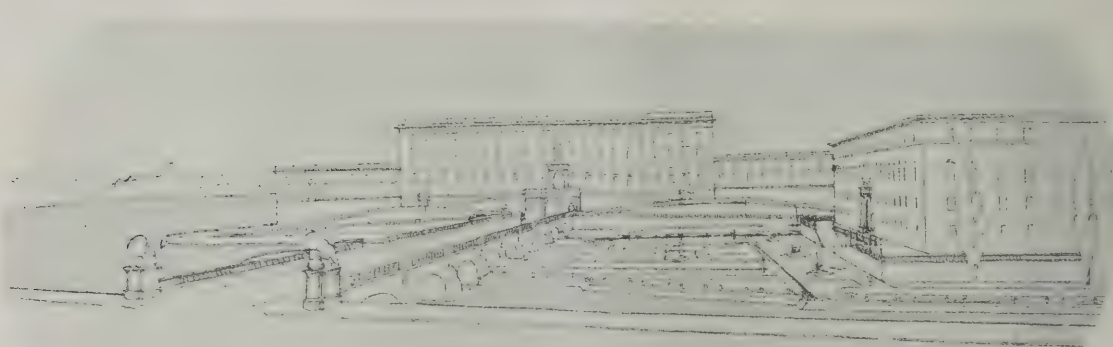
In Ahlberg's book there are illustrated only the Town Hall, the Patent Office, and the house of Mr. Geber in Stockholm, which will be particularly remembered by

fellows' House at Nyköping. As regards the Town Hall, a very careful and illuminating analysis of the building has already been made by Mr. J. Murray



STOCKHOLM

The actual condition of the Norrbro Bridge, the filled-up space and the Riksdag House



STOCKHOLM

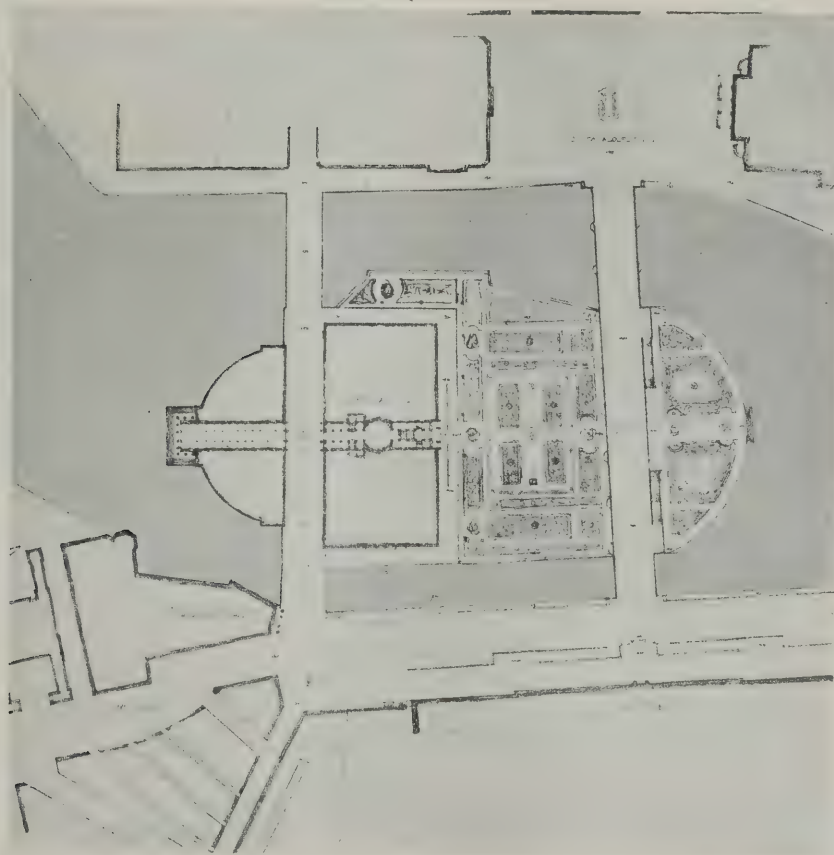
Perspective towards the Palace with Norrbro Bridge relieved from encumbrances and the Riksdag House restored

many Architectural Association visitors for its charming courtyard. Among his other works are several private houses, including those for Mr. Laurin, Mr. Bonnier, and Mr. Kjellberg, all at Stockholm, and the Odd-

Easton in the *Architectural Review* for January 1924 and in *Architecture* for March 1924, while those who wish to study its full history and development of the various schemes which have resulted in the present



STOCKHOLM  
The Riksdag House with restored façade towards Norrbro



STOCKHOLM  
Plan of Helgeandsholmen with the Riksdag House and Norrbro



structure will find an extremely interesting account, written in the English language, in volume 3 of *Stockholm's Stadshus*.\*

It is not an exaggeration to say that the design of the town hall has conferred on Stockholm an architectural renown which has resulted in an increased pride in

the rearrangement and improvement of the open space lying in front of the Royal Palace in Stockholm.

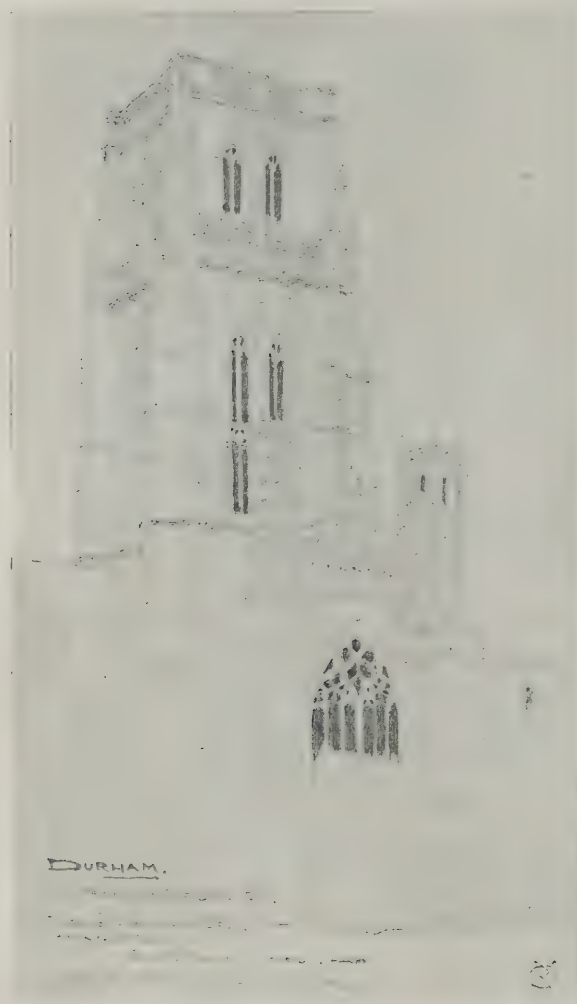
The scheme—to use its author's own words—is intended “to ameliorate that deformation of this fine open space which was a consequence of the erection, some thirty years ago, of the new Riksdags House.” It will be obvious to all those who recall the somewhat tortured façade of the Riksdags House that Professor Östberg's proposed reconstruction will produce a quiet harmony of grouping with the Palace façade which cannot be attained without somewhat drastic changes, and it will be noticed that the space lying between the Norrbro bridge and the Riksdags House has been swept clear of its present encumbrances and the line of the bridge restored without interruptions.

The drawings of this scheme are particularly clear and delicate, and it is interesting to note the same quality of delineation in the charming pencil sketch of the Temple of Niké which we publish, together with a water colour study of Durham Cathedral. Professor Östberg has explained, in connection with these sketches and an equally fine study of Burgos Cathedral in Spain, the reasons which influenced him in making this particular selection of drawings from his hand. It is especially interesting, knowing his own creative work, to read what he has expressed in our language with such simplicity and beauty of thought.

“I have chosen the studies sent, on account of their being an adumbration of certain factors which have greatly influenced my views in things architectural, and also because these motifs from different countries contain clues from which, when once one has begun to follow them, it is impossible—I, at least, have found it so—ever to diverge.

“In Greece there becomes at once apparent the great and divine connection between nature and architecture; the lofty sense of unity in restful, definite forms, and free sculptural creations. In Spain the eye is gladdened by surpassing, free, vertical growth in mediæval, vision-filled cathedrals. In England the buildings from the Middle Ages are radiant in their masterly executed union of horizontal repose and vertical aspiration.

“In Durham Cathedral, especially in the tower, I found a soul given in a marvellous way to a special and mighty beauty, while, at the same time, the connection here between the landscape and the rocky base of the building are wonderfully carried out in the architectonic composition. There is scarcely any edifice outside the borders of Sweden that has so powerfully affected and influenced me as an architect—nay, I may as well acknowledge it, as a man—as this Cathedral has done. This erection constitutes a lasting archway in the architectural bridge between the southernmost parts of the continent and the countries of the north, and nothing now pleases me



STUDY OF THE CENTRAL TOWER OF DURHAM CATHEDRAL  
By Ragnar Östberg

civic design and a desire for a further development of the possibilities which are already latent in the city's buildings and layout. It is of especial interest in this connection to have the opportunity of publishing drawings of a recent project by Ragnar Östberg for

\* Published at Stockholm by A. B. Gunnar Tisells, Tekniska Forlag.

more than the fact that I here had the opportunity of traversing this bridge ere I began my work in my native country."

Ragnar Östberg has enjoyed the happy gift of being not only an architect of outstanding ability, but also a distinguished teacher. Born in 1866, and educated first at the University of Engineering and Architecture and then at the Royal Academy of Arts, he has held since 1921 the chair of Professor at the High School of Arts, and the high quality of the work of his students will be recalled by all who visited the exhibition at Burlington House during the session in 1924 of the International Congress on Architectural Education.

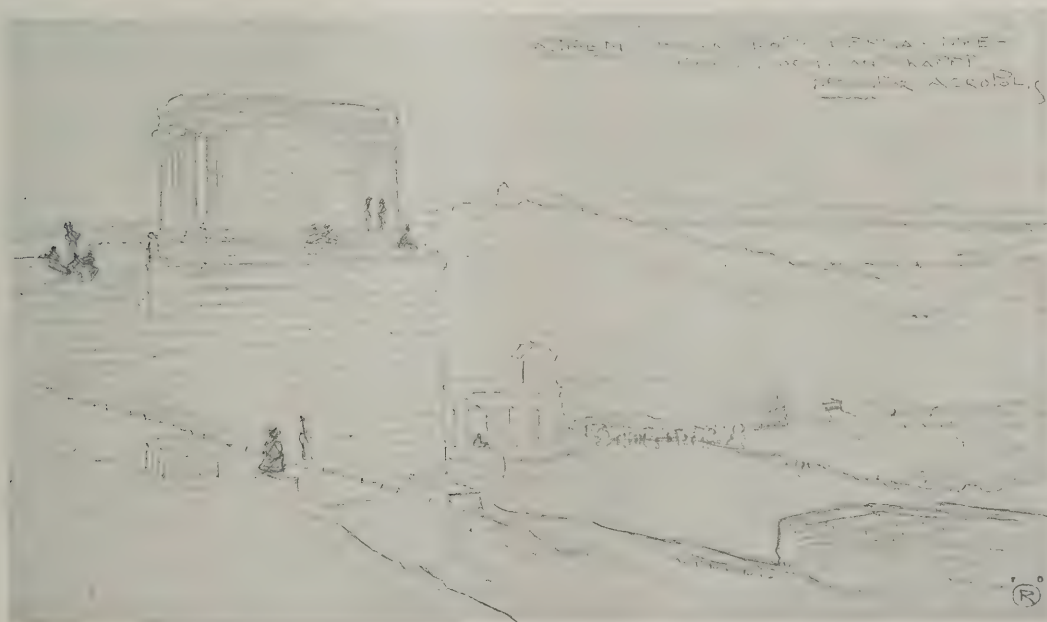
His experience both in practical work and architectural study has been extensive. After being awarded the King's medal in 1891 at the School of Architecture of the Royal Academy of Art (of which body he was elected a member in 1922), Östberg entered the office of I. G. Clason, and during this period visited the United States; later, having obtained a State Scholarship, he travelled in Germany, France, Italy, Greece, England, and Spain. After 1899 he was employed from time to time at the office of the Surveyor-General of Public Buildings, and since 1900 has been in private practice in Stockholm.

Attention was first attracted to his work through his designs for furniture and room fittings, and private houses of the smaller type. In addition, he produced several notable timber buildings which were particu-

larly successful in their harmony and suitability to their sites; it is his experience in this early work which has culminated in the later series of splendid buildings which he has designed in Stockholm and elsewhere. Needless to say, Östberg has been frequently called upon to act as adviser and assessor in building projects and competitions, and has also lectured and contributed articles both to the Swedish and English technical press.

The decision of the Institute to award its highest honour, the Gold Medal, to Professor Östberg is one which will be universally applauded in this country by those fortunate ones who are acquainted with his buildings and by those, still more fortunate, who know not only the work but its author. Ragnar Östberg, as a man, is the *type rêvé* of the great architect, charming in personality, modest and unassuming in manner, and ever ready to welcome those who would wish to enjoy the opportunity of gleaning knowledge and inspiration from his unique achievement. He has, in addition (and here he will forgive the personal remark), the outward expression of his qualities—fine dignity of appearance—and in speech that touch of humour which in his architecture is translated into a rich phantasy.

As the recipient of the Gold Medal his name will add lustre to the already distinguished list of great architects whom the King, through the Royal Institute, has been pleased to honour.



GREECE: SKETCH OF THE PROPYLEA OF THE ACROPOLIS, BY RAGNAR ÖSTBERG

\*\*\* Acknowledgments are due to Mr. F. R. Yerbury for permission to reproduce many of the photographs in this Paper, and to "Stockholms Stadshus," edited by J. Roosval, for two illustrations of the exterior of the Town Hall



# Exhibition of Dominion and Colonial Architecture

OPENING CEREMONY BY LORD BURNHAM

ON Tuesday, 19 October, the Exhibition of Drawings and Photographs of Dominion and Colonial Architecture was formally opened by the Right Hon. Lord Burnham. The chair was occupied by Sir Banister Fletcher, F.R.I.B.A.

The CHAIRMAN: In the absence of the President, I have come here to ask Lord Burnham to open this very fine Exhibition, which has been sent here from the British Dominions beyond the Seas. Lord Burnham needs no introduction here because, as you know, he is an Honorary Fellow of the Royal Institute. I feel sure he is going to give you an instructive address, because he has visited all these places, and many of us have not had the pleasure of going round the world as many times as Lord Burnham has.

The Right Hon. Lord BURNHAM (in the course of his speech) said: I hold it to be a great compliment that I have been asked to open this Exhibition on the auspicious date of the opening of the Imperial Conference. The exhibits which form the Exhibition have been, all of them, selected and sent over by the Allied Societies in the Dominions. The Royal Architectural Institute of Canada is responsible for the Canadian exhibit; the New Zealand Institute of Architects for the New Zealand exhibit; the four Allied Societies of South Africa: the Cape Institute of Architects, the Association of Transvaal Architects, the Natal Institution of Architects, the Rhodesian Institute of Architects, have sent over the South African material. Exhibits have also been sent by the Royal Victorian Institute of Architects, the Institute of Architects, New South Wales, the Royal Institute of Architects of Western Australia, the Queensland Institute of Architects, and the Tasmanian Institute of Architects. That, to my mind, is the essence of the Exhibition. The communion of the British spirit does not consist wholly of loans and tariffs. It would be incomplete, indeed, if it did not embrace our æsthetic and our artistic interests. It has been said of architecture that it is at once the expression of our emotions and of our ambitions. It seems to me that in its character, as touching both the practical and the ideal and consisting not less of material than of design, it is a very fine embodiment of the British spirit itself. We know that architecture has been termed a political art; and if we mean by "political" that it can flourish only in ordered societies of men and women, then of course the description is perfectly true. We cannot assume, however, that the more settled a society is and the more regular the State, the greater will be the standards and the practice of the art of architecture. It depends, like other arts, upon the efflorescence of human genius, and that, as we know, is one of the most unaccountable phenomena of the world. On the other hand, I believe it to be strictly true to say that the more settled our Imperial organisation becomes and the more close our affiliation one to another within its orbit, the better will it be for the architectural developments of all the Dominions alike. Perhaps I do not go too far when I say that nowhere are the promise and potency of architecture greater to-day than they are in the British

world. Were I to be challenged, I might be told that in the United States there has been an advance, of recent years, which has made the artistic achievements there not less remarkable, and perhaps, in some ways, more original. I do not wish to belittle the great things that have been done in Scandinavia, of which you have seen something in this Hall, and of which I believe you are to see more in the next few weeks. On the other hand, considering the circumstances of their growth, and, above all, the fact that their oldest tradition is their youth, we can, I think, congratulate ourselves upon the great things that are being done in the British Dominions across the seas to-day. Within the last quinquennium I have had the opportunity of seeing a great deal of the overseas Dominions. It is quite true that if we want to cast our minds further back I do not think that there has ever been anything sounder or more creditable than what was done in the old days in the West Indian Islands, especially in Jamaica, where the great houses of the early planters are still among the really solid achievements of British architects abroad. Coming, however, to a more recent epoch, we ought, I think, to rejoice in the delightful manner in which the great cities of Canada are now being extended, not only in their town-planning, but also in their buildings, both public and private. Especially in Canada, but in all the Dominions, there have been erected, within recent years, parliament houses and town halls which, I believe, compare favourably with anything that has been done during the same time anywhere, perhaps excepting that perfect building which was opened at Stockholm three years ago as the new City Hall. In domestic architecture England has always stood very high, and there is no doubt that in the eighteenth century, although we may not be able to boast the same triumphs of style as we could have in the preceding years, we were able to reach a pitch of appropriateness and comfort in our homes which we have ever since tried either to imitate or to match. It is just that style which was taken and adapted to the different circumstances of the New World. In Canada practically the whole of the urban building that has been going on has been in the old Colonial style, which arrived there, no doubt, through the United States, but which has been very successfully adapted to any fresh needs of the climate or to demands that a nicer civilisation may have required. In Toronto and Montreal no critic could find much fault with the work that has been done there of recent years, either in its lay-out or in its execution. In South Africa, of course, the people have had the inestimable benefit of the guidance and the example of Sir Herbert Baker, who has now so proud a place in the hierarchy of our own architects. We cannot, I think, from that point of view, be too grateful to Cecil Rhodes for having introduced him to the people of South Africa and for having enabled him there to commence that series of operations which has done so much to change the face of the new towns and to keep the older towns on the level of their best examples. He took the Dutch Colonial house, which was so well adapted to the climate, and he made it

the prevalent type which, though it may not be original, is yet, I can myself vouch, the most pleasant and the most convenient that you could anywhere wish to find. In Australia and New Zealand a great deal remains to be done. They have, no doubt, architects there of great abilities who are doing their best to improve upon the type of house of which the cities are mainly composed. You must recollect, however, that in New Zealand and in Australia they took for their reproduction the type that they had left behind, and they did not begin their social history until the first quarter of the last century had passed. You are not surprised, therefore, to hear that the Victorian type is not only predominant, but universal in the Commonwealth and in the Dominion, and that with its merits of solidity it has not the attraction of the earlier buildings. I fancy that, perhaps, taking their examples not only from the history of our own art but from the history of all art, with the marvellous opportunities that are opening out in the Southern seas, we shall find that, there too, the standard of architectural achievement will steadily rise to higher things. In all our Dominions—excepting those of ancient fame, such as the West Indian Archipelago—they were forced during the last sixty years to rely mainly on the simplest material available to their hands when our transport was difficult and costly, and when resources were comparatively few and monotonous. They have lived a long time at the “tin-plate” stage of development, but they have mostly emerged from it, and I am quite certain that they are rapidly approaching the period when they too will make it their business to see that the building of their houses and the laying out of their cities, amid the beautiful surroundings of which practically all of them can boast, will be worthy of the great States which they are becoming or have become, and of the proud traditions of the national architecture which

lie behind them, and of which they are the heirs not less than we. They have now inexhaustible resources, which they are sure to utilise for realising their ideals of soundness and beauty.

In his *Seven Lamps of Architecture* Ruskin said : “Architecture is the art which so disposes and adorns the edifices raised by man that, for whatever uses, the sight of them may contribute to their mental health and powers and pleasure.” We believe that the promise and potency of our sister Dominions across the seas will be at least equal to the opportunities that they have, and the ideals that they cherish. And we are glad to think that such an exhibition as this is able to show us, here in London, how far they have already gone on the right way towards the purpose which, I believe, they will assuredly encompass.

The CHAIRMAN (in proposing a vote of thanks to Lord Burnham) said : We have been very much interested in hearing Lord Burnham’s inspiring address. I knew he would give us an inspiring speech, and I think it will give a very good send-off to what I may call this Imperial Architectural Exhibition. And I cannot sit down without referring to the help that Lord Burnham always has given to any good architectural object. He has supported us in his great paper, the *Daily Telegraph*, on many occasions. He is very sound on the preservation of the City churches. That is a question of keeping up, of upholding, and I believe he is also sound on the question of the St. Paul’s Bridge—that is a question of not building. [Lord Burnham : I got it thrown out.] He got it thrown out in the Lords ; I knew he was sound on it. To me this is a very interesting occasion, because while Lord Burnham was speaking I saw my old friend Sir Herbert Baker come into the room, and I suppose nobody has done more for Dominion architecture.

Review of the Exhibits

BY RONALD P. JONES [F.]

A REPRESENTATIVE exhibition from Overseas, such as this, offers an interesting study in the problem of transplanting national, or nationally adopted, forms of architectural expression to new surroundings. The problem varies according to the conditions of the transplantation—whether the new soil is, so to speak, virgin and untilled or has already a native growth, which will either be superseded by the newcomer or be powerful enough to cause changes in it, or even to transform it almost completely.

Historically there is, for instance, the Roman method of rigid adherence to the normal, whatever the conditions of life and climate—the Maison Carrée at Nîmes might have been found equally at York, or Cadiz, or Antioch ; and the Saracenic conqueror imposed his own system of design in every part of the Mohammedan world. On the other hand, Gothic in Italy had to compete with the immensely strong

classical tradition, and became radically altered in the process.

In modern times the problem has been acute in India : are we to plant a European classical method as an exotic in the soil where there has been so splendid and luxuriant a native growth, or ought we to design, as Europeans, in a manner which is entirely alien to our thought and point of view ?

With the Overseas Dominions the case is different : there was no native architecture in existence when Canada and Australia were colonised, and in South Africa the Dutch influence was due to an earlier transplantation.

So far as local conditions go, as Sir Herbert Baker points out in the preface to the Catalogue, “the classic styles were born in a Mediterranean climate,” and their adoption in England was already a transplantation to surroundings which were in some ways unsuitable. So that the brilliant atmosphere and sunlight of the



Dominions make a classic form of design particularly appropriate in theory, and a survey of the exhibition bears this out in fact. The Gothic tradition, however, obviously does not adapt itself well to new countries with no medieval history behind them, and the Gothic revival period overseas was even less successful than its English prototype. There is some intimate and local quality about Gothic architecture which requires that it should evolve on its own ground and nowhere else, while the formality of the elements of classical design transcends all accidental conditions of climate or period, and is equally appropriate in almost any place where ordinary civilisation can be carried on.

The Canadian section is undoubtedly the most interesting and inspiring, as we should expect from the architectural advantage which that country has in being next door to the United States, and able to share in its vigorous and progressive outlook. The illustrations are somewhat limited in number, and can only be taken as typical rather than exhaustive: the much larger collection brought over by Mr. Nobbs for his lecture at the Institute, and later shown at Wembley in 1924, is still touring the globe, and is believed to be at present in New Zealand, so that the Canadian architects have had to compile a second series. Fresh from a visit to Montreal myself, I miss several buildings here which I should have placed high on the list for illustration, foremost among them McKim, Mead, and White's magnificent Bank of Montreal, which belongs to that select group of buildings (notably St. George's Hall, Liverpool, and Trinity College Library, Cambridge) where the finest feature of the whole is a masterly "back" elevation, conceived as a purely abstract design. There are, however, good photographs of the Sun Life building, one of the finest modern office buildings in America, standing detached on an ideal site next to the small-scale replica of St. Peter's, which is the most prominent object in the sky-line of Montreal. The scale of the Sun building is immense, and full-size windows appear in the frieze of the main order, thus recalling what is said to have been the original function of the metopes in the Greek Doric frieze.

Next to this in effect, and ahead of any other work in the exhibition for reticence and purity of style, is the Bank of Nova Scotia in Ottawa, a beautiful adaptation of Greek forms to modern use without any interference with the practical purpose of the building.

On the other hand, there are some successful experiments in Perpendicular Gothic, which seems to be accepted as the Collegiate style in America, for the Universities of Toronto and Saskatchewan. The Parliament buildings at Ottawa belong to the Victorian age, though recently rebuilt in their original form after a fire: they take us back to the days of Manchester Town Hall and the Law Courts, and of their

period and kind are neither better nor worse than the English examples, though equally "dated" and remote from the present day point of view.

Lastly there is the Château Frontenac, which would probably tie with the West Point Military Academy on the Hudson as the most picturesque building on the American continent. Should you be so fortunate as to have your first view of Quebec from the deck of a liner at sunset, and see the Château as a vast piled-up mass of gables, towers, and pinnacles, silhouetted against a flaming sky, and glittering with tiers of lighted windows, you may well feel yourself back in the romance of Grimm's fairy tales, confronted with the enchanted castle of the princess, crowning the gloomy and dragon-guarded cliffs of its river promontory.

The South African section is dominated by a charming Dutch domestic tradition, and by the personality of Sir Herbert Baker, who expresses it in modern terms. With one exception, the grand classical manner seems less at home here than in Canada, but the exception may be taken to compensate for any other deficiencies. The great Parliament Building at Pretoria can hold its own with anything of its class in past or present history for dignity of position and conception: it recalls Greenwich in the dual scheme of the domes, and foreshadows the County Hall in the central semicircular colonnade, though it is permissible to question, in both cases, whether a concave recess can be justified in theory as the central feature of a long façade. The unusual amount of projection given to the main cornice is a concession to a hot climate, and for the same reason it will be noticed in the classical buildings of the New Delhi.

More conventional essays in the grand manner may be seen in the Magistrate's Court at Capetown and the University and Law Courts at Johannesburg, the last evidently in a stone of rather dark colour and rough texture, which gives it a sombre and ponderous effect. The South African seems to excel in a long two-storey building with wide verandahs between projecting wings, in a semi-domestic style which is very effective for schools, colleges, and hospitals of moderate scale. And there is interesting evidence of local development of a church design of Romanesque type, carried out in rough-faced masonry with small window openings, as shown in Pretoria Cathedral and some smaller examples, which is far more promising than any attempt to adapt the conventional Northern Gothic to conditions where large window spaces are out of place.

In domestic work again the Dutch tradition has led to happy results. But the most striking design in this class is a seaside house by Sir Herbert Baker—"Noordhoek" at the Cape—a severely classical treatment of a symmetrical plan, which one might even

attribute to Decimus Burton himself, standing at the foot of a wild mountain and overlooking a beautiful curved bay, with rollers breaking on a long sandy beach. The photograph gives the full effect of blazing sunshine, and the house is a refreshing reminder that formality is not inconsistent with the sea coast, and that seaside houses need not necessarily appear to have been constructed of irregular boulders picked up on the shore.

Australia has had to create its architectural method without any earlier tradition to incorporate, or any neighbouring activities to give it stimulus and friendly rivalry. In such a case the tendency is to "play for safety," and evolve a sound but normal classic, based on well-established models. Accordingly we find some good examples of dignified official architecture, such as the General Post Office at Perth. Two competition designs for the War Memorial of Victoria show imaginative treatments both of the mausoleum motive and of the simple open circular Doric colonnade, which would be very effective if approached from below, with the reverse curve of the further cornice seen between the nearer columns.

Two school schemes are interesting to those who know our modern school plan at home: the Preston East School at Melbourne (1922) has no assembly hall, which has long been considered essential for each department in the English elementary school. The long passages outside the class-rooms take the form of open verandas on each floor, an excellent system if the winter climate is not too severe; and it is possible that the school can usually assemble in the open air. The other building, a proposed Secondary Boys' School at S. Yarra, is on a larger scale and has a central hall and a "double E" plan.

At the end of this section it is a pleasure to come across a piece of Professor Leslie Wilkinson's draughtsmanship, and one hopes that the building illustrated,

for Sydney University, does not (or will not, as the case may be) fall short of its delightful effect on paper.

The Tasmanian exhibits show some good domestic design in the form of country and seaside bungalow houses, but the ecclesiastical work shown must date back to the Gothic revival period, as does the late Gothic design of Government House at Hobart.

New Zealand also shows, in the Council Chamber at Christchurch, a typical Ruskinian Gothic hall, of the Oxford Museum type, replete with polished shafts, Early English capitals, and encaustic tiles. On the classical side, some of the brick and stone Georgian work has a very delicate and refined quality, notably the two branch libraries at Auckland and a charming concrete house at Invercargill. In a more definitely Greek vein are the design for an imposing War Memorial Museum at Auckland and the "Majestic" theatre in that city, an austere beautiful elevation which recalls the superb façade of the S. Carlo theatre at Naples.

Turning to the Straits Settlements and Hong Kong, we find the Indian problem over again—a native architecture of Chinese type, which is completely alien to us, but has obviously been developed in response to its own climatic conditions. It is doubtful whether European classic can ever look quite at home in such surroundings, but if its presence is accepted, the fine G.P.O. and Government Office at Singapore (which is in the manner of our Australia House) will be recognised as a worthy example of the grand manner, and would attract attention even in Washington.

Lastly one notices the illustrations and model of the Imperial College of Tropical Agriculture in Trinidad, which were exhibited at Wembley in 1924, where the classical tradition is retained, but modified to entirely tropical surroundings, which call for wide shady verandahs, open passages, and powers of resistance to earthquakes.

Amongst those present at the opening of the Exhibition were:

Lord Eustace Percy (Board of Education); Sir George Fairbairn (Agent-General for Victoria); The Dean of St. Paul's; Sir George Frampton, R.A., and Lady Frampton; Sir Arthur Whinney; Sir Francis J. Newton (High Commissioner for South Rhodesia); Lady Newton; Vice-Admiral Sir Reginald and Lady Tyrwhitt; Sir Arthur Mayo-Robson; Air Chief Marshal Sir Hugh and Lady Trenchard; Sir Frederick and Lady Radcliffe; The High Commissioner for India and Lady Chatterjee; Major-General the Right Hon. J. E. B. Seely and Mrs. Seely; Sir Sefton Brancker (Air Ministry); The Rev. Sir Montague and Lady Fowler; Sir Philip Sassoon; The Provost of University College (London) and Lady Foster; Lady Cunliffe-Lister; Sir Herbert Baker, R.A. [F.]; Sir Muirhead Collins (The Imperial Institute) and Lady; Sir Aston Webb [F.] and Lady Webb; General Sir Hubert Gough; Sir John and Lady Burnet; Sir Henry Tanner [F.] (Acting Chairman to Council of the Royal Sanitary Institute); Lady Newnes; Sir James Berry; Lady Oddy; Mr. H. Gordon Selfridge; The Hon. J. L. Price (Agent-General for South Australia) and Mrs. Price; Sir John Risley (Legal Adviser, Colonial Office); The Hon. J. Huxham (Agent-General for Queensland); Mr. J. Howard (Agent-General for Nova Scotia) and Mrs. Howard; The Hon. H. P. Colebatch (Agent-General for Western

Australia); Lieut.-Colonel R. Eccles Snowden (Agent-General for Tasmania); Mr. William C. Noxon (Agent-General for Ontario) and Mrs. Noxon; The Hon. J. S. Smit (High Commissioner for South Africa) and Mrs. Smit; Mr. G. H. Heilbuth (The Mayor of Westminster); Mr. W. J. Higgins (Minister of Justice, Newfoundland); Mr. A. B. Morine (Minister without Portfolio, Newfoundland); Mrs. Morine; Mr. and Mrs. Cecil Harmsworth; The Rev. Dr. J. R. Magrath (Queen's College, Oxford); Miss Irene Vanbrugh; Mr. Kevin O'Higgins (Minister of Justice, Irish Free State); Mrs. Phoebe Stabler; Mr. Gilbert Bayes; Mr. P. McGilligan (Minister for Industry and Commerce, Irish Free State); Mr. Desmond Fitzgerald (Minister for External Affairs, Irish Free State); Canon and Mrs. Alexander (St. Paul's Cathedral); Mr. C. Hampton Hale (Master, The Worshipful Company of Armourers and Brasiers) and Lady; Mr. St. Loe Strachey; Mr. E. Stanley Hall [F.] and Mrs. Hall; Mr. and Mrs. Reynolds-Stephens; Lieut.-Colonel R. H. Elliott; The Secretary, The High Commissioner for Canada; Mrs. Alec Tweedie; Lieut.-Colonel J. H. Levey (Gold Coast Intelligence Commercial Bureau); Mr. G. Topham Forrest [F.] and Mrs. Forrest; Major H. C. Corlette [F.] and Mrs. Corlette; Mrs. Philip Snowden; Mr. and Mrs. R. D. Blumenfeld; Mr. D. O'Hegarty (Secretary to the Executive Council, Irish Free State); Mr. Lawrence A. Turner; Mr. W. T. Plume; Mr. Basil Oliver, etc.



## Correspondence

### THE ASHMOLEAN MUSEUM WINDOW TO WREN.\*

*Abbey House, Westminster, S.W.1.*  
18 October 1926.

*To the Editor, JOURNAL R.I.B.A.,—*

DEAR SIR,—I happened to be in Oxford at Whitsuntide last, with my eldest daughter, and we visited that most interesting collection of ancient and historic astronomical instruments, which was opened in the old Ashmolean Museum in 1925. They range, as you doubtless know, from a Persian Astrolabe of about 984 A.D., to instruments of the time of Queen Elizabeth, and include some made by the instrument maker to Francis Drake. The Crucifix boxes, made to contain mathematical instruments and measures, are among the most curious exhibits.

At the exhibition we met Dr. Gunther, who took some trouble in explaining to us the more interesting articles in the exhibition. Several of these owe their presence to Ashmole, who intended them to be exhibited in the building which he erected, but by some ill-conceived plan, they have been alienated from the Museum, and have been practically buried in a basement for many years.

Dr. Gunther pointed out that the University built the museum, for the Ashmolean and Tradescant collections, and employed Sir Christopher Wren to design it (in whole or in part). Wren had previously designed the Sheldonian Theatre, exactly opposite, and in the same courtyard, but he has, so far as is known, no memorial in Oxford. Dr. Gunther has succeeded in obtaining subscriptions from lovers of the memory of Ashmole, which have enabled him to glaze a window, on the staircase of the Ashmolean, displaying his name and arms. A second armorial window has now been contributed, by the Garden Clubs of Virginia, to the memory of Ashmole's friend, Tradescant, and Dr. Gunther thought the Royal Institute might be willing to place in the corresponding light above a similar memorial to Wren.

If this were done, Wren, Ashmole and Tradescant, the designer and the promoters, would be suitably commemorated in a spot which all visitors must pass. The cost is estimated at £65, and you were good enough to start the subscription by mentioning the matter in the Journal in August last.

I deeply regret to hear that the subscriptions, so far, are wholly inadequate, and it would seem as if the matter has not been properly understood. A visit to the spot would perhaps show best the nature of the modest scheme, but without this, there must surely be a great many architects who could help to raise the small amount required, and would feel ashamed that Wren's memory should be disregarded. The Institute is willing to subscribe £10 10s. to the fund. May I hope that the remainder will be found so that the little window could be completed early in next year?

Yours faithfully,

R. LANGTON COLE [F.].

[\* See list of subscribers, p. 31.]

### COMMISSIONS AND DISCOUNTS.

435 Strand, W.C.2.  
27 October 1926.

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—Cannot the Institute broadcast the fact that all of its members, as well as every decent architect, feel extremely insulted when offered commission for specifying certain goods?

Unfortunately it is far from being generally known that chartered architects are not allowed to receive payment in any form from other than their clients. An official letter to this effect, if sent to the Press, would almost certainly be published, and would give the profession a little much-needed publicity.

Recently a client of mine—a prominent ex-civil servant who ought to know better—told me that he would obtain for me 5 per cent. commission on all orders I gave to a firm in which he was interested. Last week an acquaintance—who holds several degrees besides a D.Sc.—promised a suitable commission if I specified a material he was importing. Other architects have, I know, had similar experience.

The question of discounts, too, needs attention, for it is a nuisance in more ways than one. Life will certainly be simpler when net prices are quoted in the building trade. By this morning's post came an illustrated price list from a limited company established fifty years ago. On the corner of this circular, perforated for tearing off, is a note that the trade discount is 50 per cent.—Yours faithfully,

GORDON ALLEN [F.].

### JUBILEE OF YORKSHIRE ARCHITECTURAL SOCIETY.

*Great Western Chambers, Plymouth.*  
October 1926.

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—The Leeds and West Yorkshire Architectural Society this year attains its jubilee, and as one of the five members who originated the formation of the Society I heartily congratulate the present members on the event.

The four other names I refer to are: William Henry Thorpe, Joseph Hall, John Smith, Frederick Whitwell, York.

The Society was formed partly, no doubt, through an incident at the close of 1876. An architectural competition had just been decided for the Leeds Municipal Buildings, and the designs were on view in the Town Hall, and these, as might be expected, brought many architects together. It appeared to many of them that Leeds was in need of an architectural society, and they met on 7 December 1876, discussed the scheme, formulated some draft rules, and called a meeting a week later in the library of the Leeds Philosophical Hall, when Mr. George Corson—the winner of the competition mentioned above—occupied the chair, and subsequently became the first President.

There were a large number of architects and engineers present, and it was resolved that the new association should be known by the name of the Leeds Architectural Association.

Mr. W. H. Thorpe and Mr. Joseph Hall were elected joint Honorary Secretaries.

We had a good send off; nearly eighty members were in a short time enrolled, and a Provisional Committee appointed to further develop the scheme.

Since then the name of the Society has been altered to the Leeds and Yorkshire Architectural Society, and later (on an adjusted division of the county by the R.I.B.A.) it has been changed to its present title, the Leeds and West Yorkshire Architectural Society.

Its membership now appears to stand at nearly 200, and it is gratifying to know that the Society has reached its fiftieth session, and is recognised as a permanent institution of the city and throughout West Yorkshire.

One of the early Presidents—Mr. Henry Walker—remarked "that the real test of a Society like this is the respect paid to it by its own members, and, above all, by the esteem in which it is held by kindred societies and the public outside its ranks."

In this connection it was recently decided at a meeting held at Torquay of the Devon and Cornwall Architectural Society that the heartiest congratulations be forwarded in due course to the Leeds and West Yorkshire Architectural Society upon the attainment of its jubilee.

B. PRIESTLEY SHIRES [F.],  
*Past President of the Devon and Cornwall  
Architectural Society.*

#### WARNING TO ARCHITECTS.

*To the Editor, JOURNAL R.I.B.A.,—*

SIR,—Will you kindly insert in your valuable paper a warning to architects against assisting strangers who claim that they belong to the profession but can produce no credentials.

I should like to suggest that these persons should be referred to the Architects' Benevolent Society, who will inquire into their claims.

I understand that amongst others one man especially has been going round asking for help and stating that he is connected with the Society. His record, which we have, is not a good one.—Yours faithfully,

W. HILTON NASH,  
*Hon. Treasurer,  
Architects' Benevolent Society.*

## Allied Societies

NORTHERN ARCHITECTURAL ASSOCIATION.  
ABSTRACT FROM THE INAUGURAL ADDRESS OF THE PRESIDENT (MR. GEORGE REAVELL [F.]), 13 OCTOBER, 1926.

Some time ago a well-known literary man wondered why the world took so much interest in art as displayed on painted canvas and so little in art as exhibited in architecture. To me also it has always been a puzzle. To thousands of people the word "art" conveys no meaning but the portraits, landscapes, historical and Biblical scenes, and "problem" pictures that annually adorn the walls of the Royal Academy or decorate their own dwellings. Music, drama and sculpture had not occurred to them as art, though they will admit them under pressure, but architecture, they consider, is just "ornamental" building. There are oases in our lives when cultured clients evoke our best, and we are grateful for them; but to a very large proportion of the public

the architect is simply an organiser to plan efficiently, an administrator to achieve economically and a policeman to see that he gets value for his money. No doubt he must be these things to begin with, and they must be the basis of his practice, but unless he can add something to them his profession may thrive but the art he practises will be dead.

There will be no wide advance in architecture until the whole world takes an interest in it and educates itself to it. Do you think Handel, or Bach, or Mendelssohn could have continued to produce their music but for an educated music-loving public? Could Henry Irving have given Shylock to a crowd of Congo negroes? I believe that, though its art was different from ours, the first temple at Jerusalem must have been splendid when the lay Hebrew narrators could describe its details so lovingly. There is nothing like appreciation to bring out an architect's best. We are not surprised at the reserved sublimity of the Greek temples when we consider that the keen philosophy and the high culture of their public men, still extant for us in their literature, provided an atmosphere around the architects. It is no matter for wonder that the mediæval cathedrals are what they are when we know how the emulation of clergy and locality and guild inspired each succeeding designer to do something more worthy, while the touch with religion burned out the blatant and vulgar. Do we not expect Giotto's campanile and Ghiberti's brazen doors to be near perfection when we know that the humblest citizen of Florence was keenly interested in every line and curve and was prepared to back his favourite with knowledge as well as fervour?

The artistic instinct within us is a sensitive plant and will close itself unless the sun of intelligent interest shines.

Let us miss no chance of teaching all and sundry to take our art to their bosoms, and then I think we shall respond. If we reach the Florentine ideal and find the postman and the milkman criticising the mouldings on our doors we shall find such a fresh zest in life that successes will come and the world be in the way of being civilised.

Our craft has been called "The Mistress Art," and given mighty men among us and a cultured public, there is no reason why the world should not look forward instead of back to see its greatest achievements. This culture, like charity, must begin at home. We must do all we can to give our young men every facility to learn from what has been done before. We must back with all our power the efforts of the Institute to improve our system of training, watching at the same time that the first steps are not too steep for those who are not over-blessed with this world's goods. There may be an Inigo Jones or a Christopher Wren tracing the plan of a cottage in Newcastle to-day. Give him every chance. In my address last year I spoke about architectural education. The R.I.B.A. scheme is now well under way. The Northern provinces are in the capable hands of our immediate Past President, Mr. Jones. A scholarship has been granted to this Association and it is incumbent on us to support the scheme as loyally as we can. But we must not stop there. The personal element is ever important, and we must individually encourage and help



all the young men who come under our care to master the mysteries of an exacting and complex profession.

As to the education of the public, it is going on very, very slowly, but going on nevertheless. You see it in the most unexpected books, in newspapers and in speeches. You meet it in some clients—who, alas, are far too few. I do not think a lay journal like *Country Life* could afford to give so much space to its choice selections of English architecture unless there were a considerable public for it. If “the hand that rocks the cradle rules the world,” there is hope for us yet as one finds among women a keen appreciation of our art.

How are we to foster it? I think the same answer applies as in the case of religion. Preach it when time is opportune, but above all live it by doing your best with your chances, avoiding the meretricious and showy for the real best you know. You will not attain your ideal—no man whose ideals were high enough ever did. Your first limitation lies with yourself, your next with your client. The man who pays the piper has a traditional claim in the matter of selecting a tune, and the intrusion of his finger—to change the metaphor—may not, in your opinion, improve the pie. Now is your test as a player on that difficult instrument—man. For his own sake he must be induced to dance to your tune if possible. He will thank you for it afterwards, unless perhaps you are clever enough to let him think that it was his tune all the time. Just study how Wren had to manage King Charles; reflect on the St. Paul’s that Charles wanted and the St. Paul’s that Wren gave us, and you will feel that we are justified in doing the best for a man in spite of his own ideas. None of our great predecessors have had *carte blanche*; they have had to lead their clients in order to realise their dreams in stone.

Be humble enough, on the other hand, to realise that your client’s suggestion may sometimes be a clever solution of your problem. Work it out and share the success with him.

A year ago we were congratulating Newcastle on the adoption by the Council of the scheme for the great thoroughfare from the new bridge to the North Road; but this far-sighted scheme was rejected on a plebiscite, and Newcastle lost the most favourable opportunity of doing what must some day be done at much greater expense. It is hard to reproach the heavily burdened ratepayer at a time of depression, but one cannot but feel that a mistake has been made.

Still another attempt is being made to float a society in opposition to the R.I.B.A. Its sponsorship is as undistinguished as in the last case, and you will be well advised to let it severely alone.

In this connection I would draw attention to a point that has been raised recently. You are aware that the Institute some time ago asked its corporate members to use as their description the term “Chartered Architect.” Several of our older members who have not allied themselves with the Institute have rather resented this as creating a distinction derogatory to them and have suggested that steps should be taken by the Institute to have all members of the Allied Societies admitted as chartered architects in the same way as were members of the Society of Architects. The position is a very difficult one. You may remember that six years ago the R.I.B.A. attempted

to put through a policy of this kind, but a strongly organized opposition heavily defeated and turned out the Council, and the whole policy was knocked on the head. Now this failure was almost entirely due to the apathy of the Allied Societies and non-provincial members who did not take the trouble to vote. Therefore in 1925 a smaller policy was proposed and carried through, this being the utmost that there was any chance of securing. This was approved by every Allied Society except one, and carried by an overwhelming majority, and is now in force.

The Society of Architects took another line. They held in some respects a strong position; a mutual compromise was effected and, on terms, they were admitted corporate members of the Institute. As such and coming under its charter they are necessarily “Chartered Architects.” I am quite sure that even now a carefully thought out proposal would have careful consideration, but we must look at the other side of the question. It is but human nature to expect those, who at considerable cost of time, labour and money, submitted themselves to a series of examinations to object to the further extension of their privileges to those who have not so spent themselves. This very natural feeling must be reckoned with, and if the question is raised again it must be done carefully and the general feeling of the Allied Societies ascertained. The new machinery of the plebiscite will probably come into play, and to raise the question without careful preparation would be to ride for a fall.

A lesson from this is that every single member of this Association should support the Council by attending meetings and voicing every shade of opinion that may be held. Every practising member owes it to himself and the rest of us to devote some time to the politics of the profession. Those who have preceded me in this chair have worthily represented you in London. Our esteemed colleague, Mr. T. R. Milburn, is again presiding over the Conference of Allied Societies and any considered suggestion we make will be received with respect.

## NEW ZEALAND INSTITUTE OF ARCHITECTS

MR. S. HURST SEAGER, C.B.E. [F.]

The following interesting intimation appears in the last issue of the *N.Z.I.A. Journal* :—

“It will be a matter of gratification to our members to learn of the inclusion of the name of our President in the list of Birthday Honours. Mr. Hurst Seager has been made Commander of the Order of the British Empire (Civil Division). Our President’s long-continued efforts in the cause of town-planning, his work in connection with the battlefield war memorials, as well as his scientific work in connection with the lighting of picture galleries, have received duly merited reward. The honour is not limited, however, to the recipient of the decoration, for as he is one of our members, and more particularly, as the award is made during his tenure of the Presidential office, we can all feel that in honouring him the Institute is also honoured. We feel sure that all our members offer him the heartiest congratulations on his distinction.”

[Mr. Hurst Seager may feel assured that his colleagues in England, to whom he is well known both personally and by his writings, cordially associate themselves with the congratulations of his fellow members in New Zealand.]

ASHMOLEAN MUSEUM, OXFORD.

PROPOSED WINDOW TO WREN.

SUBSCRIPTION LIST.

The following subscriptions have been received or promised from Members of the Institute :—

	£	s.	d.
Mr. R. Langton Cole [F.] .. .. .	1	1	0
Mr. T. Harold Hughes [A.] .. .. .	1	1	0
Sir Banister Fletcher [Vice-President R.I.B.A.]	1	1	0
Mr. E. Stanley Hall [Hon. Secretary R.I.B.A.]	1	1	0
Messrs. Wm. and T. R. Milburn [FF.] .. .. .	1	1	0
Mr. Louis de Soissons [F.] .. .. .	1	1	0
Mr. Thomas P. Marwick [F.] .. .. .	1	1	0
Mr. P. Leslie Waterhouse [R.F.] .. .. .	1	1	0
Mr. Edward Maufe [F.] .. .. .	2	2	0
Mr. W. D. Caröe [F.] .. .. .	1	1	0
Professor J. G. A. Steggall [H.A.] .. .. .	0	10	6
Major E. C. P. Monson [F.] .. .. .	1	1	0
Mr. E. Guy Dawber [President R.I.B.A.]	1	1	0
Mr. S. D. Kitson [F.] .. .. .	1	1	0
Sir William W. Portal, Bart. [H.A.] .. .. .	1	1	0
The Rt. Hon. Lord Riddell [H.A.] .. .. .	1	1	0
Sir Herbert Baker, A.R.A. [F.] .. .. .	1	1	0
Sir Charles Walston, Litt.D. [H.A.] .. .. .	1	1	0
Mr. Oswald P. Milne [F.] .. .. .	0	10	6
Messrs. Niven and Wigglesworth [FF.] .. .. .	1	1	0
Mr. Laurence A. Turner [H.A.] .. .. .	1	1	0
Mr. W. H. Godfrey [F.] .. .. .	0	10	6
Mr. Horace Field [F.] .. .. .	1	1	0
Mr. Beresford Pite [F.] .. .. .	1	1	0
Mr. W. Talbot Brown [F.] .. .. .	1	1	0
Professor Hubert Worthington [A.] .. .. .	0	10	6
Mr. John Murray [F.] .. .. .	1	1	0
Mr. A. N. Prentice [F.] .. .. .	2	2	0

THE LATE MR. GEORGE WITTET.

Some remarkable encomiums on the work at Bombay of the late Mr. George Wittet, consulting architect to the Government of Bombay, have appeared in the *Times of India* and other Indian papers. So great is the appreciation of Mr. Wittet's contribution to the architecture of Bombay and throughout the Presidency that it has been suggested that his fame should be recorded by a permanent memorial—such as a statue. Other suggestions are the endowment of a scholarship for architectural students at the Bombay School of Art, with which he was for so long associated, and the erection of a memorial tablet at the Gateway of India. A largely attended meeting of Mr. Wittet's friends and admirers was held at the end of September to consider the best method of perpetuating his memory, and a representative and influential committee was appointed for this purpose.

CORRECTION.

In the obituary of Mr. Somers Clarke by Mr. Mervyn Macartney in the last issue of the JOURNAL (see p. 617), Mr. Clarke was stated to be the Surveyor of Chichester Cathedral, whereas his official position was that of Consulting Architect, Mr. Gordon P. G. Hills being the Surveyor to the fabric.

STRUCTURAL ENGINEERS' NEW PRESIDENT.

To fill the vacancy caused by the death of Sir Charles Ruthen, the Council of the Institution of Structural Engineers have appointed as President Mr. Henry James Deane, Consulting Engineer, of Victoria Street.

Mr. Deane graduated as Bachelor in Engineering at the University of Sydney, Australia, and is a Member both of the Institution of Civil Engineers and the Institution of Mechanical Engineers. He received his early training on the staff of Sir Benjamin Baker in Australia, and was afterwards with Messrs. Mott and Hay in that country. Coming to England, he was in 1913 appointed Chief Assistant Engineer to the Port of London Authority, from which position he retired in the summer of 1924 in order to commence private practice as a Consulting Engineer. He became a Vice-President of the Institution of Constructional Engineers in 1921.

ACOUSTICS OF PUBLIC BUILDINGS.

A series of three lectures on "The Acoustics of Public Buildings" will be given at the Royal Institution, 21, Albemarle Street, Piccadilly, W.1, by Dr. G. W. C. Kaye, Superintendent of the Physics Department, The National Physical Laboratory, on Tuesday, 2 November; Tuesday, 9 November; and Tuesday, 16 November.

The following particulars of the second and third lectures, which should prove of particular interest to architects, have been received :—

LECTURE II.

Tuesday, 9 November 1926.

Acoustical investigation of an auditorium by (a) geometry; (b) sound-pulse photography; (c) ripple-tank photography; (d) three dimensional study.

Reverberation the most common defect of public buildings. Laws of reverberation. Application to measurements of absorption. Optimum value of reverberation period for good acoustics.

LECTURE III.

Tuesday, 16 November 1926.

Methods of measuring absorption coefficients. Resonance and forced vibration.

Special types of auditorium theatres, churches, concert halls, council chambers, etc.

Acoustical defects and their correction. Electrical amplifiers. Sound proofing.

Tickets for each lecture can be obtained on application to the Secretary, R.I.B.A., price 1s. each.

NATIONAL HOUSING AND TOWN PLANNING COUNCIL AUTUMN CONFERENCE.

The Autumn Conference of the National Housing and Town Planning Council will be held at Harrogate from Friday, 12 November, to Monday, 15 November, under the joint auspices of that body and the Scottish National Housing and Town Planning Committee. The gathering will be arranged on similar lines to those held in the past for the purpose of considering points of importance in housing and town planning legislation and administration in England, Wales and Scotland. The attendance of members of the R.I.B.A. will be cordially welcomed at the Conference. Full particulars of the arrangements, including the agenda of the meetings, may be obtained from the Secretary of the National Housing and Town Planning Council, 41 Russell Square, London, W.C.1.



## Mr. Topham Forrest's Report on the Construction and Control of Buildings in America

The Council received a report from the London Building Acts Committee of the R.I.B.A. dealing with the report of Mr. Topham Forrest, Superintending Architect to the London County Council, on his investigations into the Building Regulation Bye-laws, etc., in several of the larger American cities during his recent visit to America.

The report of the Committee as modified by the Council was forwarded to the London County Council and is now published for the information of members.

### THE SUPERINTENDING ARCHITECT'S REPORT ON HIS INVESTIGATIONS INTO THE BUILDING REGULATION BYE-LAWS, ETC., IN SEVERAL OF THE LARGER AMERICAN CITIES DURING HIS RECENT VISIT TO AMERICA.

Speaking generally, the report is favourable to a more liberal and up-to-date policy in regard to the Acts, Bye-laws and Regulations affecting building in London, and the recommendations are frequently on the lines of the report upon the amendment of the London Building Acts already submitted by the Council of the Royal Institute of British Architects to the London County Council. They are contained, so far as the Council of the Royal Institute are concerned, in the first three divisions and in part of the eighth division (summary and conclusion).

#### *Mr. Topham Forrest's Recommendations.*

1. That appropriate relaxation of building regulations may be permitted in zoned areas.

2. That the Council should publish a comprehensive volume of Acts, Regulations, etc., relating to building work.

3. That building restrictions should be framed as far as possible as bye-laws.

4. That the Council should seek general powers to prescribe building lines.

5. That decisions should as far as practicable be in the form of a general statement applicable to similar cases.

6. That where a building is erected so that the whole or a part of its frontage at the ground level is situate at a greater distance than 65 feet from the opposite side of the roadway or of an open space permanently secured as such, the height of the building may, for such portion of its width as the frontage is so situated, be increased beyond 80 feet by 18 inches for every foot by which such distance exceeds 65 feet, but no increase of height permitted by this relaxation shall, together with any storeys which may be erected in the roof, exceed an overall height of one-and-a-half times the width of the street, or 120 feet, whichever is the less.

#### *Observations of the Council of the Royal Institute of British Architects.*

The Council agree with this recommendation, except in so far as the regulations refer to the height of buildings.

In its first report the Council stated that the London Building Act of 1894, together with its amending Act, have become so involved, and in many respects so inapplicable to present-day conditions, that it is essential for the adequate conduct of architecture and building in the County of London that these Acts should be forthwith simplified, amended and consolidated.

This is the first requirement, and the new Act should be so constructed as to be worked in the main by Bye-laws or Regulations capable of easy amendment and bringing up to date as required by the general advancement of building science.

The Council agree with Mr. Topham Forrest's recommendation and consider that the revised volume should be issued at a nominal cost or free of charge as recommended by the Departmental Committee of the Local Government Board, 1918.

In its first report the Council recommended that there should be an Advisory Board to frame Bye-laws, Regulations, and to decide questions of principle.

Reference is made to the Tribunal of Appeal and to the testing of materials and to general resolutions of the Board of Standards in New York being applicable to similar cases. No recommendations are made in Mr. Topham Forrest's report on these points, the practice in London appearing to be generally satisfactory.

The Council would prefer to see an extension of the authority to appeal to the Tribunal.

The Roads Improvement Act of 1925 (see the Act) apparently covers recommendation 4, and appears to provide the powers required.

This recommendation suggests that decisions should be of general application which, if published, would afford useful information. A table on the lines of that of the New York Code would save uncertainty as regards projections.

The Council of the R.I.B.A. adhere to their view, repeatedly and publicly expressed, that no alteration or relaxation of the existing regulations should be made which would permit of any increase in the height of buildings in London.

The greater height so permitted should be applicable for a portion of the depth of the building abutting on the wide street not exceeding the width of that street, or 80 feet, whichever is the less ; the remainder of the building should be governed by the present limits of height.

That the two storeys which by the Act may be constructed in the roof of a domestic building should be permitted within vertical walls, provided that the walls are set back within the angle of 75 degrees, stipulated by the Act for the storeys in the roof.

7. (a) That the dimensions of foundations of walls and permissible maximum pressures should be prescribed in the Building Acts.

(b) That the Schedules of wall thicknesses should be reviewed and amended as found desirable.

8. That prohibition of intermittent lighting of signs should be reconsidered.

9. That preliminary surveys of structures alleged to be dangerous should be made by my Department and that owners should have an opportunity of remedying the defective work before formal proceedings are instituted.

10. That powers be sought to secure an adequate separation of the fire risk in respect of garages built within the walls of dwelling houses.

11. That the Schedule of fees payable to District Surveyors in respect of new buildings, etc., should be remodelled.

12. That office workrooms, trade kitchens, refreshment rooms for the use of the public should be provided with adequate means of natural lighting and ventilation.

13. That accommodation ways be permitted to backs of houses.

14. That when new buildings are erected, land within the "prescribed distance" shall become part of the public way.

15. That the requirement to set back new buildings to the "prescribed distance" shall apply in the case of all means of approach.

16. That in applying the rules of the Act as to height of buildings there should be provisions—

(1) As to the proportion of the length of the elevation of a building which may be carried up as architectural features above the maximum height.

(2) As to the height of the storeys which may be erected in the roof above the 80 foot level.

(3) As to permitting the erection of vertical walls to a height of 100 feet around courts entirely surrounded by one building and in the case of party walls.

17. That constructional steel work of all buildings should be protected against the action of fire.

18. That party parapets may be omitted in certain buildings.

19. That rules be included in the Act to provide adequately for the prevention of spread of fire from one building to another through openings in the adjacent walls of such buildings.

20. That rules for chimneys be formulated in respect of (a) closed fires, (b) ordinary fires, and (c) gas fires.

The Council object to the recommendation as to the dimensions of foundations of walls and permissible maximum building pressures being prescribed.

With reference to Clause (b), they consider that the Schedule should be subject to waiver on application.

The Council are of opinion that the whole question of signs should be the subject of regulations and receive careful consideration.

The Council agree with this recommendation, providing the words "District Surveyors" are substituted for "my Department."

The Council agree in principle, but await details.

The Council make no comment.

In view of the improvements in artificial lighting and ventilation the Council are unable to agree to this recommendation.

The Council make no comment.

This is not very clearly expressed. Section 13 of the 1894 Act gives the L.C.C. power to require the building line to be at the prescribed distance from the centre of the road, but it does not state what is to become of the vacant land.

The Council agree with this recommendation subject to compensation being allowed.

The Council further consider that the special rights conferred by certified plans require limitation.

This requires to be read in conjunction with the preceding recommendation.

The Council refer to their view expressed on Clause 6 above.

The Council adhere to their previous recommendation, viz., that new constructional metal in shops and in floors immediately over should be protected.

The Council agree with the principle as regards new work, but it is an important matter and requires further careful consideration and research.

This seems reasonable.

The Council of the R.I.B.A. desire to have an opportunity of considering the proposed rules before they are adopted.

Rules for these do not appear to be very urgent, but there can be no objection if they are reasonably drawn.



21. That an amendment of the 1909 Act by the insertion of additional data and rules be sought in order that the construction of electricity buildings in accordance with the general provisions of the London Building Act, 1894, as amended by the General Powers Act, 1909 (which relates to steel frame buildings), may in the main be left to the control of the District Surveyor to see that it is in accordance with those Acts, power being reserved for the companies concerned to apply to the Council for any special relief that may be necessary.

22. That powers should be sought to require adequate means of escape from all shops, etc., where large numbers of the public attend.

The Council make no comment.

In the New York Building Code full details are given of the number and arrangement of staircases and exits required in differing circumstances.

Mr. Forrest discusses the difference in the requirements in New York and London. The former are published, but in London they are *not*, and they can only be discovered by preparing schemes for approval and making application to the London County Council.

The Council agree with the present procedure as outlined in the following comment by Mr. Topham Forrest, on p. 21 :—

(London : In London, with the exception of the provisions relating to roof access in certain small buildings and to the fire-proofing of the roofs of projecting shops, no details are given in the Acts of Parliament, but the Council is empowered to require the provision of means of escape reasonable in the circumstances of each case.)

The Council concur in this recommendation.

## Obituary

G. H. PHILLOTT, M.A., L.R.I.B.A.

Mr. Phillott died on 13 September, aged 74, at Cheltenham. After obtaining his degree at Christchurch, Oxon, he became a pupil of the late John Middleton, and afterwards a partner with his son Henry Middleton, the Greek and Roman archaeologist, and the late H. A. Prothero, M.A., F.R.I.B.A.

After the death of both these partners he was for some years partner with L. W. Barnard [*F.*], and afterwards with his late pupil, Mr. W. H. George.

He was joint architect for a number of buildings, including Cheltenham College Chapel, a large part of the Ladies' College, Cheltenham; Goodrich Court, Ross; the Hendon Homes, and churches in Cheltenham, Wales and other places. He lately carried out several housing schemes.

For many years he was sanitary engineer to the Gloucestershire Sanitary Association and carried out sewerage and water supply schemes for villages in the Cotswolds and Devonshire.

He was an ardent bellringer, and restored many peals of bells, including those of Wrexham Parish Church.

JOHN TIRANTI, BOOKSELLER.

It is with regret that we heard of the recent death of John Tiranti, of the bookselling firm of Messrs. J. Tiranti and Co., at a comparatively early age. Mr. Tiranti, an Italian, born at Turin, was originally a master wood carver: from Turin he migrated to Paris and eventually arrived in London. In London he discovered that wood carvers were in need of books on design to correct their period work, and from this discovery he developed into a bookseller of foreign books, chiefly Italian, on decorative work. Later he began to specialise, also, in architectural books, and it was seldom indeed that he was unable to supply a collector with some rare book to fill a gap in his library. His business is being carried on by his two sons, who were his partners.

## LIABILITY TO HEALTH AND PENSIONS INSURANCE.

*The Architects' and Surveyors'*

*Approved Society,*

26 Buckingham Gate, S.W.1.

22 September 1926.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—As considerable doubt seems to exist among architects regarding the insurability of employees possessing private incomes, and of pupils and apprentices employed at a nominal weekly salary, I should be glad if you would give publicity to the following in the next issue of your JOURNAL.

*Employees possessing private incomes.* All such persons between the ages of 16 and 70 must be insured so long as they are employed at an annual salary not exceeding £250, the rate of remuneration and not the total income being the deciding factor. Those possessing a private income of at least £26 per annum may, however, claim exemption from insurance from the Ministry of Health, Whitehall, London, S.W.1.

*Pupils and apprentices employed at a nominal salary.* All such persons who, after attaining the age of 16, are employed under a contract of service or apprenticeship must be insured.

If the employee is between the ages of 16 and 18, 9d. per week is payable both by him and by his employer, whatever the rate of remuneration of the former may be.

If the insured person is 18 years of age and over and his remuneration does not include board and lodging, and does not exceed 4s. for a full working day, the weekly amounts to be paid are as follows :—

	By employer.	By employee.	Total.
	s. d.	d.	s. d.
Where the rate is over 3s. per day ..	0 10	8	1 6
Where the rate is 3s. or less ..	1 1½	4½	1 6

May I take this opportunity of mentioning that I shall always be pleased to advise architects who are in any doubt regarding the insurability of their employees.—Yours faithfully,

HERBERT M. ADAMSON,  
Secretary.

LONDON BUILDING ACTS (AMENDMENT) ACT,  
1905—FIRST SCHEDULE.

The London Building Acts Committee of the R.I.B.A. desire to draw the attention of members to the following recommendation of the L.C.C. Building Acts Committee :—

“LONDON BUILDING ACTS (AMENDMENT) ACT,  
1905—FIRST SCHEDULE.

“1. The Council is empowered under Part III of the First Schedule to the London Building Acts (Amendment) Act, 1905, to approve from time to time as fire-resisting materials other than those specified in the schedule. The use of wired glass for the purposes of fire-resisting glazing has become general and it has been accepted by the Council for such purposes in connection with consents granted in respect of buildings in which cubical extent exceeding 250,000 feet has been allowed. Representations have been made for the inclusion in the schedule of the material in question, and as we are advised that its use in conformity with the requirements specified in our recommendation can safely be permitted, we recommend :—

“That the Council, in pursuance of the powers vested in it by the First Schedule (Part III) of the London Building Acts (Amendment) Act, 1905, do approve as fire-resisting for the glazing of windows, doors, borrowed lights, lanterns and skylights the undermentioned materials—

“(1) Glass not less than one-quarter of an inch thick reinforced with wire at least 0.55 mm. diameter laid to a square mesh measuring one-half inch from centre to centre of wire and electrically welded at the intersections ; and

“(2) Glass not less than one-quarter of an inch thick reinforced with wire at least 0.55 mm. diameter laid to a hexagonal mesh measuring one inch across the flat sides ; fixed in panels not exceeding 2 feet either way, the panels to be secured with fire-resisting materials in fire-resisting frames of hardwood not less than one and three-quarter inches finished thickness, or of iron or bronze or other material having a melting-point of not less than 1,800° Fahrenheit, subject to the following condition—

“That the district surveyor shall be furnished with a certificate from the makers of the glass stating that the glass is of such quality that a plate one-quarter of an inch thick and measuring six inches by six inches will resist the passage of smoke or flame for a period of one hour when exposed to a temperature of 1,500° Fahrenheit on one side and to the atmosphere of the other, and will not fall to pieces on the application of cold water at the end of such period.”

NORTH WESTERN DISTRICT OF THE INSTITUTION  
OF MUNICIPAL AND COUNTY ENGINEERS.

BYE-LAWS. NEW STREETS AND BUILDINGS.

A Joint Committee of the Royal Institute of British Architects and the National Federation of Building Trades Employers considered the above bye-laws on receiving protests against them from local architects and others. The series proposed for this district seems to be more exacting than the model series, and it would appear to have been drawn up by the officials who would administer it without consultation with those who would have to comply with its provisions. The Joint Committee requested the Minister of Health to withdraw his approval of the local draft code, and requested proposals for new bye-laws based upon the model series, and further suggested that if another series of model bye-laws was projected, it should be drawn up in consultation with all interested parties, and be of a national character as distinct

from regional. To this memorandum the Minister of Health replied :

(1) That he had so far committed himself to approval that he could not withdraw.

(2) That the principle of regional series of bye-laws had been accepted by the Minister of Health in 1923, and approved by Parliament.

(3) This series of bye-laws is not a model series, and was put forward by its authors as being better adapted to local requirements than is the model series.

(4) That section 184 of the Public Health Act 1875, gives statutory opportunity for all persons interested to make their views known before new bye-laws are confirmed.

(5) The officials of the Ministry are at all times ready to consider proposals for improvements in any of the series circulated.

(6) The model bye-laws were reprinted at intervals with amendments to date, and presently it is proposed to reprint them entirely.

It is suggested that architects practising in the area concerned should watch the activities of their local authorities and bring to the notice of their Allied Society any proposals for new bye-laws that appear to be too exacting for the locality, with a view to making an official protest or suggesting amendments.

BOARD OF ARCHITECTURAL EDUCATION.  
INFORMAL ILLUSTRATED LECTURES ON ARCHITECTURE FOR  
WORKERS IN THE BUILDING TRADES.

The Council of the R.I.B.A. are holding a series of informal illustrated lectures on architecture confined to workers in the building trades. The lectures will take place at 7.30 p.m. at the R.I.B.A., 9 Conduit Street, W.1.

On Thursday, 4 November, Mr. Hubert Worthington, A.R.I.B.A., lectured on “Materials and Craftsmanship,” on Tuesday, 16 November, Mr. Howard Robertson, F.R.I.B.A., lectures on “Good and Bad Buildings,” and on Tuesday, 14 December, Mr. W. G. Newton, F.R.I.B.A., will lecture on “The Wealth of England.”

All men employed in the work of building are cordially invited, admission being free. Buffet refreshment will be served at 7.30 p.m. before the lectures.

THE R.I.B.A. EXAMINATIONS.

The attention of students preparing for the R.I.B.A. Examinations is called to the fact that the University of London Press, Ltd., 10 and 11, Warwick Lane, E.C., are about to publish a portfolio of drawings entitled “The London Series of Architectural Examples for Students,” edited, with historical notes, by Professor Beresford Pite, F.R.I.B.A. and A. R. H. Jackson, A.R.C.A.

The reproductions have been prepared for the use of students entering for the R.I.B.A. Examinations.

A.B.S. SCHEME OF INSURANCE.  
The Architects’ Benevolent Society has recently negotiated the following insurances through its agency :—

- £1,467—Deferred Children’s Assurance.
- £20,000—Fire risk on building in course of erection.
- £25,000—Do.
- £2,000—Home Protection.

Other insurances are in process of going through, and it is earnestly hoped that architects will give the Scheme their warm support in the coming Session.



## Notices

### THE SECOND GENERAL MEETING.

The Second General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 15 November 1926, at 8 p.m., for the following purposes :—

To read the Minutes of the First General Meeting (Ordinary) held on 1 November 1926; formally to admit members attending for the first time since their election or transfer.

To present the R.I.B.A. London Architecture Medal and Diploma, 1925, to Sir Edwin Lutyens, R.A. [F.].

To read the following Paper: "Bridges and Traffic," by Mr. H. V. Lanchester [F.].

### SPEECHES AT THE ANNUAL DINNER, 23 NOVEMBER 1926.

The R.I.B.A. Annual Dinner will be held in the Guildhall, E.C., on Tuesday, 23 November, and His Royal Highness the Prince of Wales has graciously consented to be the guest of the Royal Institute.

At the conclusion of the Dinner His Royal Highness will present the Royal Gold Medal to Professor Ragnar Östberg of Stockholm, and among the speakers will be several other distinguished guests.

A limited number of seats will be reserved in the Gallery of the Guildhall in order that Members and their friends who are unable to attend the Dinner may have an opportunity of hearing the speeches.

Each Member applying will receive not more than two tickets, admitting either ladies or gentlemen, which will be allotted in order of application.

Members who wish to take advantage of this arrangement are requested to make early application to the Secretary, R.I.B.A., stating whether they desire one or two tickets.

### ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship Class are reminded that if they wish to take advantage of the election to take place on 14 February 1927, they should send the necessary nomination forms to the Secretary R.I.B.A., not later than 27 November 1926.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### MEMBERS' ADDRESSES.

The Secretary will be glad to receive any information as to the present addresses of the following members :—

#### FELLOW.

Haydn Parke Roberts.

#### ASSOCIATES.

Walter Herbert Caley.	Harry George Leslie.
Gordon Hayter Crickmay.	Philip Norman Logan.
Francis H. Fowler.	Nathaniel Martin.

Maurice Bernard Gill.	Harold Eric McEvers.
Frederick William Hamilton.	George Lewis Sheppard.

#### LICENTIATES.

Charles Vincent Cable.	Alwyn Henry Holland.
William Alexander Finch.	Francis A. Jamieson.
Henry B. Watson.	

### ELECTION OF MEMBERS, 29 NOVEMBER 1926.

An election of members will take place at the Business General Meeting to be held on Monday, 29 November. The names and addresses of the candidates (with the names of their proposers), found by the Council to be eligible and qualified for membership according to the Charter and Byelaws and recommended by them for election, are as follows :—

#### AS FELLOWS (40).

ALLISON: WILLIAM, P.A.S.I. [A. 1920], 50 Rathbone Place W.1; 9 Tavistock Square, W.C.1. Proposed by A. H. Durand, Geoffrey Lucas, H. V. Lanchester.

AYLWIN: GUY MAXWELL [A. 1914], Blenheim Lodge, Mont au Prêtre, Jersey, C.I. Proposed by Herbert Wigglesworth, David Barclay Niven, Arthur Wm. Kenyon.

BAGOT: WALTER HERVEY [A. 1904], Steamship Buildings, Adelaide; Forest Lodge, Aldgate, South Australia. Proposed by Alfred B. Black and the Council.

BISHOP: JOHN PERCIVAL [A. 1901], 30 Duke Street, St. James', S.W.1; Topcliffe Grange, Farnborough, Kent. Proposed by James S. Gibson, W. Curtis Green, L. Rome Guthrie.

BROWNLEE: HERBERT JOHN [A. 1912], 6 Church Square, Cape Town. Proposed by the Council.

CLEVELAND: CHARLES BARRY [A. 1904], 2 Leader Lane, Toronto; 60 Prince Arthur Avenue, Toronto, Canada. Proposed by Philip J. Turner, Edmund Wimperis, Professor A. E. Richardson.

COGGIN: CLARENCE TILT [A. 1881], 69 Kennington Oval, S.E.; The White Cottage, Lifford Road, Wandsworth Common, S.W. Proposed by William G. Hunt, G. Topham Forrest, J. W. Stanley Burmester.

COWLEY: CAPTAIN HERBERT REGINALD, P.A.S.I. [A. 1913], Bank Chambers, 26 High Street, Southend-on-Sea. The Cottage, 99 Eastwood Boulevard, Westcliff-on-Sea. Proposed by F. T. W. Goldsmith and the Council.

DAVIES: WILLIAM GEORGE [A. 1920], City Architect, Town Hall Sheffield. Proposed by the Council.

EATON: GEORGE MORLEY, P.A.S.I. [A. 1920], 6 The Strand Derby; Hillside, Littleover, nr. Derby. Proposed by T. H. Thorpe, John Woollatt, H. Alderman Dickman.

FORD: LAWTON ROBERT, F.S.I. [A. 1896], 32 Orchard Street Oxford Street, W.1; 58 Upper Berkeley Street, W.1. Proposed by H. P. Burke Downing, John Murray, Osborn C. Hills.

GALL: ROBERT ROBB [A. 1903], 177 Union Street, Aberdeen; 10 Loanhead Terrace, Aberdeen. Proposed by J. A. O. Allan, George Watt, James B. Nicol and the Council.

GAUNT: OLIVER [A. 1912], 4 Midan Suares, Cairo; Maisori Amato, Giza (Mudirieh), Cairo, Egypt. Proposed by Edward L. Harrison, Professor A. E. Richardson, Professor F. M. Simpson.

GUMMER: WILLIAM HENRY [A. 1910], 721 New Zealand Insurance Buildings, Queen Street, Auckland; Mountain Road, Auckland, New Zealand. Proposed by the Council.

HAWARD: FRANCIS ROBERT BOYD [A. 1902], 5 Queen Street Great Yarmouth; Mansard, Poplar Avenue, Gorleston-on-Sea. Proposed by Edw. T. Boardman, E. W. B. Scott, Stanley J. Wearing.

HILL: HENRY LEONARD GAUNTLETT, O.B.E. [A. 1890]

Donhead Cottage, Donhead St. Andrew, Shaftesbury. Proposed by Sir Edwin L. Lutyens, R.A., R. M. Lucas, L. W. Barnard.

NORTH: FREDERICK JOHN [A. 1921], Custom House Buildings, Whitefriargate, Hull; 19 Albany Street, Hull. Proposed by G. Dudley Harbron, James A. Swan, Joseph H. Hirst.

JAMES: CHARLES HOLLOWAY [A. 1918], 15 Gower Street, W.C.1; 1 Hampstead Way, N.W.11. Proposed by Robert Atkinson, Stanley C. Ramsey, F. C. Eden.

ONES: GEORGE SYDNEY [A. 1891], 113 Pitt Street, Sydney; The Crescent, Pennant Hills, Sydney, Australia. Proposed by the Council.

KERR: ROBERT SIDNEY [A. 1921], Grafton House, 2 Golden Square, W.1; 42 Addison Road, W.14. Proposed by Osborn C. Hills, J. E. Dixon-Spain, Henry N. Kerr.

LYNHAM: ARTHUR GEORGE [A. 1910], 23 Gelliwastad Road, Pontypridd; Fernleigh, Heoldon, Whitchurch, Cardiff. Proposed by Chas. F. Ward, Sir George H. Oatley, G. C. Lawrence.

MAXWELL: JOSEPH CHARLTON [A. 1894], 14 Saville Row, Newcastle-on-Tyne; Belfield, Kenton Road, Newcastle-on-Tyne. Proposed by Major Harry Barnes, R. Burns Dick, Thomas Harrison.

NIGHTINGALE: FREDERICK BAYLISS [A. 1921], 31 Oakley Street, Chelsea, S.W.3; 7 Cricklade Avenue, S.W.2. Proposed by Sir Edwin L. Lutyens, R.A., Professor Beresford Pite, Gerald Unsworth.

NORRIS: ERNEST BOWER [A. 1919], 9 Albert Square, Manchester; 182 Corporation Street, Stafford. Proposed by Francis Jones, Paul Ogden, Isaac Taylor.

WICKENDEN: ARTHUR FRED, A.M.Inst.C.E., P.A.S.I. [A. 1907], Professor of Architecture, Royal School of Engineering, Giza, Cairo, Egypt. Proposed by the Council.

And the following Licentiates, who are qualified under section IV, Clause C (ii) of the Supplemental Charter of 1925:—

ROCKLEHURST: ARTHUR, Palatine Bank Buildings, 10 Norfolk Street, Manchester; Sunny Bank, Newchurch-in-Rossendale, Lancs. Proposed by J. Stockdale Harrison, John Knight, Herbert H. Brown.

UCK: WALTER GERARD, Shrewsbury Chambers, Campo Lane, Sheffield; 19 Montgomery Road, Sheffield. Proposed by James R. Wigfull, Chas. B. Flockton, Edwd. M. Gibbs.

AMERON: RHODERIC, St. Anns, Crieff Road, Aberfeldy, Perthshire. Proposed by John C. T. Murray, J. Andrew Minty, and the Council.

HANDABHOY: MUNCHERSHAH NUSSERWANJEE, Raja Bahadur Motilal Mansion, Apollo Street, Fort, Bombay, India. Proposed by Burjor S. J. Aga, D. W. Ditchburn, S. K. Bhedwar.

ODDMAN: JOHN, 21 Waterloo Street, Birmingham; 52 Salisbury Road, Moseley, Birmingham. Proposed by C. E. Bateman, Herbert T. Buckland, Oliver Essex.

ARRISON: FRED, 30 Willow Street, Accrington; Beechwood, Lytham St. Annes. Proposed by Wm. J. Newton, Harry V. Wolstenholme, Joseph L. Hampson.

ROSSER: HOWELL, Architect to the Walthamstow Education Committee, Education Committee Offices, High Street, Walthamstow, E.17; 14 Eastfield Road, Walthamstow, E.17. Proposed by Allen T. Hussell, Chas. J. Dawson and the Council.

OWNEND: THOMAS, District Bank Chambers, Rochdale; 2 Ashfield Road, Rochdale. Proposed by the Council.

And the following Licentiates who have passed the Qualifying Examination:—

USH: RAYMOND (formerly WHESTON: WRAY), 47 Victoria Street, S.W.1; 7 Crauford Rise, Maidenhead. Proposed by Wm. Woodward, Graham C. Awdry, E. Arden Minty.

RYER: MAJOR GEORGE THOMAS, O.B.E., Public Works

Department, Jerusalem, Palestine. Proposed by the Council.

FORRESTER: ALFRED, 141 Albert Road, Middlesbrough; 5 Clairville Road, Grove Hill, Middlesbrough. Proposed by C. F. Burton, Professor S. D. Adshead, C. Ernest Elcock.

HICKSON: CLIFFORD, St. Peter's Street, Huddersfield; Five Gables, South Crosland, Huddersfield. Proposed by Norman Culley and the Council.

LAWSON: SYDNEY HERBERT, Emerson Chambers, Newcastle-on-Tyne; Middleton, Belford, Northumberland. Proposed by C. A. Clayton Greene, R. Burns Dick, Percy L. Browne.

TURNER: ROBERT CHARLES, 10 Haiphong Road, Gordon Road, Shanghai, China. Proposed by Robert Stephen Ayling, John E. Newberry, Arch. F. Preston.

VINYCOMB: JOHN KNOX, 74 Park Lane, Wallington, Surrey. Proposed by Frederick Batchelor, Charles Ernest Elcock, Thos. Wallis.

#### AS ASSOCIATES (71).

ALEXANDER: RICHARD RENNIE [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 38 Lilybank Place, Aberdeen. Proposed by Robt. G. Wilson, jun., John W. Walker, George Watt.

APPS: LESLIE MASON [Special], The Nest, Sutton Valence, Maidstone, Kent. Proposed by Alexr. G. Bond, Chas. E. Hanscomb, Alfred Cox.

ARTHUR: JOHN ABERCROMBY [Final], 67 Torrington Square, W.C. Proposed by Walter Tapper, A.R.A., Sir Robert Lorimer, A.R.A., Jno. Begg.

BARRETT: WALTER [Special], 111 Manchester Road, Bury, Lancs. Proposed by Maxwell Ayrton, John B. Gass, Arthur J. Hope.

BARRINGTON-BAKER: JAMES [Final], Grove Lodge, Finchley, N.3. Proposed by W. Chas. Waymouth, Ernest A. E. Woodrow, Charles E. Varndell.

BARTON: HERBERT LESLIE, B.Arch., Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 14b Mortimer Crescent, N.W.6. Proposed by Professor C. H. Reilly and the Council.

BENT: FRANK [Final], Min-y-don, Glan Conway, Denbighshire. Proposed by W. H. Hobday, John Knight, G. A. Humphreys.

BOOTH: ROLFE GILBERT [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Lakeswood, Town Court, Orpington, Kent. Proposed by Heaton Booth, T. Brammall Daniel, Robert Atkinson.

BOURNE: JOHN HENRY [Final], 24 Cotham Road, Cotham, Bristol. Proposed by G. D. Gordon Hake, C. F. W. Denning, B. F. G. Wakefield.

BRUCE: WILLIAM GEORGE HAY BLACK [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 61 Watson Street, Aberdeen. Proposed by Robt. G. Wilson, jun., John W. Walker, A. Marshall Mackenzie.

BRYCE: WILLIAM THEODORE PERCIVAL, M.A., Cantab., B.Sc. Arch. Glasgow [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Farmfield, Penicuik, Midlothian. Proposed by Alexander N. Paterson, Wm. B. Whitie, T. Harold Hughes.

CACHEMAILLE-DAY: NUGENT FRANCIS CACHEMAILLE [Final], 61 Grove End House, St. John's Wood Road, N.W.8. Proposed by H. S. Goodhart-Rendel, M. Wheeler, Arthur G. Leighton.



- CALDER: HERBERT KITCHENER [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 251 Westburn Road, Aberdeen. Proposed by Robt. G. Wilson, jun., John W. Walker, A. Marshall Mackenzie.
- CARTER: PETER GEORGE JEFFERY [Final], The Red Cottage, Peppard Road, Caversham, Oxon. Proposed by W. Roland Howell, C. B. Willcocks, H. Austen Hall.
- CARTER: RICHARD JEFFERY [Final], The Red Cottage, Peppard Road, Caversham, Oxon. Proposed by Edward Warren, Oswald P. Milne, C. B. Willcocks.
- CHESTER: HAROLD WILLIAM [Final], 94 Langham Road, Teddington, Middlesex. Proposed by W. H. Hobday, James C. Wynnes, Herbert O. Ellis.
- DAVIDSON: JAMES HENDERSON [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 16 Abercairn Road, Streatham, S.W.16. Proposed by H. G. Crothall, W. Bevan, W. T. Curtis.
- DUNPHY: NORAH, B.Arch., Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Donnybrook, Llandudno, N. Wales. Proposed by Professor C. H. Reilly, T. Taliesin Rees, Richard Holt.
- DURNIN: LEO [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 66 Blenheim Place, Aberdeen. Proposed by John W. Walker, Robt. G. Wilson, jun., George Watt.
- EDWARDS: KENDRICK, M.Inst.C.E. [Special], 16 Donegall Square South, Belfast. Proposed by James Lochhead, T. W. Henry, N. Fitzsimons.
- FELGATE: ERIC GEORGE [Final], 11 Victory Road, Ilkley, Yorks. Proposed by the late Walter H. Brierley, J. Hervey Rutherford, F. N. Penty.
- FOUBISTER: PETER JOHN MALCOLM JOHNSTONE [Special]. Public Works Department, Nairobi, Kenya Colony. Proposed by Alexr. G. Bond, Albert J. Thomas and the Council.
- GOLDSMITH: EDWARD FELIX [Final], 11b Bishopswood Road, Highgate, N.6. Proposed by E. J. Gosling, F. J. Potter, F. T. W. Goldsmith.
- GREEN: FRANK STANLEY MORDEN [Final], 272 Willesden Lane, Cricklewood, N.W.2. Proposed by H. P. Burke Downing, E. Vincent Harris, T. Frank Green.
- GREY: JOHN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The White House, Cobham, Surrey. Proposed by F. C. Eden, Robert Atkinson, Howard Robertson.
- HORNER: HUGH BALDWIN LYLE [Final], 31 Constantine Road, N.W.3. Proposed by Sir Herbert Baker, A.R.A., George A. Mitchell, Charles E. Varndell.
- INGLIS: FRANK ALEXANDER GREIG [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 286 Great Western Road, Aberdeen. Proposed by A. Marshall Mackenzie, George Watt, John W. Walker.
- LEWIS: ERNEST WAMSLEY [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 9 St. Edmund's Terrace, Regent's Park, N.W.8. Proposed by Howard Robertson, Robert Atkinson, C. E. Varndell.
- LEY: ARTHUR HARRIS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 214 Bishopsgate, E.C.2. Proposed by A. S. R. Ley, Robert Atkinson, J. R. Moore-Smith.
- LLOYD: WILLIAM ANTONY SAMPSON, M.A. [Final], 35 Horseferry Road, Westminster, S.W.1. Proposed by Sir Charles A. Nicholson, Sir Edwin L. Lutyens, R.A., W. Curtis Green, A.R.A.
- MACDONALD: ALISTER GLADSTONE [Final], 9 Howitt Road, Hampstead, N.W.3. Proposed by Professor S. D. Adshead, Arthur Stratton, C. Lovett Gill.
- MACMANUS: FREDERICK EDWARD BRADSHAW [Final], 35 Rotherwick Road, N.W.11. Proposed by Howard Robertson, Thos. S. Tait, Robert Atkinson.
- MONROE: LEONARD [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], 27 Victoria Road, Penarth, South Wales. Proposed by Percy Thomas, Harry Teather, Henry Budgen.
- MORRISON: JAMES [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 23 Upper Kirkgate, Huntly, N.B. Proposed by A. G. R. Mackenzie, A. Marshall Mackenzie, Herbert Wigglesworth.
- NASH: EDWARD TINDAL ELWIN [Final], The Cedars, Cranford, Middlesex. Proposed by Howard Robertson, Robert Atkinson, C. E. Varndell.
- NASH: VIVIAN LESLIE [Final], 7 Duncan Terrace, N.1. Proposed by F. Winton Newman, Henry Tanner, Henry V. Ashley.
- OAKLEY: WILLIAM OWEN [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], 28 Monthermer Road, Cathays, Cardiff. Proposed by T. Alwyn Lloyd, Percy Thomas, Harry Teather.
- OLDACRE: WILLIAM BERNARD [Final], 130 Princes Road, Hartshill, Stoke-on-Trent. Proposed by Reginald T. Longden and the Council.
- PARKER: CAPTAIN ROBERT, M.C., P.A.S.I. [Special], Roslyn, Old Road, Llandudno. Proposed by G. A. Humphreys, Herbert L. North, E. Whitfield Burnett.
- PETERS: HENRY ALBAN, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 8 Union Road, Pennsylvania, Exeter. Proposed by Professor C. H. Reilly, Percy Morris and the Council.
- PHILLIPS: HERBERT GORDON, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 27 Brelaide Road, Stoneycroft, Liverpool. Proposed by Professor C. H. Reilly, Arnold Thornely, H. L. Thornely.
- PRICE: ARTHUR JOHN [Final], The Hollies, Hilderstone, Stone, Staffs. Proposed by James A. Swan, Reginald T. Longden and the Council.
- PRINGLE: GORDON, M.A.Cantab [Special], 1a Kensington Place, W.8. Proposed by J. Alan Slater, C. E. Varndell, Henry M. Fletcher.
- PUNCHARD: STANLEY CHARLES [Final], 7 Second Avenue, Heaton, Newcastle-on-Tyne. Proposed by Charles E. Errington, Lt.-Col. G. Reavell, Thomas R. Milburn.
- REMNANT: EUSTACE ARCHIBALD, P.A.S.I. [Special], 82 Cecil Avenue, Wembley, Middlesex. Proposed by Sir Banister Fletcher, Professor A. E. Richardson, C. Lovett Gill.
- RICHARD: JOHN CYRIL [Final], 24 Romsey Road, Winchester. Proposed by Percy Thomas, T. Alwyn Lloyd, J. Arthur Smith.
- RITCHIE: JAMES WATSON, Dip.Arch.(Edin.) [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 214

- Professional Practice], 6 Gladstone Terrace, Edinburgh. Proposed by John Begg, William Davidson, Charles D. Carus-Wilson.
- OBERTS: ALFRED GEORGES [Special], 27 Lawn Crescent, Kew Gardens, Surrey. Proposed by George A. Mitchell, T. P. Bennett, Fredk. R. Hiorns.
- OBERTS: DOUGLAS HUGH POYNTER [Final], 21 Grosvenor Place, Bath. Proposed by Alfred J. Taylor, Mowbray A. Green, G. D. Gordon Hake.
- OBERTS: THOMAS IDWAL [Special], 1 Carlton Terrace Kelvinside, Glasgow. Proposed by Lt.-Col. E. H. Fawckner, John Bain, W. H. Hobday.
- OBERTSON: ALBERT VICTOR [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Ardlea, 14 Attadale Road, Inverness. Proposed by Robt. G. Wilson, jun., John W. Walker, James B. Dunn.
- ALT: GEOFFREY WYNDHAM [Final], The Royd, Selborne Road, Handsworth Wood, Birmingham. Proposed by George Drysdale, Edwin F. Reynolds, Joseph Crouch.
- UNDERS: DYCE CHALMERS [Final], 72 Walmer Road, Toronto, Canada. Proposed by Henry Sproatt, Ernest R. Rolph, Howard Robertson.
- COTT: CECIL JAMES [Special], Tolgarth, Rochford, Essex. Proposed by Percy G. Hayward and the Council.
- ELY: HENRY JOHN ALEXANDER [Special], 3 Queen Square Place, Queen Anne's Gate, Westminster, S.W.1. Proposed by Charles E. Varnell, Sir Edwin L. Lutyens, R.A., Maurice E. Webb.
- NELL: WILLIAM EWART [Final], 12 Desenfans Road, Dulwich, S.E.21. Proposed by Sir George H. Oatley, Richard C. James, G. C. Lawrence.
- OOT: LAMBERT LOUIS THEODORE [Special], 3 Osmond Avenue, Hampton, Middlesex. Proposed by Professor A. E. Richardson, C. Lovett Gill, Arthur Stratton.
- ITH: FRANK HALLIBURTON [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 19 Redington Road, Hampstead, N.W.3. Proposed by F. Adams Smith, Stanley Hamp, Sir Banister Fletcher.
- ITH: HARRY HIRST [Final], Merridale, 6 Hereford Road, Southport. Proposed by Isaac Taylor, John Knight, Arthur J. Murgatroyd.
- AILUM: TERENCE WALTER [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Wingfield Road, Trowbridge, Wilts. Proposed by Robert Atkinson, J. Alan Slater, G. D. Gordon Hake.
- PER: DOROTHY ELIZABETH [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Malcolm's Mount, Stonehaven, Kincardineshire. Proposed by John W. Walker, Robt. G. Wilson, jun., George Watt.
- CLIFFE: BRIAN LISTER [Final], 44 Temple Fortune Hill, N.W.11. Proposed by W. E. Riley, Ernest B. Glanfield, Arthur Keen.
- EOBALD: ROBERT COURTENAY, B.A.Lond. [Final], The Penn Club, 9 Tavistock Square, W.C.1. Proposed by Professor A. E. Richardson, Sir John W. Simpson, Maxwell Ayrton.
- FRASHER: WILLIAM JAMES [Final], Steine House, Brighton. Proposed by Sir George H. Oatley, W. S. Skinner, G. C. Lawrence.
- ENT: WILLIAM SYDNEY [Final], 6 Broad Street Place, E.C.2. Proposed by Howard Robertson, Henry C. Smart, Gilbert H. Lovegrove.
- TYLER: ERIC BRIAN [Final], Kilbirnie, Llanishen, Cardiff. Proposed by Percy Thomas, T. Alwyn Lloyd, Chas. F. Ward.
- WALL: MAUD AMY MARGARET [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 31 St. George's Mansions, Red Lion Square, W.C.1. Proposed by Professor C. H. Reilly, Professor Patrick Abercrombie, Sir Herbert Baker, A.R.A.
- WATSON: JOHN, JUNR. [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 7 Church Road, Giffnock, Renfrewshire. Proposed by John Keppie, Wm. B. Whitie, David Salmond.
- WHITE: LEONARD WILLIAM THORNTON [Final], 80 Mayfield Street, Hull. Proposed by G. Dudley Harbron, John Bilson, H. Andrew.
- WILSON: EDWARD DOUGLAS [Final], 31 Cambridge Street W.2. Proposed by Frank T. Verity, Charles E. Varnell, M. K. Glass.
- WRIGHT: HUBERT [Special], 122 Clarence Gate Gardens, N.W.1. Proposed by Sir Edwin L. Lutyens, R.A., T. H. Thorpe, Arthur Stratton.
- AS HON. FELLOW (1)
- LEE OF FAREHAM: THE RT. HON. VISCOUNT, P.C., G.C.S.I., G.B.E., K.C.B., 18 Kensington Palace Gardens, W.8. Proposed by the Council.
- AS HON. ASSOCIATES (5).
- DAVISON: SIR WILLIAM HENRY, K.B.E., D.L., M.P., 14 Kensington Park Gardens, W.11. Proposed by the Council.
- HEATH: SIR HENRY FRANK, K.C.B., 5 Milbourne Lane, Esher Park, Surrey. Proposed by the Council.
- HILL: LEONARD ERSKINE, M.B., M.R.C.S., L.R.C.P., F.R.S., Fellow of University College, London; Director, Department of Applied Physiology, National Institute for Medical Research; Osborne House, Loughton, Essex. Proposed by the Council.
- STRADLING: REGINALD EDWARD, M.C., D.Sc., Ph.D., Assoc.M.Inst.C.E., Director of Building Research, Department of Scientific and Industrial Research, Building Research Station, Bucknell's Lane, Garston, near Watford. Proposed by the Council.
- WOOLLEY: CHARLES LEONARD, M.A., Uplands, Bathwick Hill, Bath. Proposed by the Council.
- AS HON. CORRESPONDING MEMBERS (8)
- CLEMMENSEN: ANDREAS LAURITZ, Tingskiftevej 4, Copenhagen. Proposed by the Council.
- HÜTL: DR. DESIDERIUS VON, Professor of the Technical University, Budapest, Rezoda utca 5, Budapest 1. Proposed by the Council.
- KORB: PROFESSOR FLORESTAN, VIII Baross utca 74, Budapest. Proposed by the Council.
- LEGROS: GEORGES, Chevalier de la Légion d'Honneur, Président de la Société des Architectes Diplômés par le Gouvernement, 121 Avenue de Wagram, Paris. Proposed by the Council.
- MEDARY: MILTON BENNETT, President, American Institute of Architects; Member, National Commission of Fine Arts, 47th Street and City Line, West Philadelphia, U.S.A. Proposed by the Council.
- MONBERG: CHRISTEN EMANUEL, Member of the Royal Academy of Art, Copenhagen, Amaliegade 29a, Copenhagen. Proposed by the Council.
- RAFU: AAGE, Amaliegade 27, Copenhagen. Proposed by the Council.
- WAID: DAN EVERETT, B.S., LL.D., 1 Lexington Avenue, New York, U.S.A. Proposed by the Council.



## Competitions

### LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M.H.P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaesquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained at the Secretariat, Geneva, at a cost of 20 Swiss francs.

### RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

### SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### MANCHESTER TOWN HALL EXTENSION. PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [F.], Mr. Robert Atkinson [F.] and Mr. Ralph Knott [F.]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 is.

## Members' Column

### COLLABORATION.

LONDON ARCHITECT [F.] offers practical representation in town to country Architects; supervision of work or other form of collaboration upon mutually agreed terms, with use of comfortable offices if and as required. Reply Box 1610, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE TO LET.

ADJOINING Bedford Row. Architect [F.] has quiet, well lighted room vacant, fitted long drawing bench. Inclusive rent, £52 p.a. Use of telephone, clerical services, etc., by arrangement if desired.—Apply Box 1510, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIP WANTED.

ARCHITECTURAL PARTNERSHIP, wanted to purchase in busy London office by F.R.I.B.A. (41). Member of the Institute for 19 years keen and energetic, considerable experience with well-known London Architects and in designing and carrying out work in own practice in the Provinces, which is at present dormant through bad trade. Excellent references given and capital available according to proposition.—Reply Box 1310, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE WANTED.

A.R.I.B.A. requires offices, or would consider sharing suite. West or Westminster district. Please state full particulars with inclusive terms.—Apply Box No. 1011, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

### OFFICE ACCOMMODATION.

A FIRM of Architects in Manchester offers a share of a fully equipped suite of offices with clerical and telephone service. To a young, thoroughly qualified and ambitious Associate of the Institute, with some local interests, an opportunity is offered to build up a connection upon economical terms. While neither a salaried post, nor a partnership in any form is intended, a suitable man might reckon upon a limited amount of work being put in his way, with the possibility of a reversionary interest in a well-established practice.—Apply Box 2536, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### "DAILY MAIL" IDEAL HOUSES COMPETITION.

LICENTIATE, expert Perspectivist, offers to prepare perspective for the above in accordance with the conditions for a moderate fee. Inquiries invited.—Apply Box 8246, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### ROOM TO LET.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

## Minutes I

### SESSION 1926-1927.

At the First General Meeting (Ordinary) of the Session 1926-1927, held on Monday, 1 November 1926, at 8.30 p.m. Mr. E. Guy Dawber, F.S.A., President, in the Chair.

The attendance book was signed by 41 Fellows (including 17 Members of the Council), 16 Associates (including 2 Members of the Council), 7 Licentiates (including 1 Member of the Council), 5 Hon. Associates, 1 Retired Fellow, and a very large number of visitors.

The Minutes of the meeting held on 21 June 1926 were taken as read, confirmed, and signed as correct.

The following members, attending for the first time since their election or transfer, were formally admitted by the President:

Mr. F. S. Haynes [F.].  
Mr. J. A. Arthur [A.].  
Mr. Edward Unwin [A.].  
Mr. H. Spencer Stowell [L.].  
Dr. J. W. Mackail [Hon. A.].

The Secretary read the names of candidates nominated for election on 29 November 1926.

The President delivered the Inaugural Address of the Session.

On the motion of the Rt. Hon. Neville Chamberlain, P.C. M.P., Minister of Health, seconded by Sir Leslie Scott, K.C. M.P., a vote of thanks to the President for his Address was passed by acclamation.

The President briefly expressed his acknowledgments.

The meeting closed at 9.55 p.m.

### R.I.B.A. JOURNAL.

Dates of Publication.—1926: 20th November; 4th 18th December, 1927: 8th, 22nd January; 5th, 19th February; 5th; 19th March; 2nd, 23rd April; 7th, 21st May; 11th, 25th June; 17th July; 13th August; 17th September; 15th October.

# Journal of the Royal Institute of British Architects

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BRITANNIC HOUSE: MOORGATE FAÇADE  
Sir Edwin Lutyens, R.A., Architect



## R.I.B.A. London Architecture Medal and Diploma

*[Presented to Sir Edwin Lutyens, R.A., at the General Meeting on Monday, 15 November 1926.]*

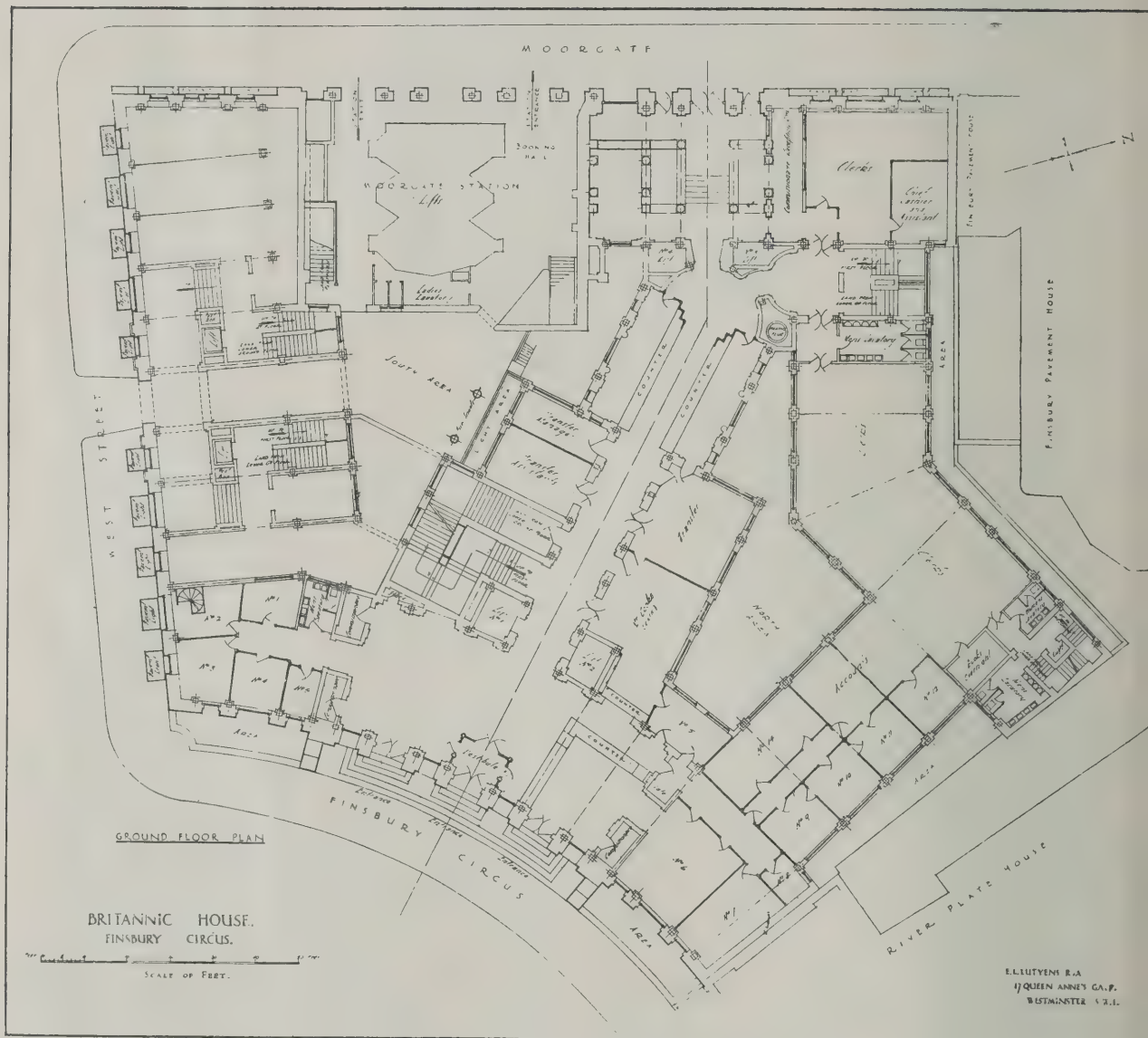
THE PRESIDENT: I have a very pleasant duty to perform, and that is, to present the Royal Institute of British Architects Medal and Diploma for the best street frontage and architectural building that has been completed within the three years ending in December 1925 within a radius of four miles from Charing Cross. The Selection Committee looked at a good many buildings in London, and considered a great many photographs and plans which were submitted to them, and after very mature consideration and an examination of the buildings they unanimously came to the conclusion that the best was Britannic House, erected from the designs of Sir Edwin Lutyens. It is quite unnecessary for me, in this room, to speak of the work of Sir Edwin Lutyens; it would be like painting the lily. I am sure we congratulate the Directors of the Anglo-Persian Oil Company upon having such a delightful building in which to carry on their work, and we also congratulate Sir Edwin. Britannic House is another addition to the fine commercial modern buildings of which London now possesses so many. We have with us to-night Mr. J. B. Lloyd, a Director of the Company, and Sir Howell

Williams, a Director of the firm of contractors of the building, and if they would like to say a few words we shall be glad to hear them. But before that I should like to present the Medal to Sir Edwin Lutyens.

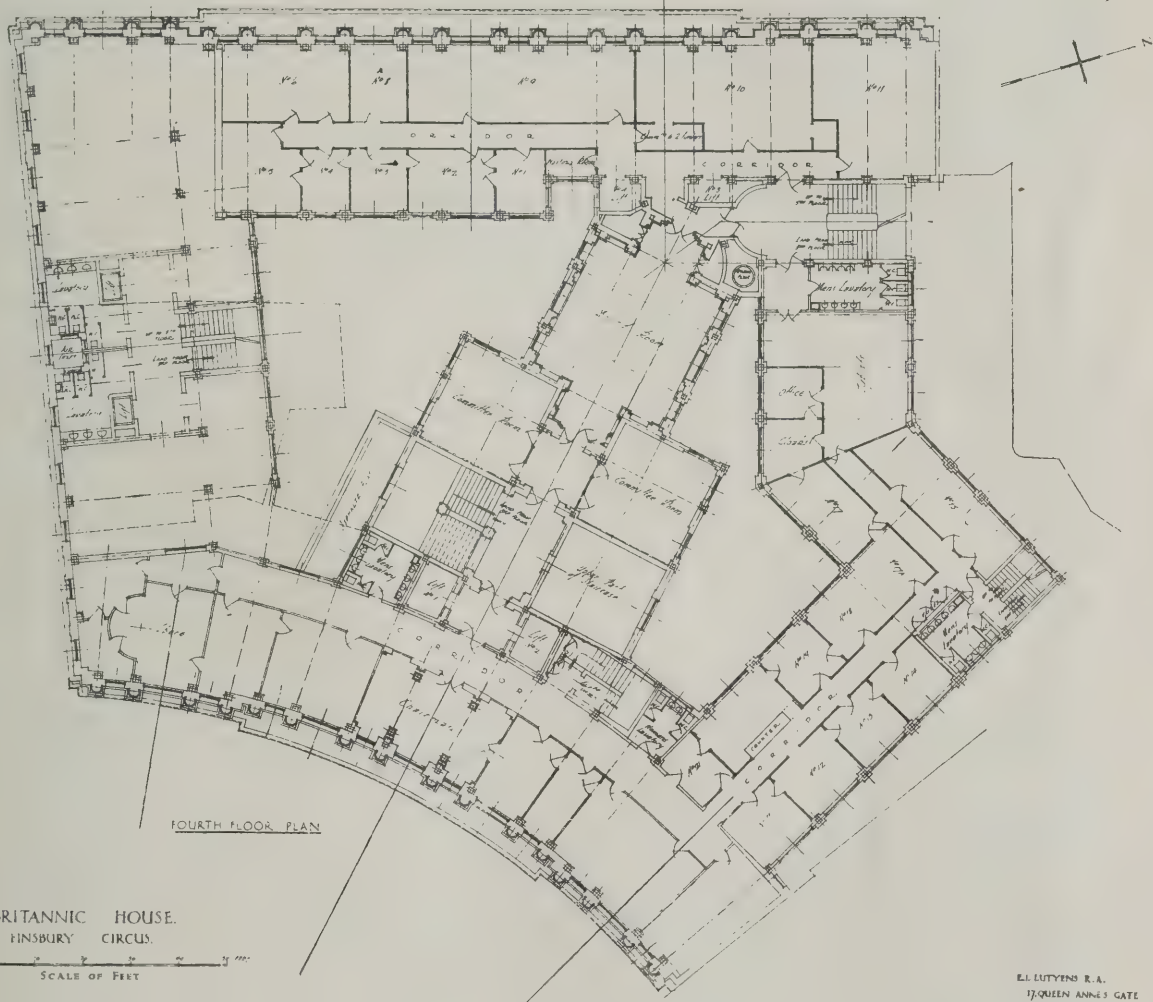
The President then presented the Medal.

Mr. J. B. LLOYD: We are really indebted to Sir Edwin Savill for the suggestion in regard to our building. When we had acquired our site we went to him for advice, and he recommended us to go to Sir Edwin Lutyens and ask him to design a building for us. Some of you have seen the result. Not only have we got the building which has deserved the highest honour which any building can acquire, but we have got a building in which we can work with the greatest efficiency, and one in which our staff can be housed in the greatest comfort. In addition to that, we have an advantage which is, I think, perhaps less tangible but none the less real. It has always seemed to me that one of the great benefits which the students and pupils at our old Universities and old public schools derive is from their association with and residence in fine buildings. I think that we are deriving a benefit of the same kind. To me, personally, this building has



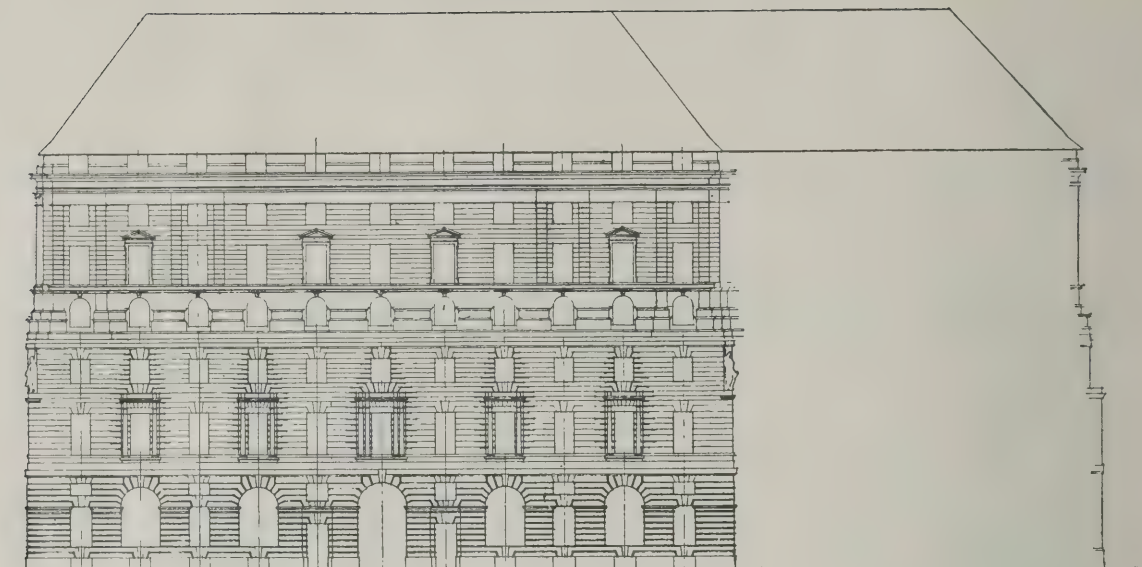


BRITANNIC HOUSE: GROUND FLOOR PLAN

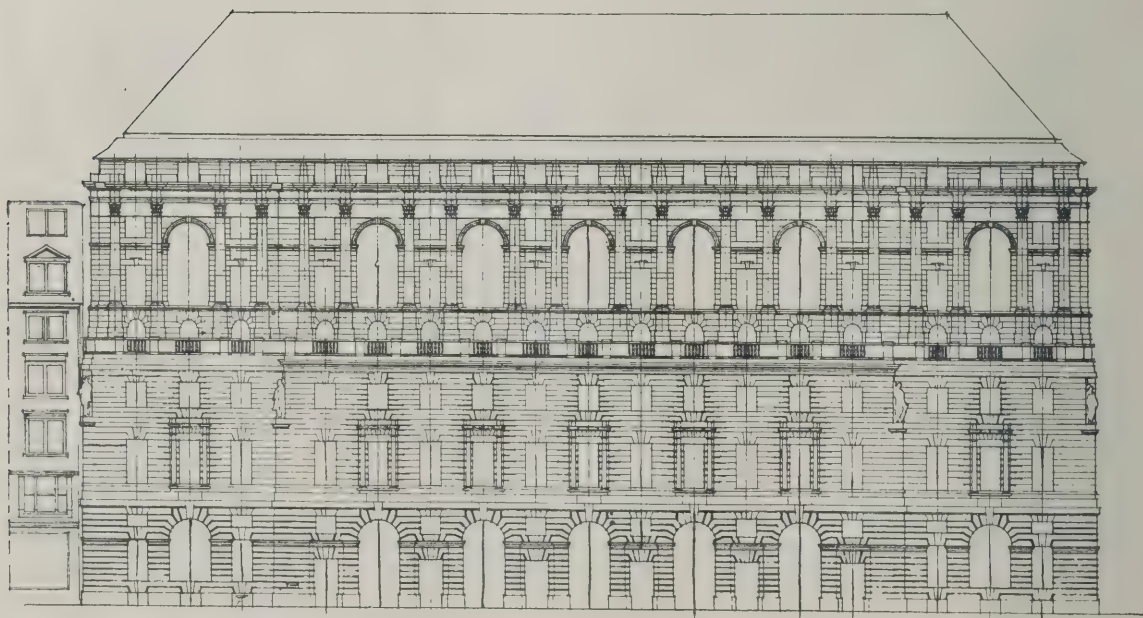


BRITANNIC HOUSE: FOURTH FLOOR PLAN





BRITANNIC HOUSE : ELEVATION TO WEST STREET



BRITANNIC HOUSE : ELEVATION TO MOORGATE STREET



BRITANNIC HOUSE: FINSBURY CIRCUS FAÇADE

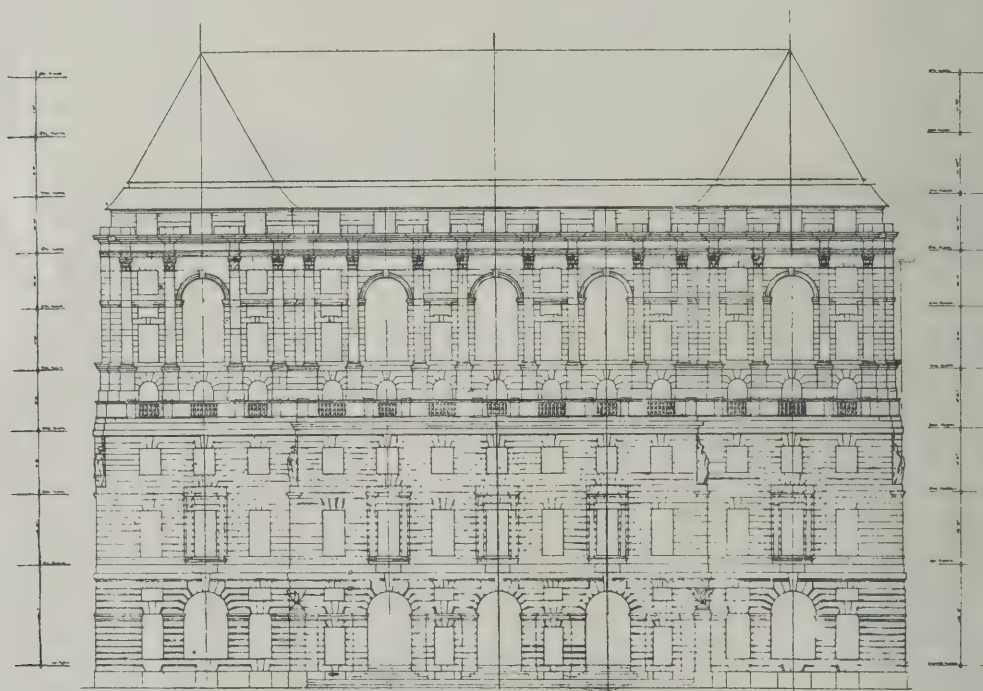


given two further advantages : first of all the pleasure of being associated with Sir Edwin Lutyens during the construction of the building and the personal friendship which I have derived from it and which I value, perhaps, most of all ; and, secondly, the opportunity of joining you here to-night, for the purpose of the presentation.

Sir HOWELL WILLIAMS : As a builder—and I would like to emphasise the word in contradistinction to contractor—I am proud of having

been connected with this beautiful building. It has been a joy to work for Sir Edwin Lutyens. Sir Edwin has got the best, not only from his builder, but from his workmen, the craftsmen. He has established that bond of human sympathy between the architect, the builder and the craftsman which I like to see encouraged everywhere.

Sir EDWIN LUTYENS briefly and humorously thanked the Institute for the honour that had been conferred upon him.



BRITANNIC HOUSE : ELEVATION TO FINSBURY CIRCUS

# Ur of the Chaldees

BY A. STUART WHITBURN, A.R.I.B.A., ARCHITECT TO THE EXPEDITION 1925-26

*Illustrations reproduced by courtesy of the Trustees of the British Museum and the Museum of the University of Pennsylvania*



FIG. 1.—THE ZIGGURAT BEFORE EXCAVATION, SHOWING THE HUGE MASS OF DEBRIS AND BROKEN BRICKS

IN Lower Mesopotamia, about half way between Busrah and Bagdad, lie the mounds which have been identified as the ruins of the ancient city of Ur of the Chaldees. All around lies the desert, dead level, monotonous and melancholy, stretching away, mile upon mile, as far as the eye can follow it, and like the sea melting into the sky at the horizon. Not a blade of grass is to be seen, not a living thing. It is truly a dead city; giving the impression of a giant molehill raised in a dried-up sea bed as one walks towards it, treading now and then on the shells which lie strewn on the sun-cracked clay surface of the plain.

The mounds of Ur are nearly two miles in circumference and rise about 20 feet above the level of the desert. They are strewn with broken bricks, debris and potsherds, covered in sand and furrowed and washed by the winter rains. At the northern end stands the great Ziggurat or temple tower (Fig. 1) which in its commanding solidity reigns supreme, defying not only man but Nature to destroy it. Seen from a distance against the blue sky, it appears to be floating in a lake, so strong are the reflections in the mirage below. This illusion seems to appear daily as a reminder of the years of the city's great fortunes when water really passed near its walls and the Euphrates flowed only two miles to the westward, supporting a great system of canals, irrigating the land and allowing ships to come up from the sea with produce and merchandise,

thereby making the city the most prosperous in the south. This old bed can be seen distinctly from the air although it is more than 2,000 years since the river took its new route fifteen miles to the east, and deprived the city of its support for irrigation and commerce.

Ur was not built in a day. About 2300 B.C. Ur-Nammu, and afterwards his son Dungi, brought her to the height of her glory with their wonderful architectural work. In the years that followed the city was destined to rise and fall, be sacked and restored, many times. We last hear of her about 400 B.C. when she was conquered by the Persians.

We passed through these and the intervening periods as we excavated the soil and gradually dug down into the mounds for enlightenment. The first trace of a late civilisation was found close under the surface soil, disconnected and meaningless, unfortunately, owing to the weathering of the mounds; but below appeared more walls and pavements, which, having been surveyed and photographed, were cut through to reveal yet earlier remains, each floor level reached being another page turned back in history.

In places as many as six levels were found, all of which we were able to date by inscribed bricks or other data found *in situ*. Sometimes the levels were close together, showing how the buildings were razed to the ground and afterwards levelled over, the walls being used as founda-



tions for a later reconstruction. At other times there were many feet between, the walls standing 6 to 9 feet high, and suggesting that the building through time gradually fell into decay. There was often a band of black charred remains stretching over the whole area. How long a story these mounds can unfold may never be known, but some idea may be gathered from the fact that at one spot where a trial dig was made, the III. Dynasty level, 2300 B.C., was reached 10 feet below the surface, and on digging down it was found that mud walling and bronze were still in evidence at 30 feet. At what level was the Stone Age? Where was the virgin soil?

It is amongst all this conglomeration of architectural remains that we find the mud tablets, objects and fragments, usually near the floors, which give so much information. Sometimes the inscribed tablets are found singly where dropped or thrown, often in heaps in their respective store rooms or libraries. Occasionally an object is found whole, hidden probably when the temple was attacked, but for the most part everything is broken and fragmentary, especially the stone statues, which it would seem, when too big to be carried off, were smashed to atoms by the invaders, so scattered are the pieces about the rooms and courtyards. Weeks after a broken object has been found the remaining pieces may turn up in other parts of the dig, and when cleaned and pieced together may be found to give meaning to an important and otherwise useless inscription.

It was not till the middle of the nineteenth century that the site of Ur was identified and excavations carried out for the British Museum by G. E. Taylor, then Consul at Busrah. During the latter part of the war, Dr. Hall proved that the site, if tackled seriously, would produce important results, and in 1923 the first joint Expedition was sent out by the British Museum and Museum of Pennsylvania University under the directorship of Mr. C. L. Woolley. Since then work has been going on steadily each season, and the Expedition has now completed its fourth year.

A rough survey of the site soon showed that it consisted of two separate and complete units: the sacred and the town quarters, the former occupying a quadrangular area in the centre of the mounds, with angles, which lie as usual, towards the cardinal points, the town proper lying outside this and in its turn surrounded by its superincumbent city walls. The mounds, being extensive, had to be tackled in parts, and it was decided at the start to confine the work to the temenos or sacred enclosure, it being presumed that this would produce the richest results in objects and buildings. The excavation of this has now been nearly completed, so that it is hoped soon to be able to produce almost complete plans of the city during what have been found to be its four chief building periods:

2300-2200 B.C., III. Dynasty of Ur. Ur-Nammu, his son Dungi and grandson Bur-Sin.

2100 B.C. Period of the Larsa Kings.

About 1400 B.C. The Kassite Period (Kuri-Galzu).

400 B.C. Neo-Babylonian Period. Nebuchadnezzar and his grandson Nabonidus.

On looking at the plan (Fig. 2), unfortunately the only small scale one available, some idea will be gained of the

lay-out of the temenos enclosure, roughly rectangular, and measuring 435 yards by 260 yards.

The enceinte mud-brick wall is late, being built by Nebuchadnezzar, who with his grandson Nabonidus virtually rebuilt the whole of Ur. In places it appears to follow the line of an earlier wall incorporating older buildings; in others it passes over ancient walls and ignores earlier plans. But that the Neo-Babylonians did

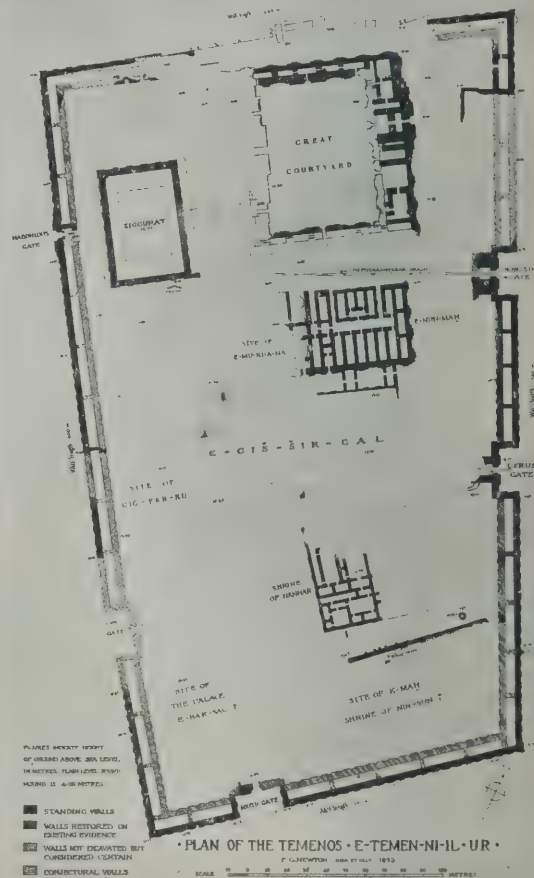


FIG. 2.—PLAN OF TEMENOS ENCLOSURE

not depart wholly from tradition is certain, and we may safely assume that a temenos existed on more or less the same lines from the earliest times like a great mediæval monastery, comprising buildings both secular and sacred.

This temenos wall (Fig. 3), which has a total width of 36 feet, consists of two parallel walls of mud brick 10 feet 6 inches thick, connected by cross-walls forming inter-mural chambers, and having on their outer faces shallow buttresses which, together with the wall spaces between,

are ornamented by vertical T-shaped recesses. This ornament does not go to the bottom of the wall, but is stopped on a foundation of one course of projecting mud bricks, which takes the line of the outer face of the buttresses.

In parts that are well preserved it forms a striking example of the practicability of mud bricks for building purposes.

The enclosure is entered by six gateways, two on each of the longer sides and one at each end. The principal gates were recessed and lay in the centre of the rear wall, the approach being up a slight ramp to the brick threshold which lay under a covered way between the flanking

difference in material not always proving a key to the date of their erection.

The finest and most important was the Ziggurat (Figs. 4, 5, 6 and 7). This great structure, for it can hardly be termed a building, was really a stepped artificial hill on the top of which was built the "Shrine of the Moon God," the deity of the city. All the most important cities of Ancient Mesopotamia boasted a Ziggurat, and the ruins of them may be seen to-day on any of the ancient sites dwarfing all the other ruins in their vicinity. The building when complete consisted roughly of four diminishing stages: (a) the mound, (b and c) the step and terrace approaches to the shrine, and (d) the shrine



FIG. 3.—THE MUD BRICK TEMENOS WALL.

towers. The entrance to the smaller gates was marked only by projecting buttresses on the outer jambs. At each corner of the S.W. wall there seems to have been a fortified tower; probably time will show that there was one at each angle of the enclosure. Inside we find the N.W. corner taken up by the Ziggurat and its surrounding buildings, and the N.E. by the great courtyard. The rest of the enclosure appears to be given over to the temples and other important buildings, which are built as separate units in themselves, no notice apparently having been taken of their relation to the cardinal points or to each other.

It is certain that the original city was raised on the usual mud terrace, partly to guard against rain and periodical floods and partly for defensive purposes. Some of the buildings were of mud brick and some of burnt brick, the

itself. The whole was raised on its own mud terrace, brick paved and enclosed by a buttressed retaining wall of crude mud brick, the face of which was covered with a coating of mud plaster. On such a terrace, 2300 years B.C., Ur-Nammu "The Mighty Man, King of Ur, King of the Four Quarters of the World" raised his great rectangular structure 210 feet by 140 feet and roughly 55 feet to the top stage. It consists of a solid core of mud brick laid with mud mortar and is faced (8 feet thick) with burnt bricks 14 inches square set in bitumen, with reed matting laid in the horizontal joints. The face, which is considerably battered, is relieved by shallow buttresses, which, starting as they do only from the terrace level and being connected by a horizontal band at the top, appear to be purely ornamental and give the sides a panelled effect. At regular intervals in the face of the brickwork





FIG. 4.—THE ZIGGURAT FROM THE N.E. FAÇADE



FIG. 5.—THE BURNT BRICK FACING OF THE ZIGGURAT



FIG. 6.—THE BATTERED FACE OF THE ZIGGURAT, SHOWING ENTASIS

appear rectangular weep-holes to drain the mud core of any water which may soak through from the terrace floors above. A striking feature is the curve which can be seen on the face of the walls both horizontally and vertically, obviously designed to counteract any illusion of weakness. The shrine was approached from the N.E. side by three burnt brick ramps, each supporting a flight of 100 brick steps, converging at the top of the second terrace on a common gateway. This gave access, through the upper stages, to the shrine which crowned the top and must have been a landmark for miles. Simple in design, the general lines tending to guide the eye always upwards and inwards to the focal point, the whole mass was divided horizontally into three by its scheme of colour decoration of black, red, and blue. The Ziggurat, walls and steps alike, was black, being covered with a thin coating of bitumen. "Tell Mugayir" its ruin is still called by the Arabs to-day—"The Bitumen-covered Mound." The top was red, being built of lightly fired red bricks and covered with red plaster, and on this stood the shrine, built entirely of glazed bricks of a beautiful blue. The bricks are splendidly burnt and very similar in shape and size to the glazed bricks used to-day.

Seen from the great courtyard, 165 feet by 270 feet, in the N.E. corner of the temenos, the colour scheme must have been even more impressive, the great black mass rising above, and contrasting with the whitewashed face of the columned and mud-plastered N.W. wall which supported the Ziggurat terrace. This whitewash when uncovered was astonishingly well preserved.

There is no object in dealing in detail here with all the buildings found, their individual interest being derived more from their archaeological than from their architectural features. But that the Sumerians were not to be despised in the matter of planning may be seen by looking at one of the plans, that of the Gig-par-Ku of Nin-Gal (Fig. 8), built by the Larsa Kings entirely of burnt brick, set in bitumen, paved almost throughout, and surrounded by a buttressed defence wall about 24 feet thick in which



FIG. 7.—RESTORATION OF ZIGGURAT. From a drawing by F. G. Newton and W. Walcot



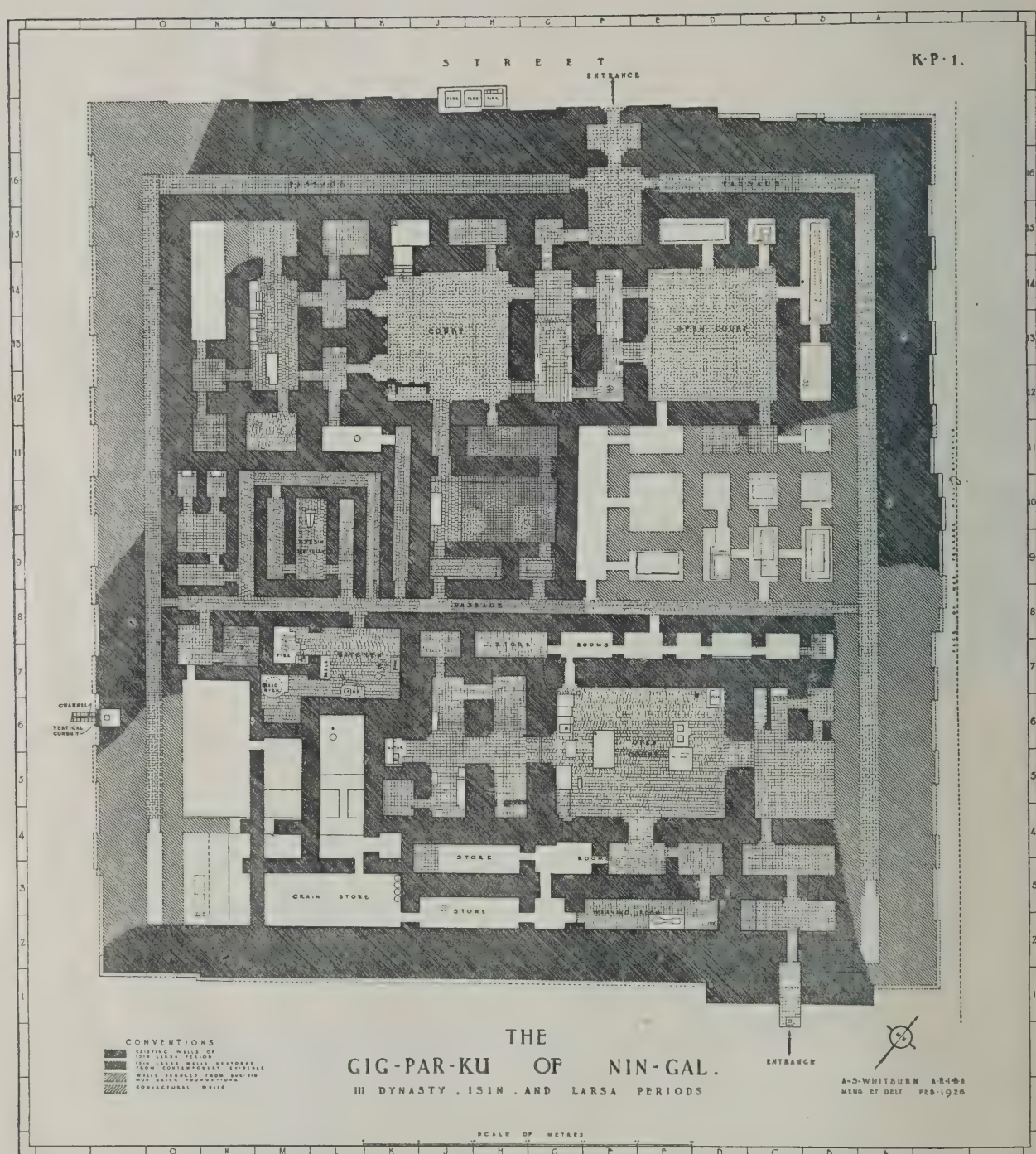




FIG. 9.—THE SANCTUARY OF E. DUB-LAL-MAH FROM THE SOUTH



FIG. 10.—KURIGALZU'S ARCH IN THE N.E. WALL OF E. DUB-LAL-MAH



a paved passage runs round three sides, ending in stairs to the defence towers at the corners. The two entrances are narrow and tortuous.

Inside are two parallel temples with priests' quarters, sacrificial kitchen, etc. In the southernmost, we pass into a paved courtyard with many statue bases, open to the sky and having the usual bitumen-lined brick ritual tank near the entrance. Looking west through the two great double revealed doorways of the sanctuaries we see at the end of the axis line the high altar on which the statue of the goddess was placed. Enclosing the whole are



FIG. 11.—KURIGALZU'S ARCH

the narrow store rooms which housed the various temple commodities, the weaving room with weavers' pit intact in the floor, the tablet room in which were kept the temple's accounts, and the grain store with its four large jars still in position and grain seeds, stuck in the mud plaster, still showing in the wall face. They were all kept narrow, usually not more than 10 feet, for the more convenient roofing, which was of mud about  $4\frac{1}{2}$  inches thick laid on reed matting, and supported by palm or poplar poles.

In the kitchen, half covered and half open to the sky, where the sacrifices were prepared, we find things even more complete: The bitumen-lined brick tank built against the wall and in front the brick well, with inscribed

cover-stone and bronze anchor, still fixed in the paving to which was tied the bucket rope; the outer fireplace, for heating water and the inner one for cooking—made of burnt brick with horizontal flue running round a brick pier, the heat coming through holes in the top; the curved

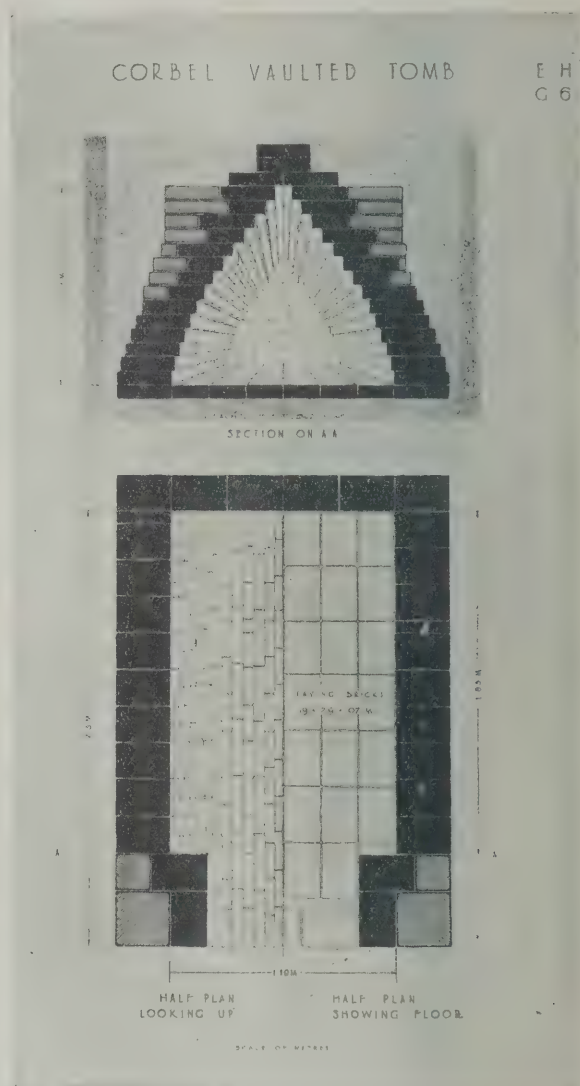


FIG. 12.—CORBEL VAULTED TOMB

brick base of the bread oven, at the side a few brick steps, the more easily to mount the hob when the larger jars required moving; the brick table with bitumen top and lying on the floor the stones used for grinding the grain.

But although the plans are in many cases very complete, the elevations have not been so fortunate, and it is chiefly by getting a little from one and a little from

another that we are able to gain some idea of the general appearance of the buildings.

As might be expected, no stone structure of any kind has been found at Ur. The only stone discovered shows by its form or ornament that it was put to subordinate use. The terraces and buildings are constructed of clay, the natural material of the land, whether crude, sunbaked or burnt. Except in the earliest times the most important buildings were built of burnt brick and faced with mud plaster inside and out. The system of erection was somewhat as follows: On the great mud terrace platform the mud brick foundation walls were built following out the plan of the building and being slightly thicker than the

These bricks are usually square, varying in size from 1 foot to 1 foot 3 inches and being  $2\frac{1}{2}$  in. thick. Bonding therefore as we understand it was non-existent, but on the face the vertical joints were always broken. Bitumen took the place of mortar and often the horizontal joints were strengthened by placing reed matting between the top and bottom layers of bitumen. It is interesting to note that to-day, 4,000 years after the building of the walls, the bricks can be removed, and in many cases the matting found inside almost as good as when laid, and plaited with a similar pattern to that employed by the Arabs at the present time. A very interesting type of burnt brick is the cushion-shaped or plano convex—the



FIG. 13.—PART OF COLUMNED WALL ALONG S.W. OF THE GREAT COURT

burnt brick walls to be carried. At the required height they were stopped and the spaces between filled in with earth, the whole forming a second platform. On this the burnt brick building was erected, the mud brick carrying the walls and the earth filling supporting the mud or burnt brick floors as required. It seems evident that the buildings were only one storied and flat roofed, the larger spaces, where too great to be spanned, being left open to the sky as courtyards. In early times buildings were roofed with poles, reed matting and mud, and later, no doubt with barrel vaulting. From the height of ruined door openings one concludes that rooms were lofty.

Thick walls were the rule, but when they were over 3 feet thick they were usually built with a mud core and burnt brick facings, although in many cases they are as much as 9 feet thick of solid burnt brick.

earliest known type in Mesopotamia. These are always rectangular, flat on the underside and curved on the top and average in size 9 inches by 6 inches by slightly under  $1\frac{1}{4}$  inches at the edge. On the higher part of the curve are two finger-marks made while the brick was still soft. Whether this is the king's sign or merely a grip for the bitumen is not known. At any rate, it is a precaution that appears necessary, as the flat bottom of each brick rests on the rounded top of the one below, driving the bitumen to the sides and leaving little key at the centre. These bricks are laid as headers so that their convexity is hidden by the wide mortar joint on the face. Sometimes the brick wall face was ornamented, as is the case in the little sanctuary of E-Dub-lal-Mah.

In Fig. 9 it will be seen that the faces both of the terrace and sanctuary walls are relieved with the same



T-shaped recesses we have already seen executed in mud brick on the faces of the temenos wall. This with or without shallow buttresses was perhaps the commonest form of ornament used, excepting the buttress itself, which, plain but very effective, reminds one of the type of decoration seen so much on the stock brick American buildings to-day.

E-Dub-lal-Mah gives us another very important architectural feature in the form of an arched opening in one of the side walls. It is the earliest instance known of an arch being used in a wall standing above ground and belongs to the reign of Kurigalzu 1400 B.C. In width 2 feet 8 inches, it is formed of kiln-burnt boussoir bricks excellently made and fitted and shows by the workmanship that the constructors were experienced in the art of arch construction at this period.

The wall being 5 feet 4 inches thick, and the opening only 2 feet 8 inches wide, the arch might almost be taken to be the first example of properly constructed barrel vaulting (Figs. 10 and 11). This makes it doubly interesting in view of the fact that up to this time the only examples of vaulting found have been in the corbel-vaulted brick tombs, although one type of these illustrates a very primitive system of barrel vaulting, consisting as it does of bricks on edge forming a rough arch, one course slightly reclining on another (Fig. 12).

From the excavations at Tello, Kish, and Tell-el-Obeid it is now recognised that the column as an architectural form was known and used by the Sumerians. At Ur we have definite proof of the use of attached columns in those found on the S.W. wall of the great courtyard (Fig. 13). These are really attached half-columns of specially shaped mud bricks with burnt bricks of similar shape below, the whole mud-plastered and whitewashed. They occur in series between panels of plain walling and are 3 feet 3 inches wide, projecting about 1 foot with a double T-shaped groove running down the middle. In front of this wall there are signs which lead to the belief that a row of wooden columns existed forming a sort of colonnade, but as further excavations are to take place here, it is better to await proof than to speculate on thin information.

Of windows there are but few examples left, probably because, if used at all, they were set high up in the walls. No doubt, they were just plain openings in the brickwork.

One very interesting feature found was the imprint of a wood lattice in a bitumen facing to an inner wall. That this was very similar in design to what one would expect to see anywhere to-day made it all the more remarkable, but we do not actually know whether it was used for a window shutter.

To carry off the water which in the rainy season must have rushed off the roofs, courtyards, and terraces in great quantities, the Sumerians built extensive drainage systems to all their buildings. Several large brick conduits have already been found, bitumen lined, running across the temenos area, picking up branch drains and depositing their contents at the terrace edge down a large vertical brick conduit into brick channels which took the water out into the desert.

A fine example is the Nebuchadnezzar drain; but that

many other types are found may be seen by glancing at the drawing (Fig. 14).

Made of pottery, the vertical drains were used as soak-aways, going often to a depth of 40 rings and being packed around with potsherds. That many of these were used for some form of ritual, probably to communicate with the underworld, may account to some extent for their profusion. It is rather interesting to speculate on the difficulty that must have been experienced in building them into the ground, so narrow and going down as they do to such depths. But the Sumerians were masters of their own form of building, and perhaps their finest work is to be seen in the circular wells of which we have found several examples over 40 feet deep. For



FIG. 14.—TYPES OF DRAINS

these large special fan-shaped bricks were moulded to take the necessary curve, protruding bricks were left at intervals down the side, and the whole finished in a way to call forth envy from any modern bricklayer.

As with us to-day no building of importance is erected without the formal ceremony of laying the foundation stone, suitably inscribed, so in Ancient Ur no important work, whether building, terrace or restoration, was carried out without some sign or symbol being left whereby later peoples might know and read of its origin and purpose.

In the early structures built with mud brick walls we find a curious kind of foundation deposit in the form of inscribed clay cones, usually confined to wall and terrace "kiss" or facings. About 4 inches in diameter at top and about 6 inches long, they seem to be one of the most unsuitable shapes for building into anything and were sometimes placed in the core and sometimes stuck in the face of the mud wall. In either case they serve

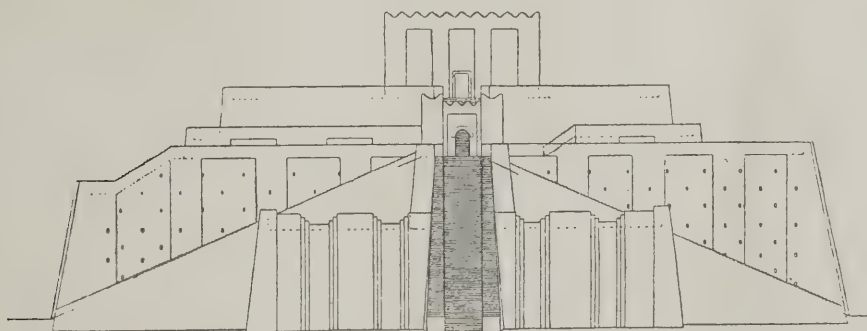
the same purpose and are inscribed in early times on the shaft and later both on the head and shaft with a similar inscription.

Another form of deposit is the "Foundation Box." This is usually found only in important burnt brick buildings and was placed in the exterior corners, or at any point where a main wall met an exterior one. These boxes were made of burnt brick with an opening 12 inches by 6½ inches inside. They contained a copper figure of the King with his hands upraised to hold a basket of mortar which rested on his head. The figure was inscribed and at its feet lay a stone tablet with a similar inscription. The figures in mind represent King Dungi, 2200 B.C., and are interesting, as they appear to symbolise the bringing of the mortar to lay the first stone. One of the greatest virtues of the kings of Ur was this form of conceit. They desired to immortalise their names, and with this end in view nothing was built without their mark being left upon it. While appreciating the help this affords the excavator, one's sympathies are at the same time drawn towards the wily engraver, who, knowing that the ritual called for the hiding of the inscribed tablets below the wall foundations, substituted a blank to save his labour, little dreaming, one imagines, that 4,500 years afterwards his sin would be discovered.

For any important building special stamps were made and inscribed bricks built into the walls at frequent intervals. Sometimes the bricks were stamped on the edge, but mostly on the flat, and in consequence the inscription is not seen until the walls are demolished. One other inscribed architectural detail is usually found in all buildings—the stone door sockets. These roughly-hewn stones were placed often in brick boxes, just below floor level. The hinge poles of wood and bronze butted and to them were fixed the doors of wood or bronze.

Of the Sumerian dwelling houses there is little to say,

consisting, as they did, chiefly of small *pisée de terre* structures, and no doubt having roofs of mud supported on horizontal poles and matting. Houses such as these may be seen in any of the small villages along the Euphrates to-day, and it is difficult to imagine anything more primitive. At "Abu Sharein," the site of ancient Eridu, about 12 miles west of Ur, some Sumerian houses have been excavated similar to these described and with distinct indications of tri-coloured bands painted round the door openings in the form of an architrave. If these small dwellings were ornamented with colour decoration we may safely assume that it was used also in the more important buildings for the decoration of which we have had till now to rely principally on information gained from inscriptions. It is known that gold, silver, precious stones and ivory were brought from afar, probably from the island of Bahrein in the Persian Gulf, for the beautification of the temple of Gig-par-Ku. We know that marble was used, and lately a fragment has been found of a moulded marble cornice. On an inscribed socket-stone we read that during repairs to the sanctuary of E-Dub-lal-Mah, Simbalatzu-Ikbi, then governor of Ur, caused to be erected "A door of costly woods from mountains far away, fixed with bronze pegs to the mighty wall. A fronting of gold made splendid the silver lock and the bands of the hinge pole, which was of strong bronze, he ordered to be overlaid with silver." Other things tend to show the richness of the materials used for the decoration of the buildings, but nearly everything has disappeared and of form and design we know but little. Yet the knowledge that lies buried in these ancient mounds is immense, and it cannot be long before we shall learn enough to tell of the appearance, character and life of the city during the years when "Ur" was known and feared throughout "Sumer and Akad" and "the four quarters of the world."



NORTH-EAST ELEVATION OF ZIGGURAT AT UR

SCALE 1:1000 METERS

RESTORATION BY F. G. NEWTON



# Liverpool Architectural Society

PRESIDENTIAL ADDRESS BY PROFESSOR C. H. REILLY, M.A. [F.]

If as a nation we are not yet entirely conscious of the possibilities for happiness of mind and elation of soul which good modern architecture may have in store for us all, architects and laymen alike, we are much more aware than we were a few years ago of her past blessings. By many different paths, by a love of history and romance, through collecting old furniture, china and the like, by a new interest in our country towns and villages which motoring has aroused, an ever increasing number of practical Englishmen are discovering for themselves the satisfaction to be found in beautiful old buildings, and the more they get to know the less they lay stress on the word "old." The storm of protest which the threat to Waterloo Bridge raised would not in my judgment have occurred ten or even five years ago. The hope we have to-day of saving for Liverpool its unique and beautiful specimen of Early Georgian domestic architecture, the old Blue Coat Hospital, rests on the widespread feeling there is to-day that such things have a very real value to the community. To save this building from the same fate which now threatens it we had fifteen years ago to rely on the generosity of one man. If one could not find that man one knew there was no hope for the building. Fortunately the right man was found in the late Lord Leverhulme. He thought he had saved the building for all time and every credit for his intention is due to him. But fate has a way of frustrating the individual whose concepts are ahead of his epoch. If the Blue Coat Hospital is saved again, as I feel confident it will be, it will be in answer to public opinion and as a result of public beneficence. That is a surer basis than the will of one man however powerful, just as a real League of Nations offers greater security for peace than any single nation however armed. The Liverpool Repertory Theatre has lasted longer than any similar theatre in England and is more flourishing to-day and with hope of better service to the town than at any other time in its career. That in my opinion is because the Liverpool Theatre is based, not as similar theatres have been on the benefactions of one rich man, but on the desires and aspirations of a definite public. Strong though it is for this reason, for this reason also it cannot move far ahead of the public on whose support it rests. Very gradually has it to lead that public to finer issues.

That is, too, the main problem for us to-day either as an architectural society or as individual architects. We have to lead the public and our clients to a finer appreciation of our art. To achieve this we cannot (some may think unfortunately, but I do not agree) lay down the law for Liverpool and say this is the way this or that thing must be done. That was the eighteenth century method, and even in the eighteenth century the architect had to shelter himself behind the dictator. It was the great ground landlord who issued the orders. In his youth the landlord had probably made the grand tour and had gained some idea of dignified continuous architecture. Those who wished to build on his estate must conform to a definite scheme. Hence old Regent Street, the London squares and our own Rodney Street and Abercromby

Square. Hence the inherent decency of many a country town and village when all the buildings from the smallest cottage to the squire's mansion have a cousinly relationship to one another. The architect provided the notes, but it was the patron who called the tune. Such autocracy in the arts went further still in France. The central government at its strongest in the epochs of Henri IV., Louis XIV., and the great Napoleon is each time reflected in the ordered regularity of street façades, and the noble planning of the streets themselves. Indeed, Law and Order from Roman times have found in the ordered building we call classical architecture both their most obvious expression and a valuable ally. It is said Napoleon's straight streets, radiating from central points, had a military significance. Artillery could sweep down them. But whether they had or not they betokened a settled method of government and an orderly method of life.

By the middle of the nineteenth century, and earlier in the north of England, all this orderliness had passed away. We had entered what Mr. H. G. Wells aptly calls the age of confusion. Unbridled individualism in the race for wealth and the allied rage for advertisement brought about unbridled individualism in our town buildings. No two in future were alike. If possible they differed in materials as well as in shape. The age of the great ground landlords seems to have passed, and passed for harm not for good. One supposes such landlords exist to-day, for one still hears of them receiving rent. They are too modest, however, to do anything else. They no longer dictate what shall be erected on their estates. They hide behind agents and any shaped building seems to satisfy them. The Crown nominally, really the Woods and Forests Department of the Government, obviously accepted any design which came along for the new Regent Street buildings, and other great landlords appear to do likewise, if one may judge by results. Their town estates no longer interest them except as investments. They motor away to the country and forget them. No doubt the Radical Parliaments at the end of last century made them feel a little uncomfortable and that the less they were in evidence the better. I think history will show that that was the worst time for our towns. The Shaftesbury Avenue corner of Piccadilly Circus, to-day covered but hardly spoilt with moving electric light signs, is a fair example. That hotch-potch of buildings of all shapes, sizes and styles pushed its way into the elegant artificiality of Nash's great scheme like a bull into a china shop. The china is all broken but the bull remains decked out with cheap trinkets. Everywhere the same riot happened save in a few happy decaying towns like Bath, Clifton and Cheltenham. There one can still live as a gentleman—if one can live at all. That is the difficulty. To retire to such a place before one is eighty is to throw up the sponge. We must stay on in Liverpool and save and remake our own town. It is a job well worth doing. How are we to bring order, sweetness and light—the elements in which alone good urban architecture can flourish—back to our city?

The first hopeful sign is that the days of pure and unadulterated individualism in building seem to be passing. There is a new civic and patriotic spirit about. We all feel we own Liverpool, and have a certain responsibility for it. The pride in the new cathedral is real and widespread, and the sorrow at the incongruities of the Pier Head not less so. We are beginning to realise that no man in a city ever built for himself alone, though a very short time ago he may have felt he did. He used to think it was his land and that he could do what he liked with it. Now he takes great thought before he starts. I have recently watched with pleasure and admiration the determination of the directors of a great Liverpool bank to do their best for the city in a great new building. But for those who do not take such care our City Council has wisely armed itself with parliamentary powers. It can now control the face of any building looking on a city street. It can see that all buildings are not only safe but decent. It has had these powers for several years, being indeed the first town in England to obtain them, but I am afraid it has sometimes looked the other way, out of kindness, instead of using them. Let us hope in future they will be not only used but wisely used, else they had far better be in abeyance. That is a point where our Society could help the city. Voluntarily and free of all cost we would gladly offer our services. Architects more than any other citizens are interested in the general appearance of their city. They are interested in it as a whole, yet in practice they are each restricted to a building here and a building there. They have no way of showing their general interest and of laying their views before the authorities. Yet presumably they are the people who know, who have the most right to be heard. Liverpool has the power, and the Architectural Society the knowledge. It is for civic statesmanship to bring them together.

Apart, however, from compulsory powers and in the long run even more helpful, are public opinion and public taste. The reactions of these are slow but real. As we look at the great architectural opportunities of our age, I think we may safely say the best architects are on the whole beginning to get the best of the work; for one thing our unique system of competitions leads in this direction.

Living so much among the trees ourselves and always planting new ones can we see the shape of the wood? What is the direction in which modern architecture is moving? Is there anything characteristic of our time which will mark our epoch and of which we can be proud? I think very definitely there is. Of course in such things as houses and churches where the needs are not so greatly different from what they were a hundred or even two hundred years ago, and where methods of construction have not changed in any revolutionary manner, one would not expect or desire great novelties. We are not so far from our Georgian ancestors in our ways of life or thought that beyond modern bathroom and kitchen the Georgian idiom will not serve to-day. Indeed we know it does serve and with the best of our architects. Yet there is always this danger. If the old idiom is not revitalised by the personality or imagination of the modern architect it becomes dead and stale and the modern Georgian work bears the same relation to the old as Pegamoid does to

leather. I suggest "Pegamoid" is not a bad epithet for a good deal of modern architecture too literally cribbed from books.

Naturally it is in the big town blocks, which are chiefly characteristic of our age, that we must look for the trend of modern architecture and in them the present reaction towards plainer and simpler buildings seems to me all to the good. It is an admission that the stone or brick that we see is after all only a skin, or veneer. The strength of the structure is not in it but in the steel frame within. Now a veneer calls for surface treatment—not heavy modelling. It may be answered that the steel frame can be made to take any shape, curvilinear or otherwise. It can be made, but such shapes are not convenient. The natural way to use steel joists which are rolled in long straight lengths is in a regularly spaced grille of vertical and horizontal members. The good builder, like the good master, gets the best out of his servant the material. He is considerate to its nature. A steel frame therefore seems to call for a simple rectangular building with regularly spaced openings and flat wall treatment. The steel is then implied like the bones of the body, neither seen nor unduly buried. Rectangular settings back in the upper stories, such as Americans use, seem to follow naturally and offer valuable opportunities for mass composition. The general result is a building answering directly, both in appearance and reality, to the two primary things, its programme of a number of more or less uniform rooms and its construction. A building so designed whatever trimmings of ornament it may receive is a new phenomenon belonging to our time and to no other. It is the thing in my opinion we should concentrate upon, the thing by which our epoch will be known. Liverpool, whose luck in matters architectural is becoming proverbial, not only summed up the last great architectural epoch with its unsurpassed and unsurpassable St. George's Hall, and in a different sphere entirely is to-day giving new life to what most people thought were the dead bones of Gothic, but in the Adelphi Hotel started in England the proper architectural realisation of the new steel age—a realisation which the Holt building is carrying still further. Both these buildings seem to me to recognise and imply their steel framework in a way which none of the new Regent Street buildings do. They do not pretend to be monuments of stone claiming a relationship, however left-handed, to Greek Temples or Gothic Cathedrals. They are both frankly and rightly steel cages veneered in stone. That the surface ornament of the one is mainly French and of the other mainly North Italian is a comparatively small matter. The ornament has not dictated the shape nor the composition of the mass. My preference is for the Italian as historically more appropriate, being derived from the great rectangular town palaces of Italy and consequently more suited to surface treatment. But we may tire of that and as in New York see Byzantine, Spanish, Mexican and other detail applied to the same flat surfaces. That will not greatly matter. The real quality of the building will be determined by the proportions of its masses; and the result for the town will be—and that is the new co-operative way in which we must all look at our buildings—a series of rectangular blocks all differently decorated,



perhaps, but all composing into a harmonious street because the units of the composition are essentially simple. Such a street is Park Avenue, New York—the real Regent Street of our time—in that it not only achieves unity, as our old Regent Street did, but is at the same time a frank expression of modern needs and modern construction. Of course such a street implies, as America has found out, definite regulation of building heights. In London the eighty foot limit is rigidly enforced and one can see the town gradually settling down to its new scale as it is being rebuilt. Liverpool unfortunately is always changing its mind as to what its limit should be. Nominally it is 80 feet too, but every now and then the city gives permission for 120 feet. With the pressure of the town against an immovable water front it is easy to understand how the exceptions came about and a height so much greater than the London height was occasionally allowed. But it must be remembered that a similar, though infinitely greater, pressure against an immovable water front has produced in New York the muddle of sky-scrapers which jostle and destroy one another at the end of Manhattan Island, which block the traffic and send land values rocketing up to the detriment of everyone but the very few. The result of this has been that New York has at last had to introduce the fixed limits of the Zoning Law.

On the other hand a rigidly enforced sky-line may, as parts of Berlin prove, make a dull city. An occasional tower-like sky-scraper, if such could be arranged without unfairness to neighbouring property, appears the ideal thing. New York still allows such towers at fixed intervals. The dead level of the built-up modern town seems to require a campanile here and there shooting to the skies. The ordinary church is not big enough to give relief. Without an occasional office tower starting sheer from the ground and rising three or four times the height of the surrounding buildings, we are not using to the utmost the two chief building inventions of our age—the rolled steel joist and the electric lift. I should very much like to see at least one real office tower in Liverpool, say 400 feet high. At that height it would bear about the same relation to the other buildings that the Metropolitan Life tower in New York does to its surroundings, and everyone knows how well that looks. But if we are to have one such tower to what purpose are we to put it? I think the one real sky-scraper of Liverpool, the one fairy-like tower of commerce, which would add excitement, renown, romance to our city, must mark some public purpose and some public achievement. Let it mark, therefore, the entrance to the Great Mersey Tunnel. We are spending six millions underground, most of it

only remunerative indirectly. Let us mark the great enterprise and the fame of the men who made it possible by spending a thirtieth of the sum remuneratively above ground on a great office tower at its mouth. We want new Municipal offices. Why not build them here and in this striking form? The privilege granted to the town in building to such a height need not then make a precedent for any individual afterward. With such a tower to mark it we should at any rate know where the entrance to the tunnel was.

Finally, to achieve the architecturally conscious and ambitious city of our dreams we have each as individual architects to realise our responsibility not only to our clients but to the community. One does not care to talk too much about that responsibility, but perhaps this is the occasion when one may be permitted to touch on it. When one comes to think of it there is no more responsible profession than ours. The mistakes of the lawyer and the broker get hidden away. The doctor buries his. Ours, however, stand four square to all the winds of heaven. But he who is stopped by such thoughts from doing his best is only half a man. We perhaps more than any other artists can make our age seem to all future generations a noble or an ignoble one. The Georgian architects have made us all look at their age with a kindness, an affection and an admiration which perhaps from other view-points it hardly warrants. It is for us to do the same for our own, to soften its vulgarities and to give a noble aspect to all its serious enterprises. To help us in our endeavours we in Liverpool are perhaps more fortunately situated than in any other town in the Kingdom. Our city has a noble site and for a modern English commercial town already has more than its share of noble buildings. We have practising among us a group of the keenest and best equipped architects to be found anywhere. A great cathedral, which is also in our sense of the word a great building, is rising in our midst and its author is a man we all know and respect. Our University has placed architecture in the forefront of its studies and the leading citizens of our town have a long standing tradition of culture. We have a newspaper ready to serve our art and thereby serve the town. And finally, and most importantly of all, we have a City Council full of enterprise and not afraid of gigantic undertakings for the public good. This is the milieu in which we work. If we cannot do good individual work and at the same time improve our city there must be something wrong with us or wrong with our work; for I feel more and more will the test of the good architect and of good architecture be found to lie in the civil qualities of the buildings that are produced.

## Reviews

### THE CATHEDRAL CHURCHES OF ENGLAND.

By A. Hamilton Thompson. London: S.P.C.K.  
1925. 8s. 6d. net.

As a companion to the study of ecclesiastical architecture this is a manual of the first importance. A knowledge of the ritual observances and daily life of the various communities who built our great churches is essential to a proper understanding of their works, and to this subject the author has addressed himself. Architecturally it is impossible to group the English cathedrals into one class, since only a few of them were built especially for use as cathedrals. Even among those of the old foundation eight—Canterbury, Durham, Worcester, Ely, Winchester, Carlisle, Norwich and Rochester—were primarily the churches of the religious bodies who built and continued to use them. Gloucester, Peterborough, Chester and Bristol, given cathedral status at the Reformation, were all abbey churches, while of the cathedrals of the sixteen new dioceses founded since 1836, two had been conventual churches, three collegiate, two are modern buildings, and the rest are parochial churches converted to cathedral use. The design and character of each of these buildings therefore were governed by the ritual requirements of the community to which it belonged. A cathedral differs from another church in the single particular that in it is set up the cathedra or seat of the bishop.

In a lucid and interesting manner the author of this book reviews the history and development of the cathedral bodies and institutions, the plan and growth of the conventual church and its internal arrangements and furniture, and the daily life of cathedral bodies in church and in close. The order of the Sunday processions in monastic churches exercised considerable influence on the plan and general arrangement. Taking the normal case in this country, where the cloister was on the south side of the church, the order was as follows: The celebrant priest with his assistants came down from the high altar and, followed by the monks from the choir stalls, left the choir on the north side. The procession then went to the extreme altar of the north transept, and, returning southward, the celebrant sprinkled with holy water each altar in succession. Then, passing round the apse, visiting its altars in turn, the altars in the south transept next received attention, and from the south transept the procession entered the cloister through the east doorway in the south aisle of the nave. After passing round the east, south, and west walks of the cloister, visiting the principal conventual buildings, the church was re-entered by the west doorway in the south aisle and the monks lined up in two rows in front of the rood screen whilst the altar there was being censed. Finally the monks returned to their stalls in the choir and the celebrant and his assistants to the high altar. If, as at Canterbury, Gloucester and Chester, the cloister was on the north side, the general order was the same, but that the south side of the church was visited first and the north side afterwards. The position of each monk, when the procession lined up before the rood screen, was marked by a

stone slab, let into the nave floor. These rows of slabs still exist in the nave of Fountains Abbey, while traces of them have been found elsewhere. In regard to the architectural development of these great churches the eastern arm, containing the high altar and the choir, was usually built first, the work proceeding westward as funds permitted. Often when the church was complete, or perhaps before, the desire for the improvement of the eastern arm was so great that the choir was rebuilt entirely.

For ourselves we might well wish that the zeal for improvement had remained guided by actual requirements. But by the fifteenth century the desire to rebuild in the manner prevailing at the day, apart from the necessities of the case, had become very strong. It is to this factor, apparently, that we owe the loss of what must have been one of the finest Norman naves in the country, that at Winchester Cathedral. Had the nave at Winchester been rebuilt completely so that it could have been set out in a manner agreeable to the size of the piers and the height of the arches proposed in the new design, the result might have been a fine and well proportioned building. If, for various reasons, this process was impracticable, it were far better that the nave had been allowed to remain as it was. The compromise adopted, resulting in arcades in which the piers are almost as wide as the spaces between them, is most unsatisfactory, and the nave has now the effect of being flanked by ponderous walls of masonry rather than by arcades.

Of the building of cathedral churches, and of the persons directly concerned in their design and construction the author of this volume provides much interesting data; as also he does of the trade guilds, the mediæval quarries, and the quarrying and cartage of stone. He has brought together in a manual of convenient size an immense amount of valuable and interesting material and has thereby supplied a real want.

SIDNEY TOY [F.]

### RECENT FOREIGN PERIODICALS.

By GRAHAME B. TUBBS [A.]

That the American building "boom" has broken seems to be clear from the monthly graph which appears in the October number of the *Architectural Forum*. This shows that the value of building work, for which plans have been filed, is lower this month than it has been for a very long time. It is considered that this may be merely a temporary set-back, but on the other hand, it may possibly mean that there will be a gradual reduction in building construction until the amount reaches about 50 per cent. above the 1915 level. In the same issue is an article on small hospitals with from 21 to 140 beds. The average cost of the six hospitals illustrated works out at 60 cents, or 2s. 6d. per cubic foot. The principal buildings illustrated in the plates are the large State Normal School, New Britain, Conn., and the romantic looking new Fine Arts building in San Diego, which is in Spanish Renaissance style. The Spanish style is being much employed along the western coast of America, for which it is in many ways most appropriate. Nearly all the buildings illustrated in *The Pacific Coast Architect* are in this manner.

In the October number of the American *Architecture*, the first article is of more immediate use to the American



practitioner than to foreigners, as it deals with the problems of the "set-back" of the upper storeys of buildings designed under the Zoning Laws. The other buildings illustrated by photographs, but without text of any sort, are chiefly buildings of the Student Hostel type, in which the principal feature is a large auditorium. A golf club-house is also illustrated, which, in spite of the photographs, looks rather "hard."

Most of the plates in the September number of the *American Architect* deal with industrial subjects. The huge printing works of the Methodist Book Concern, and the smaller one for W. E. Rudge at Mount Vernon, N.Y., are shown. A cold storage plant and an interesting administrative building for the Pioneer Paper Company at Los Angeles are also given. There are several illustrations of domestic work.

The principal item in the October number of *Pencil Points* are reproductions, some in colour, of sketches by Mr. Cass Gilbert and also of rendered drawings made in his office. Beside some useful photographs and drawings of ironwork details there is an interesting article on a method of writing specifications by means of loose-leaf schedules typed on thin paper and afterwards blue-printed.

The September number of the Belgian paper, *L'Emulation*, contains a history, covering the last 50 years, of the ambitious scheme for building a National Library, Archives and Royal Museums at the Mont des Arts at Brussels. It is written by M. Joseph Caluwaers and his scheme, which is the last of many, is the subject of the plates. It is to be continued in the next issue.

"The Forum of Science and Art" at the Exhibition of Dusseldorf by Herr Kreis is described in *L'Architecture* for October. The Planetarium, seating 4,500 persons, and Salle des Fêtes are the chief buildings of this group. They are both built in concrete, and covered with domes supported by pendative pillars like the theatre at Berlin designed by Herr Polzig.

The plates in the spring portfolio of *Architecture Vivante* deal exclusively with the modern Amsterdam School. The colotype plates mostly illustrate the Dutch housing schemes that have been built since the war. Besides the very advanced work of De Klerk and Kramer, the interesting scheme carried out at Hilversum by Herr Loghem, which looks better in fact than in illustration, and the more sober work of Hardeveld, Hulshoff-Westerman and Travaux Publics d'Amsterdam are also illustrated.

The principal article in *Arquitectura* of Madrid also deals with a scheme for El Palacio de las Artes by Signor Antonio Palacios y Ramilo. This is a paper that was read before the Academy of Fine Arts at San Fernando. Devonshire House, London, is well illustrated by plans and photographs.

The first of a series of articles on Roman Decorative Art which is printed in the May number of *Architettura e Arti Decorative* deals exhaustively with the subject of Cinerary Urns, 34 examples of which are illustrated. The rest of the magazine appears to deal with architectural competitions.

In the Berlin publication *Wasmuths Monats Hefte für Baukunst*, the very charming domestic work by Herr

Paul Schmitthener is shown as well as the International Labour Office at Geneva and an oriental-looking Synagogue at Augsburg, by Landauer and Lömpel.

The first article in the German Town Planning Magazine *Städtebau* deals with Wein, and Herr Richard Kauffman's schemes for town planning in Palestine are illustrated; these range from groups of small holding to ambitious town lay-outs.

## Correspondence

### REVIEW OF EXHIBITS OF DOMINION AND COLONIAL ARCHITECTURE.

Drummond Lodge,  
21, Lyndhurst Road,  
Hampstead, N.W.3.  
10 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—In Mr. Ronald P. Jones's Review of the Exhibits in the Exhibition of Dominion and Colonial Architecture, in your issue of 6 November, he refers to "McKim, Mead and White's magnificent Bank of Montreal in Montreal." I know it would be Mr. Jones's desire to give honour to whom honour is due, and that he was evidently not aware that I was joint architect with them in the extension and reconstruction of that building.

I had been architect to the Bank of Montreal for many years, and had reconstructed the original bank building and designed very many of their branch buildings all over Canada.

When this very important work of the head office came to be executed I was asked by the Bank to associate myself with some leading architect in the United States, and I selected Messrs. McKim, Mead and White.

It was their custom then for each partner to identify himself with individual buildings, and Mr. Mead and I therefore collaborated on this building, sharing the remuneration equally, and our relations all through were of the happiest. It was a pleasure to work with him.

I am sorry to say that since then all the original partners have passed away except Mr. Mead, and he has practically retired.—Faithfully yours,

(SIR) ANDREW T. TAYLOR [F.].

### AUSTRALIAN STUDENTS IN ENGLAND.

2, New Square,  
Lincoln's Inn, W.C.  
15 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

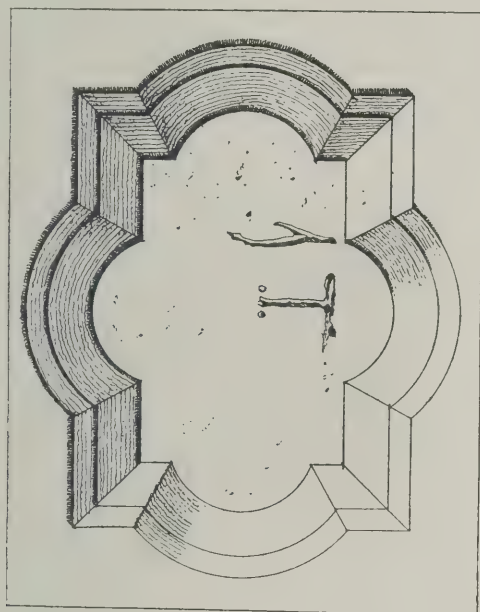
SIR,—I have received a communication from the Registrar of the Board of Architects of New South Wales, Australia. He asks me to make it known on behalf of the Department of Education "that the Board greatly appreciates the help architects in England are showing scholars and students from New South Wales by giving them employment and affording them facilities for continuing their studies." Perhaps you will be kind enough to insert a note to this effect in the next issue of the JOURNAL.—Faithfully yours,

HUBERT C. CORLETTE [F.].

## JOHN THORPE AND ASTON HALL.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—When visiting Aston Hall, Birmingham, a few weeks ago, I happened to notice some initials carved on a stone medallion forming part of the enriched jamb of a doorway on the right hand side of the entrance hall. The illustrations reproduced here show the medallion itself, carefully drawn by myself full-size and reproduced here approximately half-size, and a photograph of the whole doorway. The medallion in question is immediately below the impost on the left side of the doorway. At that time I had no idea that John Thorpe was associated in any way with Aston Hall, but it appeared to me at once that these initials were of his period and his name came



into my mind. Inquiry of the custodians revealed the fact that the initials were first discovered some eight years ago, when the paint that had previously covered this doorway was scraped off. A reference to the official guide to the Hall, written by Sir Whitworth Wallis and published in 1921, gives no information as to the architect of the building, but quotes the inscription carved over the main entrance, which states quite clearly that the house was begun by Sir Thomas Holte of Duddeston in April 1618 and finished by him in April 1635. (It may be added that another of the medallions of the inner doorway already mentioned also bears initials, RT, but they are reversed, thus : oL9rI.)

JLH "

Being interested in the question of early architects, I followed up this point in the R.I.B.A. Library with the following results. Mr. W. Niven's *Monograph of Aston Hall* (published in or about 1881) makes no mention of

an architect's name, not even a conjecture. But Mr. Gotch's *Architecture of the Renaissance in England* (Vol. II, pp. 22-3) contains this important paragraph :—

"John Thorpe has two unfinished plans of Aston in his book (fol. 201, 205) which, like so many of his plans, bear a strong and obvious likeness to the plan as built, but yet differ in such important respects as to preclude the supposition that they were surveys of existing work. . . . The discrepancies between the two plans can best be accounted for by the supposition that Thorpe's plan was altered in the execution." Mr. Gotch reproduces



this plan opposite the plan of the existing building, and thereby strengthens the case for his attribution.

It may be said that there are two schools of thought about John Thorpe, represented by Sir Reginald Blomfield and by Mr. Gotch. The one holds that few of the so-called Thorpe drawings in the Soane Museum are original designs for new buildings, but are rather surveys of existing buildings; the other school is inclined to attribute a large measure of designing ability to John Thorpe. In the case of Aston Hall we may perhaps accept Mr. Gotch's view, for it is obviously unlikely that any competent draughtsman would deliberately falsify a survey of an existing building in many details, whereas an architect might well alter it in execution from his first



sketch designs. Who was this John Thorpe? It is enough for our purpose here to know that "he" was at least two men, father and son, for Cunningham, in his *Lives of the British Architects* quotes Peacham's *Gentleman's Exercise* (1612), showing that John Thorpe, senior, was at that time an "excellent geometrician and surveyor" and that he had a son of the same name who practised the same profession. Mr. Harry Sirr, who contributed a very interesting paper on "Thorpe" to this Journal in 1911, thinks that, of the two, "probably the son was the more educated." It may also be inferred that two capable architects, father and son, might be able to design the large number of buildings attributed to one, and this explanation would remove one of Sir Reginald Blomfield's difficulties in believing that the amount of work involved was beyond the capacity of one man. At all events, the elder Thorpe was living and working in 1611 or 1612, his son—in the natural order of things—would survive him by some years, and therefore it seems reasonable to assume quite definitely that Aston Hall (1618-35) was designed and its erection supervised by one or both of the Thorpes.

Can we go a stage further, and assume that these carved initials are the signature of one of the Thorpes? The lettering is undoubtedly old, almost certainly of the seventeenth century. Up to 1817 Aston Hall was occupied by descendants of the Holte family. It seems difficult to believe that any unauthorised person would wantonly carve his name inside the entrance hall of an aristocratic house, beside one of the principal doorways. I therefore put forward the surmise, if only as a ninepin for more learned folk to upset, that the citizens of Birmingham may reasonably recognise in these initials "J.T." the signature of that famous if nebulous architect who wrote "J.T." on his plans at the very time when he was drawing designs for Aston Hall.—Yours faithfully,

MARTIN S. BRIGGS [F.].

#### THE CITY CHURCHES.

20, Tavistock Street,  
Covent Garden, W.C.2.  
11 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The Measure framed by Lord Hugh Cecil and the Bishop of London, affecting the City Churches, may come before Parliament any night during the present session. In this week's *Country Life* the case against the Measure is presented with, we believe, fairness and clarity.

It is difficult to believe altogether in the protestations of Lord Hugh Cecil that this is a safeguarding measure, since his supporters are constantly pointing out the Church's need of money, and the large sums that could be obtained if these sites were sold. As, under the Church of England Assembly (Powers) Act, ecclesiastical measures receive only one reading in either House, and escape altogether the Committee stage of ordinary legislation, it is essential for the Press to acquaint the public with the true issues, of which, we believe, they are not sufficiently aware.—Yours faithfully,

N. L. CARRINGTON.  
For "*Country Life*."

#### COMMISSIONS AND DISCOUNTS.

4 Melville Street, Edinburgh,  
8 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I have read Mr. Gordon Allen's timely letter in your issue of 6 November with interest.

Competition has become so keen to-day that the practice he so ably describes has become a standing menace to the good name of the profession.

In clause 1 on "Professional Conduct" in the R.I.B.A. Kalendar we read as follows:—

"An architect must not accept any work which involves the giving or receiving of discounts or commissions, nor must he accept any discount, gift or commission from contractors or tradesmen, whether employed upon his work or not." This is very definite and all members of the Institute who have signed the "Declaration" are understood to agree to this as a definite rule.

I would suggest that the wording of this clause be altered to include surveyors, and should read:—"gift or commission from 'surveyors,' contractors or tradesmen."

It is the practice of some surveyors to make gifts of money to architects who get them work. It is also common, as Mr. Gordon Allen states, for architects to be offered 5 or 10 per cent. commission from furniture dealers, Persian carpet merchants and such people whose goods are recommended to clients. It is very obvious that such methods of doing business are only keeping up prices, and everybody knows that such gifts and commissions ultimately come out of the client's pocket.

When the present writer raised this point some time ago he was recommended to divert such commissions to the Architects' Benevolent Society. This seems a most extraordinary proposal and one which should be resented most strongly by every member of the Institute.

We as a profession are in great danger of losing our good name for other unfortunate conditions, but in this matter of commissions there is a clear and definite line of action already laid down by the Institute.

Mr. Gordon Allen is to be congratulated on the courageous action he has taken in exposing this most reprehensible practice.—Yours faithfully,

WILLIAM DAVIDSON [F.].

#### ASHMOLEAN MUSEUM, OXFORD.

##### PROPOSED WINDOW TO WREN.

##### SUBSCRIPTION LIST.

The following additional subscriptions have been received from members of the Institute:—

	£	s.	d.
Frank J. Potter..	0	10	6
Sir Edwin Cooper	1	1	0
J. Alfred Gotch	1	1	0
Mowbray A. Green	1	1	0
Sir Edwin Lutyens	2	2	0

# Architecture Club Dinner

THE CITY CHURCHES.

SPEECHES BY LORD HUGH CECIL AND SIR REGINALD BLOMFIELD, R.A.

CONTRIBUTED BY J. H. ELDER-DUNCAN.

The tenth dinner of The Architecture Club took place at the Savoy Hotel on November 10th, the President, Mr. J. C. Squire, in the chair. The speeches took the form of a short debate on "The Pros and Cons of the Union of Benefices Measure in its relation to the City Churches"; and in introducing the debate, the chairman said that although, in a general way, the Club was more particularly concerned with modern architecture, and with encouraging the public to take an interest in it, they could not be indifferent to the fate of the City churches. It had been asked—"What is the Club?" The Club was composed as to one part of lay people interested in architecture, and as to the other part of modern architects. Modern architects were the men who, if the City churches were pulled down, would be entrusted with the design of the new buildings to be erected on the sites. It was, therefore, remarkable that so many architects, who would get valuable commissions if the City churches were destroyed, opposed their destruction. He would not prejudice the debate; he would side neither with nor against the Measure. That many architects were actively opposing destruction would, he thought, justify the innovation of this debate, concerned exclusively not with something new but with the preservation of something old.

Lord Hugh Cecil, opening the debate, claimed that the Measure, which was his own, was misunderstood by many persons; and it might almost be supposed from their attitude that the bishops desired to destroy places of worship with the lust of a Bolshevik agitator for the sake of filthy lucre. Actually, there existed already an Act of Parliament under which churches could be removed and benefices united; and twenty churches had been removed under that legislative provision. By a simple motion, many of the beautiful churches outside the City of London, such as St. Martin's-in-the-Fields, St. James's, Piccadilly, and, even, St. Margaret's, Westminster, could be removed; yet nobody viewed the fact with alarm, for their removal was unlikely. Yet the sites were valuable and would probably fetch a quarter of a million. It was a mistake to imagine that the bishops had any pleasure in destroying churches; what they desired was greater freedom to do what was wanted in the interests of the church and the community. The Union of Benefices Measure was designed to bring peace to the church and end a vexatious controversy. It was a measure of reorganisation, the result of a long chain of events. What was proposed was a compromise between the artists who wished to maintain the churches and the iconoclasts who wished to destroy them. Detailing the steps to be taken under the Measure before any church could be destroyed, Lord Hugh emphasised how much greater the safeguards were for any building of beauty and merit than they were at present, when the fate of any fine church might be settled by an adverse

vote at a parochial council composed chiefly of office cleaners.

Sir Reginald Blomfield, R.A., opposing the Measure, said the Phillimore Commission had recommended the destruction of 19 churches out of 47, and although Lord Hugh had assured them that that proposal was dead, they could not entirely ignore it. Future commissions might go a great deal further. The patent fact was that the church was in serious want of money, and the authorities considered that if the sites of the City churches could be turned into cash, they would get the funds of which they were sorely in need. By 1899, seventeen churches had been destroyed, and the Commissioners recommended the destruction of ten more, of which, however, only two had gone. Later came the recommendation to remove another nineteen. It was not, he considered, the right way to raise money. If they once gave in to the destruction of one or two churches, they would be lost. Lord Hugh had said that the bishops would have to jump innumerable fences before getting hold of any of the churches and that, under his Measure, the churches would be safer than before. They could not overlook the serious fact, however, that a bishop has been a member of the commission which recommended the destruction of nineteen churches. In an article which had appeared in *The Times* that morning, Lord Wrenbury, one of our most able lawyers, had pointed out that the Church Assembly had endeavoured to usurp powers it did not possess, and that their proceedings were irregular. It had been said that the church wished to destroy the City churches from a humanistic point of view; that was a principle they must resist. If it were once established, there was nothing to prevent St. Paul's from going the same way as the City churches, and that would be a national disaster. It was strange that the spiritual significance of the City churches should be so obviously overlooked. He thought that the Measure would recoil with disastrous effect on the Church of England. Its advocates were undoubtedly moved by good intentions; but the City churches must be left alone. Their dignity stood for a medium whereby the church could keep in touch with the common man and their spiritual significance meant much to those of humble station.

Mr. Aubrey Trevor Lawrence, Chancellor of Winchester and four other dioceses, defended the Measure and said, speaking personally, that he had never known a case where he had found it necessary to refuse the advice of his Advisory Committees. They had proved of the greatest possible help. As chairman, he had never recommended the destruction of a single church. He had read in the banker magazine, recently, an article entitled "Bankers versus Bishops." The two distinguished architects who were responsible for the article urged the bankers to address the bishops thus—"Pull



the City churches down and we shall not subscribe to your new churches." The City of London and the bankers could say, however, "We wish to preserve every church, beautiful and ugly, and we are willing to find the money for the Church's fund." It would be a great gesture. London was not alone in its problem of City churches. Birmingham and Manchester had had the same experience—the moving of a population to the outer suburbs. Since 1919, there had been 427 schemes for the union of benefices, involving a total of 854 churches. The Measure they were discussing dealt not only with the City but with the whole of London. Probably under it not a single church in the City would be destroyed. But he would ask them to think seriously of the difficulties of the Bishop of London, who had to face the appalling problem of great housing schemes like Becontree, where there were thousands of houses and many cinemas, yet there was difficulty in finding money for the churches. He believed that the Church Assembly and the Ecclesiastical Committee had given careful study to the Measure and had recommended it in the interest of the church and as not inimical to the constitutional rights of His Majesty's subjects.

Mr. J. Frederick Green, Chairman of the Society for the Protection of Ancient Buildings, said Mr. Lawrence could not have it both ways. He had said that the Measure had nothing to do with the pulling down of churches; and on the other hand he had emphasised the Bishop of London's difficulties and the church's need of money. Both supporters of the Measure had talked of ugly and uninteresting churches. He, himself, knew of a certain church in the City of London which was the height of ugliness and would make a better ball-room than a church. The terms "ugly" and "uninteresting" were, however, capable of many interpretations. He was not, of course, going to suggest that all Wren's churches were equally interesting, but he would say, confidently, that every Wren church in the City of London was the most interesting building in the street in which it stood. It was not right that the churches should be pulled down in order that others might be put up in the suburbs. He ventured to think that they had much to learn from the Roman Catholics and Nonconformists. Where did the money come from for their new churches? Out of the pockets of those who supported them! Was the Church of England to lag behind? Again, why judge the City churches from the size of their Sunday congregations? Why should the City churches only be used on Sundays? Some of them were crowded with people on week-days; and where there was a powerful preacher they could be filled even on Sundays. He had recently given an address in a City church that in itself was not interesting, but the rector told him that an average of from two to three thousand people per month attended on week-days. Was it right that this City church should be scheduled to be pulled down because one happened to prefer the more interesting church of St. Magnus the Martyr. These churches justified their existence; scanty congregations were not the fault of Wren. He appealed to his hearers to resist the Measure everywhere. It might be promoted for the union of benefices, but it was difficult to deny that behind it was the idea of pulling down the churches.

Some of them remembered the spire of St. Andrews. Now it had gone, and that tragedy was the sort of thing that happened because certain people thought that nothing but Gothic could be right.

The chairman allowed Lord Hugh Cecil a few minutes for a reply, in which he reiterated that the Measure was not for pulling down the churches or for trampling on the religious feelings of the people. It was already possible to pull down any church, and the Measure merely set up better machinery for deciding controversy about any particular church. Anyone, said Lord Hugh, in a parting shot, who is not an idiot or an architect must see the reasonableness of that.

Among those present were The Swedish Minister, Mr. Charles Aitken, Alderman Baker, L.C.C., Professor R. Anning Bell, R.A., and Mrs. Bell, Mr. Detmar Blow, Mr. and Mrs. Darcy Braddell, Mr. and Mrs. H. Chalton Bradshaw, Mr. Herbert T. Buckland, Mr. and Mrs. John Buckland, Mr. Harold Child, Alderman Ewart Culpin, L.C.C., the Rev. Dr. and Mrs. Geikie-Cobb, Mr. H. S. Goodhart-Rendel, Mr. and Mrs. H. Austen Hall, Mr. and Mrs. E. Vincent Harris, Mr. C. Lewis Hind, Mr. and Mrs. R. Holland-Martin, Mr. and Mrs. E. V. Knox, Mr. and Mrs. Nathaniel Lloyd, Mr. Ian MacAlister, Mr. Compton Mackenzie, Mr. and Mrs. Charles Marriott, Mr. Carl Milles, Mr. and Mrs. Oswald P. Milne, Mr. Lionel G. Pearson, Mr. and Mrs. A. R. Powys, Professor C. H. Reilly, Miss Berta Ruck, Mrs. Phoebe Stabler, Mr. Ralph Straus, Mr. Philip Tilden, Professor Henry Tonks, and Mr. and Mrs. Septimus Warwick.

## COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The Council for the Preservation of Rural England (or "C.P.R.E." as it is to be called), which has been formed on the invitation of Mr. E. Guy Dawber, President of the R.I.B.A., will hold its first meeting at the R.I.B.A., 9, Conduit Street, W.1, on Tuesday, 7 December, at 3.30 p.m.

Members of the general public who are interested in the objects of the C.P.R.E. are cordially invited to be present. The meeting will be addressed by the Earl of Crawford and Balcarres and by Mr. Neville Chamberlain, the Minister of Health, who has already shown his keen interest in the movement.

## THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

### RULES.

1. *Name*.—The name of the Council shall be "The Council for the Preservation of Rural England."

2. *Constitution*.—Each of the following organisations shall be entitled to nominate two representatives to serve upon the Council, and the Council shall consist of such nominated representatives together with representatives nominated by such additional organisations as the Council may from time to time determine:—

The Royal Institute of British Architects; The Town Planning Institute; The County Councils' Association; The National Federation of Women's Institutes; The National Trust; The Royal Automobile Club; The Automobile Association; The Urban District Councils' Association; The Central Landowners' Association; The National Council of Social Service; The Garden Cities and Town Planning Association; The Rural District Councils' Association; The Scapa Society; The Commons and Footpaths Preservation Society; The National Housing and Town Planning Council; The Surveyors' Institution; The Society for the Protection of Ancient Buildings; The Central Chamber of Agriculture; The Country Gentlemen's Association, Ltd.; The Association of Municipal Corporations; The Royal Society of Arts.

3. *Affiliated Societies.*—The Council may invite other organisations of a similar character to become affiliated members of the Council upon such terms and conditions as the Council may determine.

4. *Officers.*—The officers of the Council shall be a President, Vice-President, Treasurer, and one or more Honorary Secretaries who shall be *ex-officio* members of the Council and shall be elected annually at the Annual General Meeting.

5. *Executive Committee.*—The Council shall have power to appoint (or dissolve) from its members an Executive Committee of ten to transact the general business of the Council subject to the directions of the Council, and such Executive Committee shall have power to appoint (or dissolve) such Sub-Committees as may be necessary and to appoint a salaried staff. The officers of the Council and the Chairman of the Council shall be *ex-officio* members of the Executive Committee, which shall have power to fill from members of the Council any casual vacancies *ad interim*. At any meeting of the Executive Committee five members thereof shall form a quorum.

6. *General Meetings.*—An Annual General Meeting of the Council shall be held at such time and place as the Council may appoint, and in case of urgency the President or the Executive Committee may call a Special General Meeting at any time. At any General Meeting ten members present shall form a quorum.

7. *Rescission of Resolutions.*—No resolution passed by the Council or Executive Committee shall be rescinded or varied

except by a majority of two-thirds of those present and voting at any subsequent meeting of the Council or Executive Committee, and notice of a proposal to rescind or vary such Resolution shall be given not less than seven days before the meeting at which such proposal is to be considered.

8. *Finance.*—A Statement of Accounts and Balance Sheet, duly audited, showing the receipts and expenditure of the preceding year and the assets and liabilities of the Council shall be submitted to each Annual General Meeting.

9. *Alteration of Rules.*—Any alteration of, or addition to, these Rules shall be made only at a General Meeting of the Council after notice of the proposed alteration or addition shall have been given in the notice convening such meeting.

#### OBJECTS.

(Should be Rule 2.)

The objects of the Council shall be :—

(a) To organise concerted action to secure the protection of rural scenery and of the amenities of country towns and villages from disfigurement or injury.

(b) To act either directly or through its constituent and affiliated members as a centre for furnishing or procuring advice and information upon any matters affecting the protection of such amenities.

(c) To arouse, form and educate public opinion in order to ensure the promotion of the objects of the Council.

## Proposed Architects' Defence Union

A meeting of Architects and Surveyors was held at the Royal Institute on Monday, 18 October 1926, with the object of considering a proposal to form an Architects' Defence Union. Major Harry Barnes [F.] was in the chair.

The Chairman : This meeting is not a general meeting of the Institute, but is a meeting of architects and surveyors which has been brought about by the issue of a circular which, I presume all of you have seen. As Chairman of this meeting I have received from the President a letter which the Secretary will read to you.

Mr. MacAlister (reading) : I am in full sympathy with the proposal to form an Architects' Defence Union, and would urge our members to join and make it a success. The R.I.B.A., like most professional societies, has many claims on its income, and since legal help costs money, it is reasonable this should be provided by a special fund subscribed for that purpose only. The Defence Union will, in time, form a panel, as it were, of solicitors and counsel well versed in the nature of the actions brought by clients against their architects, and vice versa, and be of the utmost benefit to the profession at large. For this reason I think the new body will perform a most useful function. —Yours faithfully, E. Guy Dawber.

The Chairman : You have heard the letter from the President, which is written as an individual architect. The body proposed to be formed is not like an Allied Society, nor like one of its committees ; therefore this meeting is not governed by any of the bye-laws or standing orders of the Institute. We are met to hear proposals for an Architects' Defence Union, and we have with us Mr. J. Douglas Scott, who will explain the proposals. He is the Chairman of the Practice Standing Committee, but he is not here in that capacity. He is the mouthpiece of a small body of architects who have worked out proposals which have been submitted to, and have received the benevolent approval of the Institute, and they are now putting these proposals before you, with the knowledge that the proposals have the formal and unofficial support of the Institute. Mr. Scott will explain the proposals and move a resolution.

Mr. J. Douglas Scott [A.] : The proposals have been considered at great length by a sub-committee of the Practice Committee, who have gone into the question from many points of view. Before, however, I mention those, I think that you should know what has already taken place on the same subject—that is, the formation of a Defence Union. The former proposals were made as a result of letters in the Press and an exchange of views as long ago as 1914, and a scheme for professional defence was formed, but, owing to the war, nothing further was done. At a later date, in 1921, the scheme was revived, and the original proposals extended. These were considered at great length, but the support necessary for the foundation of a Union was not forthcoming. The matter remained in abeyance until 1925, when it was suggested that the subject might be reconsidered. There were, perhaps, two reasons for this. One was the amalgamation of the Society of Architects with this Institute, which brought in a large number of new members. The other was the increasing demands made on the Institute for assistance in contesting cases in which architects had become involved. Therefore we took up the matter afresh ; we investigated what had been done previously, and we tried to find out what other professions were doing to protect their members. We took as a standard the Medical Defence Union, a very strong body who have successfully defended their members against actions brought against them. I do not think, however, that they get the same kind of claims made against them as we do. Therefore we have to consider the matter from our own point of view. In considering the proposals which we could submit to members we naturally wanted to get the best terms. We formulated certain proposals and submitted them to several insurance companies, and we have agreed tentatively on a draft policy from a well-known company, who will undertake the business of underwriting the liabilities. This has been carefully considered, and we have arrived at the stage when we can advise you that the policy represents a very fair scheme for acceptance. The protection proposed consists of defence in the actions for pro-



fessional negligence. The other matters involved are : support or defence in actions for slander or libel, defence of the ownership of copyright, and, lastly, support in the recovery of fees.

The condition with regard to the first—professional negligence—is that the indemnity offered is up to a sum of £5,000, but, the company say, the member must bear the first £25 as his share of the liability. There are reasons for that. The company desire, naturally, to exclude small and frivolous claims, and we, also, would like to exclude them, as it is not desirable for the profession to appear as a too litigious body. With regard to support or defence in actions for slander or libel, I imagine that will be a small matter. At any rate, it is confined to libellous or slanderous statements, written or uttered by the insured in the conduct or exercise of his profession as an architect and surveyor, but liability shall not extend to any libel or slander written or uttered by the insured in a journalistic or editorial capacity, or contained in any communication or contribution to the Press. Under that arrangement the architect would be safeguarded in actions for libel or slander. Next is the defence of copyright. The Copyright Act, under which we claim to copyright our designs, was passed in 1911. As far as I am aware, there has never been a case fought out in the courts on that matter. The nearest approach was one that was reported in the JOURNAL a little while ago, of which, for the information of members, we were able to publish the minutes of the terms of settlement in an action brought on a motion for an injunction, which was adjourned and then settled out of court. The question, I think, is of very great importance. The Practice Committee have recently had four or five cases that apparently are good claims for infringement of copyright ; but, of course, we can do no more than indicate what our views are, which are not legal views, as we do not give legal opinions, and refer the enquirer to counsel's opinion, which was also published in the Institute JOURNAL. One is led to think that if there were a fund available for assisting architects to contest the purloining of their work this custom would cease. Undoubtedly it is on the increase. The Union would afford members protection against the infringement of their copyright.

With regard to supporting actions for the recovery of fees, that perhaps is a subject which appeals to most of you as much as do any of the others. Difficulty, of course, occurs in establishing the validity of our scale, because, as you are aware, the R.I.B.A. scale is not legally binding unless it has been brought to the notice of the client, when it becomes a contract. That, the insurance company recognise, must be a principle if this business is undertaken ; you must bring the scale to the notice of your clients. If that is done a member of the Defence Union will be able, through the insurance company, to sue for his fees. But the amount of the fees must be in excess of £25; anything less might give the Architects' Defence Union a bad name, and people might be inclined to suggest that it is a debt-collecting agency. We want to avoid that. But what we want to provide for is the case—of which there have been a good many—where an architect has been unable to recover his proper and due fees. While he might very well be prepared to initiate an action, it might be a different proposition if he is fighting a very rich client, for it means a very considerable outlay to fight the case to the bitter end. Therefore you have the opportunity here, if you have brought this scale to the notice of your client at the time of receiving the instructions, or soon after, and the amount is over £25, to get the insurance company to take up your case and endeavour to enforce the contract between you and your client, that is, to recover your fees. I know there are some who think we ought not to take up the recovery of fees, but I think that on consideration you will agree with me that that attitude is wrong, and for this reason. We know so often that when an architect is compelled to sue for his fees he is met with a counter-claim for professional negligence. That is nearly always the defence, or one of the defences if not the first

defence, to an architect's claim for his fees. The question of the recovery of fees and the question of professional negligence are so much bound up together that we could not include one without the other. That is the reason, therefore, why the question of the recovery of fees has been included in our scheme. We, as architects, are rather jealous of the welfare of our profession. We explained the position to the insurance company, and the company have agreed that these particular claims must be approved by the Council or by the Board or the Committee of Management—whatever it is that you will set up under this scheme—before they are proceeded with. Therefore if the Council says this is a proper and just claim, and in accordance with our code of professional etiquette and in accordance with our scale of charges, then the company will make no bones about proceeding with it up to the limit which they have guaranteed. Each of these claims is subject to a maximum of £5,000 for costs—in a case of claims, for example, for professional negligence that would mean the costs and damages, should they be given against the architect, up to a total of £5,000. In the case of recovery of fees, ownership of copyright and slander, the indemnity offered to you does not cover your opponent's costs ; it only covers your costs. If you fail in your action, you are not indemnified as to the other side's costs—only your own.

Those, generally, are the outlines of what is offered you. It is perhaps necessary to mention who would be included in the scheme. The conditions under which these policies will be issued were a little difficult to arrange, because, in the first instance, the insurance company only wanted to give the policies to members of the Royal Institute of British Architects ; they were satisfied that they would then be insuring qualified men. We had to point out to them, however, that there were others who would be entitled to come in, especially as it is a condition that all members of a firm must insure, and not all members of firms are members of the Royal Institute. The Insurance Company has, therefore, agreed to include any qualified architect or surveyor or any member of an allied society or an outside architect who would be vouched for by members of the Defence Union, so that the opportunity of enjoying the privileges of such a Defence Union is practically open to every practising architect and surveyor in Great Britain and Ireland. We cannot extend the privileges to our overseas members. You will readily realise that their laws and customs are different from ours, and this scheme must be controlled from London.

A company will have to be formed for carrying the proposals I have outlined into effect. To a certain extent only, the acting Committee have considered the outlines of Articles of Association under which the company would operate. If this meeting approves of the proposals and decides to go on, they will have to be gone into more closely and will be submitted to a meeting to be called at a later date for acceptance. For the moment, however, it is only necessary to indicate the method by which these proposals would be carried into effect—the formation of a company under the Friendly Societies Acts underwriting by the Cornhill Insurance Company, who require every member of a firm to insure ; an annual subscription for members of three guineas. Since our initial negotiations one or two fresh points have cropped up, and for that reason I cannot give you the policy in its entirety. One of these points will be, perhaps, somewhat of a shock to some of you. It is that in a case of professional negligence a claim can be brought against an architect's widow within six months of the husband's death. We know of a case in which an architect's widow had to pay £300 damages for dry-rot occurring, or being discovered about a year after the building had been completed, and within three months of the architect's death. The insurance company have added that benefit to the policy. There have been one or two other points of a similar nature which have arisen in the

course of the discussion between the representatives of the insurance company and ourselves, and I must say the company have met us very generously.

It is necessary that this must be kept separate from the R.I.B.A. ; it cannot be an official part of the Institute, and the Institute must not be involved in any way financially. The Council of the Institute, very generously, have voted a sum for the preliminary expenses, for propaganda, and advertisements in the technical Press, and the postage of the various documents which have been sent to you. We have practically exhausted that amount, and I do not feel inclined to go to the Council to ask them for any more money. If this meeting decides it is worth while proceeding with the scheme, I think it should thereafter be self-supporting.

In reply to our circular 352 architects have returned the slip asking for further particulars and desiring to become members if the Defence Union is formed. The majority of those are from the provinces, and a very large number enclose letters indicating approval. I think that may be taken as fairly satisfactory. We have, apparently, amongst ourselves, that is, our home members and Allied Societies, some 6,500 to draw upon. You may say that 352 out of that number is not a very generous response, but anyone who has worked in this Institute knows how very slow our members are to reply to any of these appeals.

There is one other little point that I should like to touch upon. One often hears members say " Oh, but I can't send that awful Scale of Charges to my clients ; it would frighten them. Four pages of foolscap ! " There may be something in that. At any rate, if they belong to the Union and want the protection it affords, they will have to draw their clients' attention to the scale. Some little while ago, the Practice Committee suggested to the Council the reprinting of the Scale of Charges in a somewhat different form, with the result that it can now be put in an ordinary envelope.

I have been asked what, in my view, would be the effect, if this proposed Union is formed, as regards the profession. I am under the impression that it will have a very beneficial effect. I think that it would tend to reduce litigation. I think the fact that the solicitors for the other side will come up against the solicitors for the Union will, perhaps, make them think twice before proceeding further. This has happened in the case of the Medical Defence Union. They will think, " Here is someone who has got a great deal of power behind him ; I do not think we will go on with this ; we will settle it. " The effect of that will be the building up of records of cases and of the way in which settlements have been arrived at, which will be useful for reference in cases which are carried further than the initial stages.

No doubt there are many points that members would like to be enlightened upon. There are some of the Committee here who would be quite willing to answer any question in connection with the scheme. We also have with us Mr. Wilson, the underwriter to the Cornhill Insurance Company, who will explain any technical points with regard to the policy.

The Chairman : You have listened to a very clear and detailed exposition, and as I am sure nobody wants to prolong the meeting beyond reasonable limits, we do not want a discursive debate upon the proposals. I think it will help to shorten the meeting if, before the resolution is put, any lady or gentleman who has any direct question on the proposals will put it and have it answered. I think the result would be to clear our minds on the subject and perhaps enable us to take a very clear, quick and decisive vote.

The following members put questions and took part in the discussion which followed : Messrs. Percy Thomas [F.], C. E. Elcock [F.], W. H. Gunton [F.], N. F. Woodroffe [F.], C. W. Long [F.], Digby L. Solomon [F.], G. A. Lansdown [F.], R. Langton Cole [F.], C. H. Overy, and Ivor Lewis [F.].

Mr. Max Clarke [F.] : I should not like the meeting to conclude without mention being made of the fact that Edmund Wimperis is the originator of this idea. He was the man who, in 1912, brought the matter before the Practice Committee, and, whatever benefit there is in it, Wimperis is entitled to the credit. I have, here, the terms of a policy, and those terms depend entirely upon what your turnover per annum is, so I do not think the premium of £12 is a fair one to state ; it may be very much more, or it may be a little less.

The Chairman : If there are no further questions and suggestions, I will call upon Mr. Wilson to reply.

Mr. Wilson (actuarial representative of the Cornhill Insurance Company) : The first point is, why, if there are two members of a firm, they should both pay a subscription. When I provided for that I had in mind that if there were two qualified architects in the firm, they were doing the work of two men, and so they could commit the negligence of two men, and I considered it was equitable that a premium should be paid for each one of them. The next point was on the question of the opponents' costs. The circumstances in which you are asked to pay them are where you have been found guilty of negligence, and I did not think it was an unfair penalty to ask any man who is negligent that he should be co-insurer to the extent of the costs. I left that in in order that you should not have quite a blank cheque, but should, apart from anything else, have a financial interest in the result of the action.

A Member : Mr. Wilson said only negligence, but there are other cases besides negligence in which the architect may be unsuccessful.

Mr. Wilson : Yes, the speaker is right ; it also applies to the other sections. If an architect libels a man, again it is only equitable that he should be penalised to some extent.

The Member : An architect may not bring the action for libel. It may come from the other side.

Mr. Wilson : If the other side bring the action there must be grounds for it ; the architect must have done something. I have been asked to give you a policy which protects you against almost everything you can think of, at a premium of two guineas, and I do not pretend to be giving you everything in full for that : I cannot do it for two guineas. The policy which he is supporting is one which is based on building costs, and the premium, as we have heard from this gentleman on my right, is £12 per annum for costs to £50,000. If a building costs £500,000, his premium is substantially more. I offer a policy which the bulk of architects will find answers their purpose in their professional life, and it gives them a freedom from worry which they cannot get anywhere else for two guineas. I am not here to urge you to take this policy ; it is really a matter of indifference to me whether you do or not ; but I say unhesitatingly you will not get better value at the two guineas than I am offering you anywhere in England. Another point was whether the insurance company would make a man go to law if he did not want to. I provide for that in the conditions of the policy. I take upon the company the right to deal in whatever manner they think fit, to have the conduct and control, and the company shall not start proceedings, nor settle or compromise any such claim without first notifying the insured, giving the insured the right, to be exercised within three days, to object to such settlement or compromise ; and if the insured shall so object, he shall thereafter prosecute such claim at his own expense. The risk of the company's ultimate liability shall be limited to the amount for which the company would have been liable if the claim had been compromised as aforesaid. That is to say, if there is a claim against you, and if it is well founded, it is obviously in my interests to settle, and I should not go on if I could not rely that the evidence of the insured could resist the claim successfully. But if the architect wants me to resist it



when I can settle for £100, then if the architect wants to fight, he can do so, but my liability would be limited to the £100 for which I could have settled at the time.

I do not feel disposed to issue a policy to indemnify someone and leave him absolute control. The architect may not want to contest a case which ought to be contested. If we cannot persuade the architect to contest it and succeed, we should settle it. You cannot lay down a hard-and-fast rule; you can only work together. If one behaves in an unreasonable manner what chance is there? What a catastrophe if you have architects insured none of whom will do what you wish. We cannot make a success if we behave in a pig-headed way for the sake of exposing a man in Court. It is a question of practical politics. What sense is there in dragging a man into Court, knowing well he may bring evidence which may fail?

A Member: I have to pay on my verdict, then?

The Chairman: I understand that the Defence Union has reserved the right to consider cases which are brought, before action is taken by the company. So architects will at all events have the satisfaction of knowing that a body of brother architects are looking into the matter. The contingencies which are being suggested here would not arise; in these matters you have to depend on the common sense of the people engaged in them; there is sufficient safeguard in that.

Mr. Wilson: Condition 9 provides "Any dispute arising between the insured and the company, other than matters to be referred to the Council of the Union, shall be referred to the arbitration of the King's Counsel to be agreed upon by the insured and the company, or, in default of agreement, be nominated by the said Council." That disposes of that point.

Another point is whether the policy covered everything contained in the R.I.B.A. Scale. The policy is intended to cover a man in the exercise of his profession of architect.

Mr. Delissa Joseph [F.]: At this time of night we cannot do justice to details of this scheme, and I suggest that the question of detail be adjourned to another meeting. We might now take a vote on the principle involved in the establishment of a Union. We do not want to lose in detail the great principle which has been submitted so eloquently to us to-night. I am convinced that nothing but good can arise from the formation of this Union; nothing but advantage can result from our standing in this matter shoulder to shoulder. Therefore, I sincerely hope you will ask the meeting to concentrate at the moment on the question of principle, and postpone the details.

The Chairman: If that is the feeling, that we have had enough of detail and we can confirm the principle, will the meeting give me its sense on that point?

Agreed.

The Chairman: This motion will be put without discussion. I will ask Mr. Douglas Scott to propose it.

Mr. Douglas Scott: I propose: "This meeting of architects and surveyors, having heard the proposals for the formation of an Architects' Defence Union, approves the same and

desires that the necessary steps be taken for putting them into effect forthwith."

The Chairman: I call upon Mr. Gilbee Scott.

Mr. W. Gilbee Scott [F.], in seconding the resolution, said: I have taken a great deal of personal interest in this matter. I have been Chairman of the Committee which has brought it to its present point. The very few remarks I have to make are to the effect that I wish to try to push home the fact that this is for your good. It is obviously of very great value to you, notwithstanding the various criticisms which have been made. It is also perfectly obvious that you cannot get elsewhere protection of the kind we are getting by this policy for anything like the sum you are asked. If you pay £12 a year, you can get more for it. Such combination is of wonderful benefit to the Medical Defence Union. It has 12,700 members—practically every doctor in the United Kingdom—and they pay £4 a year each. Is it likely that all those 12,700 would be willing to pay £4 if they did not think they were getting something for it? In the same way, it is suggested to you that you should pay three guineas for what, in our profession, is probably of equal value to us. Many men say, "I know how to get on with my clients. I never get into trouble with them." If you have never been in trouble you may think it is impossible to get into it because you have such reliance upon your business capacity, but you may be let in by other people. There are all sorts of questions which may arise in connection with buildings. I could give you half a dozen instances of things having arisen which were not the architect's fault. Yet all that is to be covered by a subscription of three guineas a year. We often see the notice, "Safety First," and it is a very wise policy. We think it is worth while to insure houses, our lives, and fifty other risks, but we do not seem to see the necessity of being careful in this matter. There is this one further remark I want to make: that it is only by co-operation we can get these advantages. If each one of us were to insure separately, we should have to pay a very much larger sum. I strongly urge you all not only to accept this resolution, but to do so with acclamation.

The Chairman: I will read the resolution to you again.

It was carried *nem. con.*

The Chairman: There is a second motion, and perhaps you will allow it to be put from the chair. It is: "This meeting authorises the present acting Committee, with power to co-opt others, to proceed with the formation of the Architects' Defence Union, and submit the completed scheme to a general meeting to be called at an early date."

This was also carried *nem. con.*

[Note by J. Douglas Scott:]

The Cornhill Insurance Co. are prepared to insure the risks mentioned for two guineas per member with a minimum of 1,000 members. The member's subscription to the Defence Union will be three guineas per annum. The difference of one guinea is required for rent of office, secretary, auditors, and the other working expenses of the company.]

## Informal Lectures to Workers in the Building Trades

There will be found somewhere, sometime the true relationship between an architect's design, the organisation which assembles the men, and the plant to carry it out, and the actual manual labour of the men on whom the task of putting brick on brick or stone upon stone falls.

As architects we watch, not without misgiving, the growth of the master builder with his vast organisation comprising not only building but estate agencies, antique and modern and period furniture, decorations and furnishings, all tacked on to the real industry of good honest building, the only interest of the original founder of the business. Concurrently with this development of the building trade we see architects becoming more and more immersed in the commercial development of sites, even to the extent of giving prizes in our architectural schools for study of site values, and urging high buildings all over our cities, not because they are architecturally good for our cities, but because they mean money to building owners and more rateable property for the municipalities concerned.

Neither of these points of view envisages the man who does the work, except in so far as his rates of wages and output affect the calculations of the master builder or the architect with a site to develop. That is and always must be wrong if considered alone.

Humanity is a more potent factor than cash on the nail.

Whether we are working on speculative building or on a cathedral to stand for all time, the workman is entitled to do his best and should not be expected to do less than his best. He has skill as much as a builder or an architect. It is not good that he should be asked to use it unworthily because someone wants a cheap building and he is in the grip of an organisation which puts that before anything else.

Hence these lectures. We, as architects, ought as much as possible to get into direct touch with the men who carry out the work, and preserve as long as we can and by every means in our power the traditions of good workmanship, for which as a country we are still famous.

MAURICE E. WEBB [F.]

*[An abstract of the first of the series of lectures which was delivered by Mr. L. Sylvester Sullivan at the Royal Institute of British Architects on Thursday, 7 October, is given below.]*

### The Job

BY L. SYLVESTER SULLIVAN [F.]

Architects, nowadays, have to be both born and made. The making usually commences at the age of eighteen or thereabouts and takes the form either of a four or five years' course in one of the schools of architecture, or in three to four years' apprenticeship with a practising architect. In London apprenticeship is largely falling into disuse in favour of the school training. There are other ways of becoming an architect, but these are those in which definite training is expected for definite payment.

In his school period the student will have been taken through progressive stages in yearly courses, each year design and construction being so tied together that the student is made to realise that he cannot design properly without construction nor construct properly without design. He is taught the use and value of colour, and is made to study materials, to measure old work and, as he goes, to apply what he learns to what he designs. He is taught a fitness in all things—for instance, that domes arise from the necessity of roofing over large voids and consequently that small chambers needing no extraordinary measures and capable of being roofed in quite ordinary ways would be incongruous if domed; and he knows also that columns, in another dimension, signify spaciousness too and that when applied to a storied building and cut across by floors they incorrectly express the purpose of the building, having lost their significance, for the reason that the rooms behind have none of the attributes of size and dignity of the temples from which the columns were derived.

From traditional things by degrees the student is loosened as he progresses so that he is freer to use his own devices and develop a reason and method of his own until at the end of his five years, in which a period of six months in an architect's office is compulsory, he has become a person capable of planning and designing coherently and with fitness. During this period of years part of his job will have been to take the preliminary, intermediate, and final examinations of the R.I.B.A., and he will have taken this hall-mark upon himself by receiving their Associate diploma, and such other more or less valuable awards as he has been able to snatch in passing. Certain of these awards may have taken him on to the Continent, to America or into builders' offices and yards. Certain other scholarships may have been of assistance in giving him free courses in schools or in maintaining himself while there. Unless his parents are well to do he will have had a constant effort to maintain himself, but may have been able, if he is a good draughtsman, to have earned money in making perspective or other drawings for practising architects or by working in their offices during his vacations. In any event, he has realised by now that his job is one of sustained hard work, though he may play hard, too, in order to keep fit. It may be mentioned here in passing that the diploma of the R.I.B.A. is now recognised in the various Government Departments as equivalent to a degree at a university.

About this time in his career the student will probably be competing for some of the highest scholarships, such



as the Rome, the Soane or the Victory, or will be competing, as no doubt he will compete many times in his later life, for the buildings put up to public competition. Liverpool Cathedral and the London County Hall were competitions won in this way by junior men, and many others might be cited. These competitions mean concentrated work for long periods and at the worst, even for the unsuccessful, mean gain of valuable knowledge and experience. The disgruntled loser has learnt something if it be only that patience is a virtue.

So much, and it is little enough, considering the time occupied and the work done, for the training.

Building has become so complicated, with so many ramifications and new processes, that without special qualifications the job would be almost impossible to manage. The modern architect must know about and take into account the laying on of the hot and cold, heating, ferro-concrete, steel, sanitation, building laws, dry rot, easements of light and air, party walls, County Councils, neighbours, legal difficulties, travellers, contractors, trade unions, electricity, and wireless.

His work is concerned at times with all of these things and more, and he must know a great deal about each. It is no wonder that people seem to regard him as a walking encyclopædia to be dipped into as required.

He must know that Beauty is more than skin deep, though Beauty herself is almost indefinable. There can be no Beauty that is not based on the form and soul, and he must constantly endeavour to enclose her in his works, to grace them in dignity and comeliness, to lend them some of that austerity that is part of her charm. This wooing of Beauty must run through the whole of his job—in planning and composition—and by Beauty you will understand that Prettiness is not meant. Prettiness, too often, passes with the first wrinkle, but Beauty lasts into supreme old age. Beauty is not mode, nor is it ornament or decoration. These things may be her aids but are not necessary to her.

Is it any wonder, then, that an architect endeavours to get as near perfection in his work as possible, which, for all he knows, may live for centuries after every one who helped him in it is dead and gone, and he (perhaps deservingly) forgotten?

What has all this got to do with the job? Not much, you may think, but assuredly it has almost everything to do with it, for we may be sorry for any job that does not bear in it some evidence that it has been approached with at least hope and aspiration.

It may interest you to hear, if you are not already aware, that before a single man comes on to a building such as this in which you sit there have been several months' continuous work on the part of the architect and those associated with him. From the moment an architect is called in by a prospective building owner the job begins. It may, and often does, start with the finding of a site and with negotiations to purchase, where an acquaintance with site values and the ways of agents is of use. These negotiations may be complicated by difficulties with neighbouring owners and ground-landlords, entailing other negotiations respecting height and rights of light and air. Financial arrangements may also require to be negotiated. Questions of this kind, however, though

sometimes part of the job, are antecedent to it. The building work starts with the sketches when the site is settled and after the client has made known his wishes, with, very likely, some limitation as to cost. This cost limitation is often incompatible with a client's requirements, for it frequently happens that too much return is expected for too little money, especially in these days of expensive building. In this case rough calculations of price from the preliminary sketches are doubly valuable, and if there is not enough cloth for the coat the client cannot be advised of it too soon. The job may go off, but it is better to lose it than give unsound advice.

In a large proposition it is always necessary before commencing sketches to spend some hours or days at the client's business, factory, laboratory or whatever it may be, studying the working of the business that the building is to accommodate. A knowledge of the routine that the raw material takes from the moment of its receipt to the delivery of the finished article may have an interesting and direct bearing on the design and may, conceivably, so improve and simplify the internal working as to benefit those at work in the business, and also save time and money.

The sketches are then begun, often with a few rough sketches in the presence of the client, while the architect is testing and feeling his way into the client's mind. The client, as it were, is in the witness-box and the architect is cross-examining him. As often as not in probing him new ideas will have been developed by both and one set of wits is polished against the other. The importance and value of daylight will be remembered, staircases, lifts and less important parts will be relegated to the darker parts of the building, and, where light and land is of great worth, floor space and window light should be valued with care. So the design is polished and repolished until the scheme fits like a jig-saw puzzle, the parts falling naturally into their proper places. The final sketch is approved and initialled by the client and orders to get ahead are given. There is a great deal of money tied up and earning nothing during the progress of the work—money laid out in land, money at call to pay the contractors and their craftsmen, which not only may be earning nothing because it is not being used, but may be costing more money in interest. So it is no surprise to the designer to find that, having made up his mind on the sketches, the client expects him to be able to wave a wand and conjure the building like magic from the ground.

Then begins a very busy time for the architect. His dimensioned eighth-inch scale drawings are pencilled and traced. The prints are coloured and shot off to the quantity surveyor and the consulting engineer, and to lift makers, casement makers, metal workers, heating engineer, sanitary specialists, electricians, marble masons, decorative plasterers, and to all who are to prepare estimates for special works. This done, half-inch scale drawings follow in rapid succession traced and detailed in full size wherever possible, so that each part drawn is completed in its draughtsmanship at once. This saves infinite trouble later. These drawings are also sent to any firms concerned, the quantity surveyor, of course, having as much as it is possible to give him as soon as ready—he and his staff will be ready and waiting and may be held up in their

measurements. The architect must see that no delays that may occur can be laid at his door and he of all men must avoid dilatoriness or negligence. All this time much of his office hours will be given up to interviewing representatives of prospective contractors and sub-contractors, county council officials, sanitary authorities, neighbouring surveyors, arranging legal matters, and possibly attending arbitrations.

As the drawings progress constant notes are being made for the specification and passed over with the drawings or on the drawings to the quantity surveyor, so that he is not working in the dark and for want of information taking off measurements in one material when another may be intended.

Then the steel drawings being ready, sub-contractors' estimates received and selected, the bills of quantities done, the job at last is sent out for tender and to the acid test of the open market on the approximate estimate given to the client weeks before. Here the architect may receive a shock, and in this connection it may be said there has been nothing so difficult to gauge correctly since the war as building costs. However, if the cost has been gauged with reasonable accuracy, the job will go forward and a contractor appointed from amongst those whose tenders have been received. A contract is prepared for signature by both parties. This, of course, is a legal document and is almost universally in the form (with certain known modifications to meet each case) as agreed between the R.I.B.A. and the Master Builders' Association. Amongst other things, it provides that the men shall be insured. On the signing of the contract, the builder is given copies of the bills of quantities, together with the specification, and copies of what are called the 'contract drawings,' that is, the drawings on which the bills have been based and which are usually signed by both parties at the same time as the contract. The contractor is also given a setting-out plan and as many of the half-inch scale and full-size drawings as may be ready, all in duplicate or triplicate, with, possibly, authority to the printer to supply any further copies required, for which the builder will pay the printer. The architect and the contractor are fortunate who are in the happy position of giving and receiving on this day complete half-inch and full-size details of masonry, a good part of the joinery also, with full sizes and a list of sub-contractors, together with copies of their estimates which the contractor is to accept. The client, as a rule, expects to receive copies of the contract drawings at the same time for the use of himself and his organisation so that their own preparations may be made. By this time, if the work is large enough, a Clerk of Works will have been appointed to represent the client's interests on the job. A great deal depends on his character and on that of the general foreman, who represents the contractor. The architect is to be congratulated if he has two friendly, experienced and diplomatic men on whom he can rely, to whom the job and the good of the job is always a matter of moment, and to whom, given the means, the best way is the only way.

The making of drawings and their issue goes on almost until the completion of the job, and may amount to some hundreds of different details. The first contract may be succeeded by others for carpets, curtains, blinds,

chairs, tables, desks, archives, files, or other fittings and machinery.

All this may be said to be a distinct and chief side of the architect's work, which really is so many-sided. He is a man of overwhelming responsibilities—these are of many kinds, and affect his relations to the contractor and those employed by him, the sub-contractors and the general public. Besides being a designer, he must be of a stable and judicial temperament, exercising his judgment fairly, and without bias holding the scales even between conflicting interests. He must be at the disposal of everyone concerned, be it master or man, ready, if called on, to help to compose differences and resolve difficulties and to keep his temper no matter how wrong things may go or how much his prevision and effort may be wasted.

It is on the job that knowledge of materials is important, and it is chiefly on the job that this knowledge is gained. Such elementary things as the recognition of a sound brick, cool cement and clean sand, the rather less obvious correct bed for stone, the choice of real white lead from amongst its substitutes, the sweetness of oils, the difference between brush polishing and genuine elbow grease or between a pelltated screw and a punched and puttied nail—and so on. Knowledge of construction must have been displayed in his drawings, but an architect should not be too rigid in having his way in everything; the craftsman's way of tradition or of experience may be better than his own evolved from a general aptitude for construction rather than from a daily acquaintance with practice and material. No architect should think that because his student days are past that there is nothing more to learn. There is something left to learn always.

Machinery has had its influence on all our jobs, and just as the photo-printing machine has, to a great extent, eliminated the tracing clerk, the machine in the builder's shops has effected changes. Some of the dull mechanical hand work has, no doubt, been done away with, to have its place taken by other dull or duller machine work or machine minding. No machine can give to joinery, masonry, embroidery, carpets, lace, boots or beer, the texture, surface, finish, laciness or taste of the hand-made article. The scribing machine is a wonderful mechanic, but when one considers the feather edges that are caused by the panelmolds being run down and concealed in the tightly fitting scribe on the bottom rail, and the ultimate effect of the weather on this in an outside door, no matter how good the paintwork may be, one may be certain that the machined door is not going to outlast hand workmanship. Nor, I think, can one be sure that machine-planed masonry is going to keep its surface against wind and weather, so long as the old hand-tooled face—the stutter and jar of the plane must have a bruising effect beneath the surface that may be dearly bought. Machine-made things have a sameness and monotony, and there seems to be a tendency on the part of many to aim at machine-like precision, repetition, and perfection in their handicrafts.

Perhaps you may wonder what an architect gets for his work. An architect gets paid on a percentage basis, that is, so much on the cost of the work. This is fixed by scale, and it may be said that, by close attention to



duty, by reducing claims for extras or resisting high prices, an architect is one of the few men who, by extra work, reduces his own pay.

Several times reference has been made to the quantity surveyor and the consulting engineer, and some of you may wonder what their duties are and whether the architect could not perform them equally well with his other duties. Often enough he can; but, as the architect has so much to be responsible for, it has become imperative that he should take advice on some of the work and be relieved of other. In the north, the architect is often his own quantity surveyor, but here in the south he seldom is. The duty of the surveyor is to measure the quantity of everything in a building, whether it be in foundations, walls, roofs, or finishings, to present his measurements in such a form that the cost of all labour and material can be reckoned and priced by the competing contractors. It will be understood that it is an advantage to have an independent opinion on this work, if only for the reason that the architect may be put into a judicial position with regard to claims and accounts, and it is better that he should have a more unbiassed mind than he might have if he felt that his own quantities were in question.

The consulting engineer is called in most frequently for advice upon the design of steel and ferro-concrete. He may also advise on foundation work, wells or heating and ventilation. In these cases, the architect and engineer work in close contact with each other, and must have a thorough understanding of the needs of each. The architect, whether he consults the engineer or not, must have an intimate knowledge of all these special things, and be able to make calculations for them—in other words, he must know how to design them even if actually he does not do so. His designs must make allowances for them, for pipes and wires for all sorts of purposes must run through, under and about his building; further, he should not make it difficult or expensive or impossible for steel to be devised to do the work that is expected of it. The engineer in his turn should have a thorough knowledge of the difficulties with which the architect has to contend. It is only by frequent consultation that many snags of architectural or engineering importance are discovered and avoided. A design might be ruined by obtrusive steelwork or an engineering problem be avoided altogether by a re-arrangement of plan that might not only help the engineer, but reduce cost.

In other ways, everyone on the job is, in a sense, employed in a consultative capacity as well as executive. Each man on the work is called on to help with his brain as well as with his hands, though he may never come into personal contact either with the architect or the client. It seems impossible for a man to use his hands in a craft, however humble it may be, without using his brain as well. It does not matter what material a man uses, but that material will have its habits—its kindnesses and its moods, and the craftsman will come to know these moods and how to overcome them, and in doing so, take into himself wisdom. Yet, how often does it occur that "the old stuff runs extra well to-day" as though there were no such thing as perversity in the world. A craftsman's brain is as alert as his hands are active, and he knows at once if there is anything strange

in the material he handles. The hand and brain and eye of the architect are developed in certain ways, just as they are in the case of other manual workers, and these ways of hand, brain and eye in all of us are all part of a sort of composite intelligence. There is something about good building work that has its effect on the humans that create it, and has, too, its effect on those who observe it. It may be that the intelligence of the hundreds of people engaged on a building give to it something of that intelligence that stays with it, and yet is given forth again to intelligences not yet, perhaps, born. People speak of the soul of a building. May this not be something of the sort I have just described.

In conclusion, when all the work that an architect does is sent on to the job for creation, it may be an indication to him as to whether or not it has been worth doing to find the men interested in it. They are very likely more interested than they can show or we others know. The architect's care and work and labour are unavailing if their work is deficient, theirs unavailing if his work is poor.

#### IMPERIAL GALLERY OF ART.

Sixteen years ago the Royal Commissioners of 1851, under the chairmanship of Vicount Esher, decided to extend their well-known system of research scholarships to embrace the study of the Fine Arts. With the aid and advice of eminent artists the Commissioners were able to lay down the main lines of a system of travelling scholarships, which were designed especially for the encouragement of monumental art, and which were to be made tenable in Rome as the city whose traditions and atmosphere offered to art students generally more advantages for final training than any other city in the world. The difficulty at first experienced of accommodating the travelling scholars while working in Rome was happily solved by the re-organisation of the British School of Archaeology in Rome, and by its re-establishment, as an Imperial Academy of Art and Letters, in a fine building overlooking the Borghese Gardens. This building, which was erected from the designs of Sir Edwin Lutyens, furnishes both living and working accommodation for those who are fortunate enough to gain admission to the School of Fine Art through the annual competitions for the Rome Scholarships.

These valuable scholarships, which are offered to students of Architecture, Sculpture, Decorative Painting and Engraving have from the first been open to competition to any young artist in the British Empire; and it speaks well for the Imperial character of the scheme that no less than six of these awards have, in the past, been won by Dominion students.

An important development of this aspect of the scheme has recently occurred, thanks once more to the Royal Commissioners of 1851 and to the new and progressive Board of Governors of the Imperial Institute. These two bodies last spring arranged to set aside the Upper East Gallery in the Imperial Institute to meet the long-felt need of the British School for a permanent gallery of its own, and to serve the further useful purpose of an Imperial centre for the exhibition of works produced by contemporary artists throughout the Empire.

No sketch of the development of this plan would be complete that did not refer to the part taken by that great patron of the Arts, Sir Joseph Duveen, for its success is largely due to his inspiring lead and munificence. It is therefore exceedingly satisfactory to know that his name appears among the trustees appointed to take charge of the gallery, which, in so far as it is to become a centre for the inspection and purchase of modern British Art, is the direct outcome of his effort.

The first of the Imperial Exhibitions will take place next spring and will include paintings (easel pictures), drawings, engravings and small sculpture. This exhibition will be followed in the autumn by an exhibition of Architecture and the Arts associated with Architecture.

As an example of the value of this centre of Imperial Art it may be mentioned that for a period of two and a half weeks, from 17 November to 5 December inclusive, there will be on view in the Gallery a small collection of drawings purchased in this country for the South African Art Gallery. During the same period there will be shown the works done in the final competitions for the Rome scholarships awarded this year. The Honorary Director of the Gallery is Mr. Evelyn Shaw, the General Secretary of the British School at Rome.

## Allied Societies

### TASMANIAN INSTITUTE OF ARCHITECTS. ANNUAL GENERAL MEETING.

Abstract from minutes of annual meeting, held at Hobart, on Monday, 30th August, 1926.

*Report and Balance Sheet.*—The annual report and balance sheet were read, and Mr. Koch, the Chairman, in moving their adoption, referred to various matters mentioned in the report and to the volume of useful work carried out by the Council during the past twelve months, and also to the necessity and the importance of securing registration in the near future. The important work carried out by the Council in relation to the proposed new Building Act was also touched on. He further drew attention to the Students' Competitions, and method and standard of the Hobart Technical School's examinations. Reference was made to the figures shown on the balance sheet and to the satisfactory credit balances shown on both the General Account and the Library Account. Reference was also made to the important work carried out at the F.C.A.I.A. Conference, held at Canberra in July last, by the Institute's two delegates, Messrs. A. H. Masters and R. S. Smith; also the conference recently held with the Master Builders' Association. The year had been a very busy one and most useful work had been accomplished. He took the opportunity of thanking the Acting Honorary Secretary for the active and satisfactory manner in which he had carried out his duties. Mr. Glaskin seconded the motion and referred to the standard of examination set by the Hobart Technical School. Mr. B. R. Walker also spoke in support of the motion, which was carried unanimously.

*Correspondence.*—A letter was read from Mr. A. C. Walker urging the necessity for pressing on with the Registration Bill and protesting against the activities of the Hobart City Council and the Government in carrying out work in competition with architects in private practice.

*Competitions.*—It was resolved that the Hon. Secretary be requested to communicate with the Secretary of the R.V.I.A. and ascertain if arrangements could be made with two members of the R.V.I.A. to act as judges in connection with competition drawing prepared by the students.

*Election of Office Bearers.*—The following officers were elected for the ensuing twelve months :—

President, Mr. G. Stanley Crisp; Vice-President, Mr. J. Stroud Glaskin; Past-President, Mr. R. W. Koch; Members of Council, Mr. A. C. Walker, Mr. B. R. Walker, and Mr. A. J. Doran; Hon. Secretary, Mr. Eric H. Round; Hon. Assistant Secretary, Mr. T. Tandy; Hon. Treasurer, Mr. A. Lauriston Crisp.

### THE R.I.B.A. (HENRY SAXON SNELL) PRIZE

1926-1927.

The attention of competitors is called to the fact that on page 28 of the current R.I.B.A. Prizes and Studentships Pamphlet the list of drawings required for an isolation hospital includes a " $\frac{1}{8}$  inch detail of a sanitary block and any special feature of the design." This should read " $\frac{1}{2}$  inch detail," etc.

### CITY OF CARDIFF EDUCATION COMMITTEE.

A Scholarship covering tuition fees and a maintenance grant of £40 per annum for three years at the Department of Architecture at the Technical College, Cardiff, has been awarded to Mr. Clifford Rosser of Cardiff.

These scholarships, which are open to residents and non-residents of Cardiff, are awarded annually on the results of an examination of about the same standard as Matriculation in the following subjects:—English, Mathematics, a modern language, Physics with Mechanics or Chemistry, Higher Mathematics, History or Geography. Candidates must satisfy the Head of the Department of Architecture as to their ability in Elementary Drawing.

Further particulars concerning these scholarships will be supplied on application to Mr. W. S. Purchon, M.A., A.R.I.B.A. (Head of the Department of Architecture), The Technical College, Cardiff.

### PAYMENT OUT OF LOAN MONIES OF SALARY OR WAGES OF PERMANENT STAFF OF LOCAL AUTHORITIES.

The following note, drafted by the Practice Standing Committee, has been approved by the Council for publication :—

An enquiry addressed to the Ministry of Health as to whether loans to Local Authorities for Housing allow of the payment out of such loan for the services of their permanent staff when acting in the capacity of architect for a Housing Scheme, brought the following reply :

"In reply to your letter of the 15th instant, I am directed by the Minister of Health to state that the following is the condition on which loans to Local Authorities are ordinarily sanctioned :

"No part of the salary or wages of the Council's permanent staff (including employees) ordinarily charged to revenue account should be defrayed out of monies borrowed under this sanction. There would, however, be no objection to the payment out of the loan of reasonable remuneration for additional work performed outside normal hours, or, where it is necessary, temporarily to employ substitutes to take the place of permanent staff during the time that the staff is engaged on the work for which the loan is sanctioned, a sum equal to the reasonable remuneration paid to the substitutes."

From this reply it would seem that the payment of a Local Authority's Surveyor and his permanent staff for services as architect to a Housing Scheme would in normal circumstances fall upon the rates, but that reasonable remuneration (usually by way of a bonus) for additional work performed outside normal hours, and the payment of temporary assistants, is allowable.



Members of the R.I.B.A. who are ratepayers in any district where Housing schemes are proposed to be carried out by the local Surveyor (sometimes it is even the Inspector of Nuisances) it is suggested might use this information to secure the appointment of a qualified independent architect without additional cost to the ratepayers.

As a rule a local Surveyor and his staff have their time fully occupied in properly attending to their ordinary and statutory duties, making the appointment of temporary assistants necessary when further work such as Housing is undertaken, and experience proves that these temporary appointments often become a permanent charge on the rates.

#### SUGGESTIONS GOVERNING THE PROFESSIONAL CONDUCT AND PRACTICE OF ARCHITECTS.

On the recommendation of the Practice Standing Committee the Council have revised Clause 3 of the "Suggestions Governing the Professional Conduct and Practice of Architects" to indicate more fully their attitude on the question of architects' names on notice boards.

The attention of members is particularly called to the revised clause which is printed in the 1926-1927 *Kalendar*, and reads as follows:—

*Clause 3.*—An architect must not publicly advertise nor offer his services by means of circulars. He may, however, publish illustrations or descriptions of his work, and exhibit his name on buildings in course of execution, including those where he is acting as architect for alterations and additions, provided it is done in an unostentatious manner and the lettering of his name does not exceed 2 inches in height. With the client's approval, any such boards may remain for a period not exceeding two months after the completion of the building, provided they do not display "to let" or "for sale" or similar notices, but they may indicate that the plans can be seen at the architect's office. Architects who are surveyors to recognised estates may announce land or sites or premises for sale or letting in connection with their appointments or when they are acting as architects for the development of land or sites.

#### QUANTITY SURVEYORS' FEES.

The Practice Standing Committee have had occasion to report to the Council regarding the practice of certain architects who, without the knowledge and assent of their employers, have taken or received a proportion of legitimate fees payable to quantity surveyors.

The Council warn members that such transactions are immoral, and they will take disciplinary action in those cases brought to their notice. They would also point out that certain cases may be offences under the Prevention of Corruption Act, 1906.

#### NOTES FROM THE MINUTES OF THE COUNCIL. 18 OCTOBER 1926.

##### COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The Council nominated Mr. E. Guy Dawber (President) and Professor S. D. Adshead as the representatives of the R.I.B.A. on the Council for the Preservation of Rural England, and voted £100 as a contribution towards its expenses for the first year.

##### REPRESENTATION OF THE ALLIED SOCIETIES ON THE R.I.B.A. COUNCIL.

A revised scheme of representation was approved and ordered to be submitted to the General Body for approval.

#### APPLICATIONS FOR MEMBERSHIP.

Applications were approved from  
40 candidates for the Fellowship,  
71 candidates for the Associateship,  
5 candidates for the Hon. Associateship,  
8 candidates for the Hon. Corresponding Membership,  
1 candidate for the Hon. Fellowship.

#### REINSTATEMENT.

The following were reinstated by the Council:—

As Fellow: J. Leonard Williams.

As Associate: M. H. C. Doll, M.A.

#### RESIGNATIONS.

The resignations of the following members were accepted with regret:—

Percival J. Haywood [A.],

A. L. Holder [A.],

H. H. Langston [A.],

S. E. Davies [L.].

#### RETIRED FELLOWSHIP.

Mr. T. Stevens [F.] was transferred to the Retired Fellowship.

#### ELECTION OF STUDENTS.

90 Probationers were elected as Students of the R.I.B.A.

## Notices

#### THE THIRD GENERAL MEETING.

The Third General Meeting (Business) of the Session 1926-27 will be held on Monday, 29 November 1926, at 8 p.m., for the following purposes:

To read the Minutes of the General Meeting (Ordinary) held on 15 November 1926; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of candidates for membership whose names were published in the *JOURNAL* for 6 November 1926 (pp. 36-40).

To consider the Council's proposals for the amendment of Bye-law 29 with regard to the representation of the Allied Societies on the Council and to pass the following resolutions:—

(1) That Bye-law 29 (c) be amended as follows:

Twenty-two representatives of societies in alliance with the Royal Institute within the United Kingdom or the Irish Free State distributed and selected as follows:

(i) Six representatives from the Northern Province of England, which territory shall be deemed to include the Northern Architectural Association, the Manchester Society of Architects, the Liverpool Architectural Society, the York and East Yorkshire Architectural Society, the Leeds and West Yorkshire Architectural Society, and the Sheffield, South Yorkshire and District Society of Architects and Surveyors.

(ii) Five representatives from the Midland Province of England, which territory shall be deemed to include the Birmingham Architectural Association, the Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, and the Norfolk and Norwich Association of Architects.

(iii) Four representatives from the Southern Province of England, which territory shall be deemed to include the Devon and Cornwall Architectural Society, the Wessex Society of Architects, the Berks, Bucks and Oxon Architectural Association, and the Hampshire and Isle of Wight Architectural Association.

(iv) Four representatives of Allied Societies in Scotland nominated by the Council of the Incorporation of Architects in Scotland.

(v) One representative of Allied Societies in Wales, nominated by the Council of the South Wales Institute of Architects.

(vi) Two representatives of Allied Societies in Ireland nominated respectively by the Councils of the Royal Institute of the Architects of Ireland and the Ulster Society of Architects.

Every such representative of an Allied Society must be a Fellow of the Royal Institute, and must be either the President of the Society which he represents or, in the event of the President's inability to act, a Member of the Council of such Society nominated by such Council.

(2) That the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 29 as is required to give effect to this resolution.

SCALE OF PROFESSIONAL CHARGES: CLAUSE (F) OF THE CONDITIONS OF ENGAGEMENT.

To consider the recommendation of the Council that Clause (f) of the Conditions of Engagement which form part of the Scale of Charges should be revised as follows:

(f) In all cases where special construction or equipment is necessary, a Consultant or Consultants may be required. His or their selection shall be at the architect's discretion, in consultation with the client. The fees of such Consultants or Specialists are not included in the architect's percentage charges.

R.I.B.A. LONDON ARCHITECTURE MEDAL.

The attention of members is drawn to the Form of Nomination and the conditions, subject to which the award will be made, for a building completed within a radius of four miles of Charing Cross during the three years ending 31 December 1926, which were issued with the last No., and which are also issued separately with the current No. of the JOURNAL. Any member of the Royal Institute is at liberty to nominate any building (not excluding his own work) for consideration by the Jury. The Nomination Forms should be returned to the Secretary, R.I.B.A., not later than 28 February 1927.

THE BUILDING INSCRIPTIONS OF THE ACROPOLIS OF ATHENS.

Mr. Arthur H. Smith, C.B., M.A., F.B.A., F.S.A., Hon. A.R.I.B.A., President of the Society for the Promotion of Hellenic Studies, will deliver a lecture illustrated by lantern slides at the Royal Institute of British Architects on Monday, 6 December, at 8 p.m., on the subject of "The Building Inscriptions of the Acropolis of Athens."

Those interested in the subject who desire to be present should make application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

# Competitions

## LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M.H.P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaesquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

## RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

## SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

## COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

## MANCHESTER TOWN HALL EXTENSION. PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [F.], Mr. Robert Atkinson [F.] and Mr. Ralph Knott [F.]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 rs.

# Members' Column

## APPOINTMENT VACANT.

ASSISTANT required, age between 26 and 34, with practical experience combined with Gothic and Antiquarian sympathies.—Apply, stating experience and salary required, to Box No. 1511, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## PARTNERSHIP WANTED.

ARCHITECTURAL PARTNERSHIP wanted to purchase in busy London office by F.R.I.B.A. (41). Member of the Institute for 19 years; keen and energetic, considerable experience with well-known London



Architects and in designing and carrying out work in own practice in the Provinces, which is at present dormant through bad trade. Excellent references given and capital available according to proposition.—Reply Box 1310, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE WANTED.

A FELLOW of some standing wishes to share an office. Neighbourhood of Charing Cross preferred. State terms and full particulars.—Box No. 1311, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE ACCOMMODATION.

A FIRM of Architects in Manchester offers a share of a fully equipped suite of offices with clerical and telephone service. To a young, thoroughly qualified and ambitious Associate of the Institute, with some local interests, an opportunity is offered to build up a connection upon economical terms. While neither a salaried post, nor a partnership in any form is intended, a suitable man might reckon upon a limited amount of work being put in his way, with the possibility of a reversionary interest in an old-established practice.—Apply Box No. 2536, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### PREPARATION OF PERSPECTIVES.

ARCHITECTS (S.W. Counties) undertake the preparation of perspectives. Line perspectives for reproduction a speciality.—Address, Box No. 1311, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### CHANGE OF ADDRESS.

MR. J. LOCKWOOD HALL [F.] (of the firm of McIntosh & Hall) has retired from the Public Works Department and has changed his address to 222 St. Andries Street, Pretoria, South Africa. He will be pleased to receive trade catalogues.

## Minutes II

#### SESSION 1926-27.

At the Second General Meeting (Ordinary) of the Session 1926-27, held on Monday, 15 November 1926, Mr. E. Guy Dawber, F.S.A., President, in the chair. The attendance book was signed by 31 Fellows (including 16 members of the Council, 35 Associates (including 5 members of the Council), 12 Licentiates (including 4 members of the Council), 1 Hon. Fellow, 3 Hon. Associates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the First General Meeting, held on 1 November 1926, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Sec. announced the death of the following members:

SAMUEL BOLTON ASHWORTH, transferred to Fellowship, 1925.

JOHN WILLIAM BOYD, transferred to Licentiate-ship 1925, and elected Fellow 1925.

WALTER HENRY BRIERLEY, elected Fellow 1906. A member of the R.I.B.A. Council 1911-1912.

CHARLES HENRY CHANNON, elected Fellow 1899. A Past-President of the York and East Yorkshire Architectural Society and representative of that body on the R.I.B.A. Council 1901-1903.

PROFESSOR CHARLES GOURLAY, elected Associate 1887, and Fellow 1921.

SIR CHARLES TAMLIN RUTHEN, elected Fellow 1918.

GEORGE WITTET, elected Licentiate 1912, and Fellow 1915.

ROBERT JOHN BEALE, elected Associate 1884.

CHARLES EDWARD SAYER, elected Associate 1881.

BOAZ BLOOMER, transferred to Licentiate-ship 1925.

JOHN CHARLES BOURNE, elected Licentiate 1910.

ROBERT DIXON, elected Licentiate 1911.

ARNOLD JAMES THOMAS ELLISON, transferred to Licentiate-ship 1925.

SAMUEL MCCLURE, transferred to Licentiate-ship 1925.

JOHN HENRY MAYBURY, elected Licentiate 1911.

HENRY KRAUSS NIELD, transferred to Licentiate-ship 1925.

GEORGE HENRY PHILLOTT, transferred to Licentiate-ship 1925.

GEORGE GUIDO SCHWARTZ, elected Licentiate 1912.

WILLIAM ARTHUR TEBBS, elected Licentiate 1912.

EDMUND JOHN WARD, elected Licentiate 1911.

WILLIAM HERBERT WEBB, elected Licentiate 1910.

EDWARD HENRY BRUTON, elected Associate 1881, Fellow 1890, and transferred to list of Retired Fellows 1910.

JOHN KASSALL, elected Member Society of Architects 1884, transferred to Retired List 1908, and transferred to R.I.B.A. 1925.

It was Resolved that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The President presented the R.I.B.A. Medal and Diploma for a building completed within a radius of four miles from Charing Cross during the three years ending 31 December 1925, to Sir Edwin Lutyens, R.A. [F.], for his building "Britannic House," Finsbury Circus.

MR. J. B. LLOYD, a director of the Anglo-Persian Oil Company, and Sir Howell Williams, a director of the firm of Messrs. J. Howell Williams, Ltd., having spoken, Sir Edwin Lutyens briefly expressed his thanks.

MR. H. V. LANCHESTER [F.], having read a Paper on "Bridges and Traffic," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. Harold Swann, Chairman of the L.C.C. Town Planning Committee, seconded by Sir Robert Perks, Bart., a vote of thanks was passed to Mr. Lanchester by acclamation, and was briefly responded to.

The President announced that by a resolution of the Council, Mr. Charles F. Stevens had ceased to be a Fellow of the Royal Institute, and that Mr. Arthur George Bray had been suspended from the Associateship.

The proceedings closed at 10.25 p.m.

## ARCHITECTS' BENEVOLENT SOCIETY.

### INSURANCE DEPARTMENT.

#### NEW POLICIES.

The Architects' Benevolent Society Insurance Department has in preparation a special motor policy which it is hoped will prove of particular interest to architects both from the point of view of the low premiums quoted and of the security offered. The Society is also elaborating a house purchase scheme whereby architects will be assisted in the purchase of a house, provided it is for their own occupation, by means of a loan secured upon the house, with a policy of endowment assurance to provide for its repayment.

Particulars will be available at an early date, and will be supplied on application to the Secretary, A.B.S., 9 Conduit Street, W.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

#### R.I.B.A. JOURNAL.

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RAGNAR ÖSTBERG  
(Professor of Architecture at the Royal Academy of Art, Stockholm)  
ROYAL GOLD MEDALLIST 1926



BRIDGE AT ST. JEAN IN RIVIÈRE, FRANCE (Reinforced Concrete)

## Bridges and Traffic

By H. V. LANCHESTER [F.]

[Read before the Royal Institute of British Architects on Monday, 15 November 1926]

I ACCEPTED the invitation that I should read this paper for two reasons. The first is that we, in our profession, have lost the control we once possessed over bridges as a branch of architecture, and it is worth while to see what steps we could take towards recovering it. The second being that its bridges, old and new, are at the moment, one of London's crucial problems.

No structural conception is more definitely architectural than the bridge, and through all the ages the best abilities have been given to its design. Even in our own day, many really fine bridges have been built, though one must admit that in this country these are mainly the work of engineers gifted with a feeling for proportion.

The reasons why the architect is now so seldom enabled to exercise his capacities in this direction are numerous, but you must be so well acquainted with them that it would be absurd for me to recite these at any length. Clearly the main factor has been the gradual divorce between archi-

itecture and civil engineering, which, though to some extent inevitable, owing to the demands that the increasing complexity of services makes on specialization of faculties, is none the less to be deplored when it affects a question such as the one before us.

I should like to make it quite clear that there can be no possible ground for antagonism between the architect and the civil engineer. These professions, which have now become two, are in fact one and the same, actually in contact if not overlapping, though diverging from this point of contact, the architect towards the plastic arts, and the engineer towards the science of economic structure. There is nothing to prevent the engineer from being a good architect, nor the architect from being a sound engineer, but should it be felt that this is expecting too much under existing conditions, there is always the alternative of collaboration. Such collaboration must, however, be a genuine one between those whose ideas are in harmony and not just an adven-



titious connection between any sound engineer and any good architect, as the latter combination cannot ensure a homogeneous design.

So much for the position of the architect, that of London we shall come to later on. The next consideration is the limitation of my programme this evening. In order to keep it within reasonable dimensions, I must first cut out almost all the history of bridge building, as the merest summary of the historic types of bridges in wood or stone, in the form of cantilever, truss, or arch would occupy hours. Again, the inclusion of a series covering the great engineering feats of recent years, would also extend the range too widely. It seems to me that the best course is to study the question from the architectural standpoint, paying more particular attention to the relation between the bridge and its surroundings in order to endeavour to define what is practicable, and to give sufficient data to enable a choice to be made as to the type of bridge appropriate to these surroundings and to the various requirements which are likely to be encountered.

Let us start with the initial purpose of a bridge, namely, that it is to afford a route for road, rail, or water. While the two latter demand a line practically level, the first may admit of grades, which, under present conditions, may be as steep as 1 in 20. This will give an opportunity for a curved surface to the bridge as a whole, but the maximum curve possible, while appropriate to small bridges or amid rural surroundings, does not harmonize so well with the rigid lines of city buildings as a slighter one, about the equivalent of entasis on a column, in fact just enough to avoid the effect of a sagging line.

We next come to the methods of supporting this route, which may be classed under four heads, namely, the arch, the beam, the cantilever and suspension. The first is the appropriate stone form, but may also be admissible in reinforced concrete or steel; the others exclude stone except for piers and abutments, but may employ steel and concrete in varying proportions.

Away from the city all these types of structure have been used with good effect, owing to the variations permitted by the scale of the environment, but within it the beam and cantilever types will almost inevitably strike one as out of scale with the surroundings, usually based on the dimensions of the human body. The suspension bridge with

its graceful reversed curves and light structure, fits in well with buildings, but, as it is costly in upkeep, and does not now seem to be practically advantageous, except on a very large scale, we are limited to the arched bridge as the appropriate form for a normal city such as London, situated in an open river valley.

This brings us to a consideration of the arch. An arch with open spandrels such as would be adopted in a lofty steel bridge, obviously takes the line of the catenary for a uniform horizontal load, but where the spandrel load increases towards the piers as in a stone bridge, the modified catenary approaches nearly to a segmental line, and we may then assume a segmental arch as the structurally suitable one. If for æsthetic reasons an elliptical one is thought preferable, it will demand an increase in the voussoirs towards the springing in order to enclose the catenary of varying load, which is in no case a close approximation to the elliptical line. Opinion has always been divided as to the suitability of the elliptical arch for bridge construction; to the eye it certainly sweetens the line when considered in relation to the reflected image, but it must not be imagined that under equal conditions of stress the area of the opening can be materially increased by employing an elliptical arch.

An important factor in the design of an arched bridge is the section of the surface it crosses, whether level as in the case of a broad river, or deepening towards the centre as in that of a ravine or of a railway cutting. In the former case, there need not be much variation in the spans, none in fact for a level roadway, and only enough to maintain similar proportions when the road rises towards the centre. Where a deep ravine has to be crossed, the roadway would naturally be level, and the Roman practice was to preserve good proportions for each opening by varying the bays and spanning them with semicircular arches springing from different levels, but rising to the same height. The bridge at Alcantara illustrates this method very clearly. In this case, and, indeed, wherever the arches are unequal in span, the thrust on the piers is not balanced, but this can be corrected by varying the load by means of voids, not necessarily visible ones, in the spandrels.

Continuing our consideration of the arched bridge (assuming the arch to be segmental),

we have three materials to consider, and I have endeavoured to find approximate data for the possible proportions of an arch in each of these three materials. The greatest simplification is obtainable by considering this as a matter of radius. Thus the maximum radius for a granite arch with solid spandrels is about 150 feet (with pierced spandrels it is possible to increase this to 200 feet), for an arch of reinforced concrete 300 feet, and for a steel arch 600 feet. I admit the possibility of going beyond these figures, but it would only be economical to do so under abnormal circumstances.

Let us see how these radii would work out in London. It is desirable and practicable that the arches of a bridge over the Thames should, if segmental, be 8 feet above high water level at the springing and at least 28 feet at the crown, this giving a rise of 20 feet. Adopting the radii I have laid down, the granite arch of this rise would span 150 feet, the reinforced concrete one 215 feet, and the steel arch 308 feet, the latter rather less than the Pont Alexandre III at Paris, where the rise is 21 feet and the span 353 feet. Of course, if the roadway were carried at a higher level, the spans could be increased by including a larger segment at the radius given. One cannot claim for this rule scientific exactitude, but it is easy to remember and approximates fairly closely to established practice.

Knowing that the catenary resulting from the loads must fall within the middle third of the voussoirs, or their equivalent, if we wish to vary the form of the arch, this can be done by adding to the loads where desired. It may be regarded as extravagant, but the cost of adding the increased weight near the piers such as is demanded by the elliptical arch is not proportionately large.

In my opinion all these three materials are suitable for town bridges if artistically handled, and while there may be cases where steel would be out of character with the surroundings, I must say that it is difficult to conceive that a good concrete bridge would jar with them, as the colour may be nearly the same as granite or stone, and where cost is a consideration this is greatly in their favour. I have an impression that it is an economical mode of construction to frame the reinforcement with light lattice bracing just strong enough to carry the shuttering suspended from it, as I have employed this method in building

work and found it convenient and not very costly. In both steel and reinforced bridges the arches can be strengthened by the inclusion of cantilever members over the piers, and, in fact, these can be constructed on the cantilever principle, though this would be to some extent a falsification. It is going rather beyond my scope to deal with such matters as pivoted or hinged construction and expansion joints, though these take an important place in modern construction, but I ought not to omit a brief note on the double-decked bridge, as it seems probable that some of our future bridges will be of this type. Many of our girder bridges are decked at the top and bottom of the girders (the High Level bridge at Newcastle, for example, also many across Indian rivers), and it is obviously practicable to strengthen and therefore increase the spans of an arched bridge by tubular structure above the arches. The bridge would, however, need to be fairly large in scale to stand this additional thickness over the crown of the arch. The upper viaduct to the Auteuil bridge at Paris adds no strength, but only an increased load.

I can hardly omit to mention another form of arched bridge in view of the important example of this type now being constructed for Sydney harbour, that in which the arch rises above the road level, giving a resemblance to the bow string girder. Such a design is admissible for spans which could not be bridged without it, except by suspension or cantilevers, it being more rigid than the one and more graceful than the other. At the same time though it may sometimes, on the grounds of economy, take the place of the arched type more usual amid city buildings, it fills the picture too emphatically and obscures the lines of the river frontages which it is important to preserve. Even the conventional straight girder bridge is less destructive from this point of view, ungainly though it usually is compared with a series of arches. On a small scale the girder may well be architecturally satisfying, as it is mainly the disproportion between its size and that of the buildings in proximity to it which takes it out of the picture.

A point of some importance in regard to the future bridges of London is that of cost. Now many of the continental steel bridges are of striking beauty, but on the grounds of economy in upkeep all the more recent bridges are of reinforced concrete. Stone bridges of any considerable





PONT DU MIDI, LYONS



PONT DE L'UNIVERSITÉ, LYONS



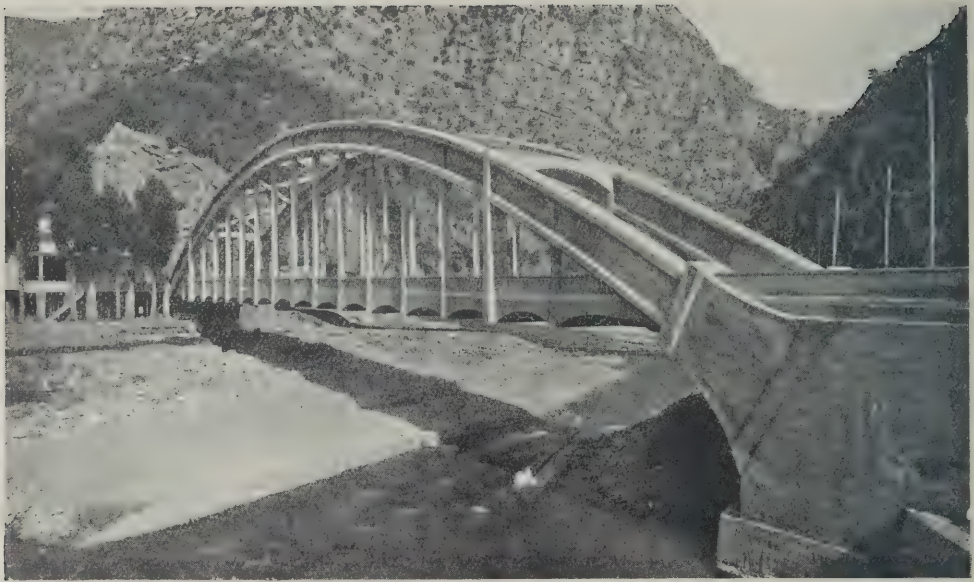
CONCRETE BRIDGE OVER RIVER DON, INVERURIE  
Centre span 67 ft. 6 in. Side spans 57 ft. 3 in.



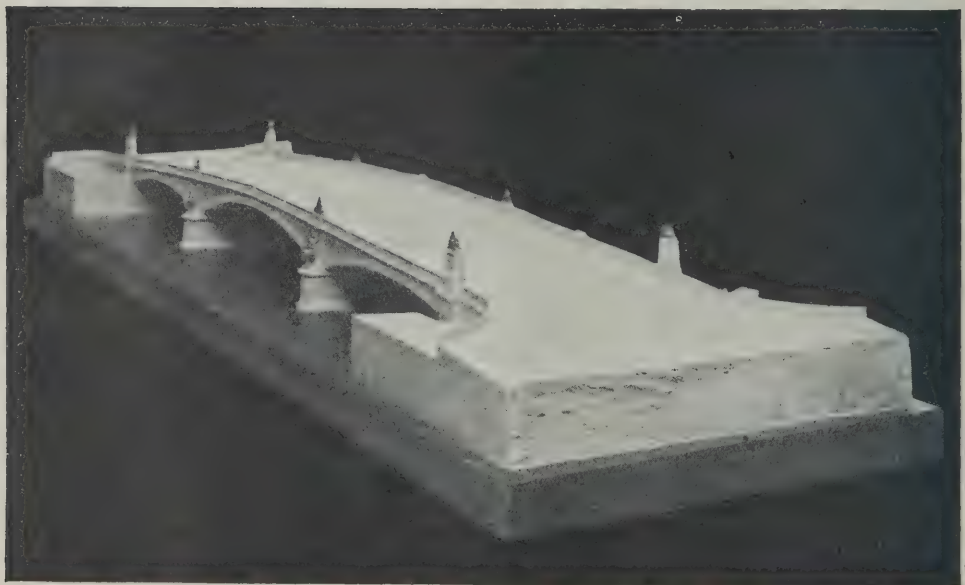
247 København. Marmorbroen

MARMOR BRIDGE, COPENHAGEN





VESUBIE BRIDGE (Reinforced Concrete)  
Clear span 315 feet



MODEL FOR OSWALD STREET BRIDGE, GLASGOW  
Total length 435 feet. Centre span 166 feet



SUGGESTION FOR SUSPENDED ROAD BRIDGE



ST. STEPHEN'S BRIDGE, BOURNEMOUTH



size may be regarded as obsolete, in view of the fact that it is now possible to obtain by some form of dressing a good surface texture on concrete, a texture somewhat coarser, and therefore more suited to the scale of bridge construction, than any stone usually obtainable. While it is obviously not possible to give a close estimate of the cost of a Thames bridge, the general range of cost in arched concrete bridges runs from about £20 to £35 per yard super of deck area. As the deck area of a bridge across the Thames in or near London would vary from 4,000 to 11,000 yards according to the position and the road width suitable, we may therefore assume that our future bridges could be carried out on lines appropriate to the surroundings at amounts ranging from, say, £150,000 to £400,000 each. This is, of course, exclusive of the approaches, which would be very much the heaviest item of the cost in the areas at present occupied by buildings, while the estimates would also have to be increased for any bridges required to be double decked.

Wishing to keep to the broad issues, I do not propose to discuss the details of architectural treatment as regards piers, cutwaters, abutments and decorative accessories, except by an occasional reference to these in the illustrations I am about to show. These comprise river bridges of different types and amid varied surroundings.

After reviewing these I shall claim your indulgence for a few remarks on the specific problems of bridges and traffic now confronting us in London.

In dealing with the question of London's bridges it is unnecessary, in view of recent happenings, to do more than mention that no consideration of these is possible without reference to the traffic problem in general. This reference must be as brief as possible and limited to a few crucial factors. Perhaps these might be cited in the form of axioms.

1. The main traffic routes of London are at present fully charged.
2. The probable development, both internal and external, will increase the demand on these.
3. Moreover, the amount of traffic tends to increase even faster than the population.
4. Owing to the speeds now possible the increment is mainly on roads and not on railways.
5. Delays are due more to the intersections of traffic routes than to the inadequacy of the routes themselves.

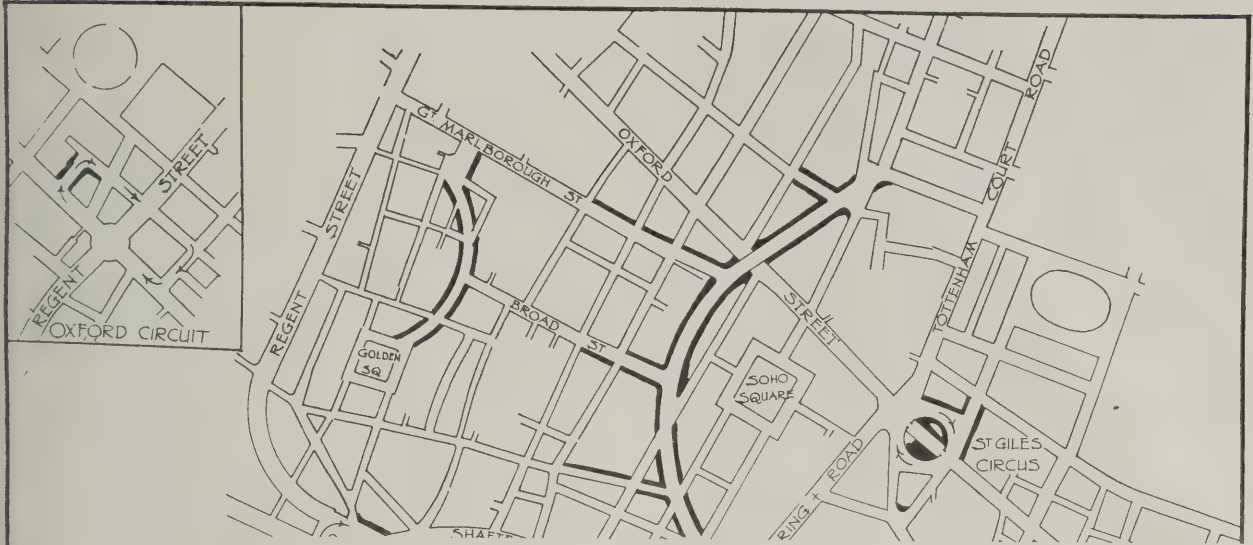
6. While a reorganisation of the railways must be visualised, the improvement of the road system cannot be held up for the long time that this reorganisation would demand.

In order to visualise our problem clearly we must make a rough analysis of the classes of traffic in London, and this in two forms, viz., What the traffic consists of, and how it is dealt with. The first is comparatively simple, and for the moment can be placed under the two heads of persons and goods; the second is more complex when we take into consideration the combinations in use, but we can start with five types: footways, wheel traffic on roads, rail traffic on roads, independent rail traffic, and water transport. To continue this analysis, taking goods first, we find that while much is dealt with at the railway yards and depots or the docks and wharves, almost the whole is collected and distributed by means of street vans, lorries, etc., the only exceptions being in the case of goods handled at a few of the larger factories, goods merely transhipped or passing into and out of London, and a small proportion of the food-stuffs delivered by rail at Smithfield. After allowing for these exceptions, London has in comparison with newer cities a high proportion of street goods transport, and would greatly benefit by such changes in organisation as might enable railways or tubes to take a larger share in this work. For example, Covent Garden Market, either in its present position or preferably in another one, should be provided with an underground rail depot as at Smithfield.

Transferring our attention from goods to passengers we shall find a much greater variety in methods of transit. The bulk of this traffic is from outer London to the business centres in the morning and in the reverse direction at the end of the day. The places where the Londoner elects to live are determined primarily by two factors, cost and time. Zone maps were prepared by the Civic Survey of Greater London which illustrate these factors in a way that makes it easy to realise the reason why the suburban ring varies so much in density. Cost is more uniform than time, but being to some extent balanced by reduced rents, time becomes the more vital factor.

Now the daily journey in and out of London employs transport in the following proportions, reckoned in the journeys per annum, which number

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namely, the adoption of two levels for road traffic so that at main crossing points there will be over and under routes. Now, while any attempt to form these at special points apart from a general scheme would be undesirable, and while a complete system of doubled routes is not economically practicable, we may well consider whether all new proposals should not only seek to avoid crossing or entering existing busy routes, but should also facilitate future high level or low level extensions if these become necessary.

You will realise that a comprehensive replanning of London is out of the question in a paper dealing mainly with bridges, but I should like to point out that in the few suggestions submitted I have endeavoured to embody examples of the various methods by which our traffic difficulties can be diminished and not increased.

Under existing conditions, as our experience of past improvements has demonstrated, the provision of additional routes is unlikely to be advantageous unless these are laid out to avoid becoming entangled with the present ones. These specific proposals are offered subject to the reservation that their validity ought to be tested by means of a complete traffic census of a more informative character than those of the past. Such a census should give the starting place and destination of all the vehicles passing the point selected for test, so that the question whether they will be advantaged by this or that new route can be decided in each case and schemes framed in accordance with this analysis.

Without such information it is only possible to base proposals on the more generally obvious necessities. For example, all using London streets have a fair notion of where traffic blocks occur and the reason for these. Most of the routes running east and west are interrupted by those running north and south, and the control of traffic is further complicated at these crossings by vehicles turning to the right, so that they tend to block the line open at the moment. The gyratory circuits already mentioned would help at these points, but as new routes are under contemplation it will be well to form an idea as to which are the most needed, and suggest the treatment for these.

Beginning with Charing Cross Bridge, which you will probably agree should be placed first, I suggest the following conditions as essential to this scheme if it is to offer the relief worthy of its possibilities as a route. I estimate that a bridge fulfilling these



SUGGESTION FOR SOUTHWARK BRIDGE

conditions would provide the best route for about one-sixth of the cross-river traffic within the four mile radius :—

(1) It should not add to the complications of the traffic in and around Trafalgar Square, and the northern approach should discharge to the north of this area.

(2) The southern approaches should, as far as practicable, avoid the existing lines of route serving other bridges and should discourage the delivery of more traffic to the Elephant and Castle.

(3) Its approaches should be so designed as to enable the traffic to distribute itself freely.

(4) It is desirable that it should give high-level access to Waterloo Station.

(5) Railway communication with the north side should be maintained, and it might be well to provide accommodation in substitution for the present line.

I have sketched out a plan complying with the above conditions ; it would be expensive, but I venture to think that the facilities it provides would make it worth while. The bridge being double-decked demands a scale giving arches of 300 feet span (cantilever construction being employed) practically twice the length of the bays to the railway bridge. The design would admit of this proportion being related to the surroundings without discord.

Time will not admit of my dealing with a number of other important improvements which would be desirable for London, of which a list has been prepared by the Town Planning Institute, but the needs of the City itself are too obvious to be passed over. I believe that the most urgent demand is for a route running east and west, preferably independent of existing ones, connecting Whitechapel with Charterhouse Street. As it is possible to sink the Metropolitan Railway to a lower level between Farringdon Street and Aldgate, this route might be adopted as a good line, of about the same length as the present route *via* the Bank.

Then there is the question of the utilisation of Southwark Bridge, at present neglected because of the lack of approaches on the north. There are

several possibilities here, the simplest being the provision of two spur one-way roads over Thames Street leading into Cannon Street at the Mansion House Station and out of it at Dowgate Hill. It is however, doubtful if more traffic can be tolerated here, and I incline towards the provision of a road passing under Cannon Street, Queen Victoria Street, and Cheapside, coming to the surface at the S.E. corner of the Guildhall and continued up Basinghall Street to join Golden Lane. Part of the traffic would pass into Moorgate Street, to which this line offers a route hardly any longer than that *via* London Bridge. Of course, this plan would cost a good deal, but not nearly so much as St. Paul's Bridge, while it would be much more efficient by reason of its independence of the traffic along Cannon Street and Cheapside.

The utility of Blackfriars Bridge might also be enhanced by the provision of a spur route connecting Farringdon Road with St. John Street near Clerkenwell Church. This would give a clearer route between the Surrey side and Islington than the proposed St. Paul's Bridge, and only slightly longer, at a comparatively small expense. In order to free this line from the east and west traffic I had the idea, which Mr. D. B. Niven has also worked out, of a high level road between St. Paul's and the Law Courts south of Ludgate Hill and Fleet Street, but I now doubt if this is economically practicable, and think that the difficulty might be met by enlarging Ludgate Circus on the west side so as to provide for a gyratory circuit here.

Having expressed the view that the future traffic needs of London will involve the construction of a number of bridges for roads crossing roads, I will exhibit a few examples of these to indicate that such bridges may be so designed as to enhance rather than detract from the amenity of the streets.

In conclusion, I can only once more emphasise the view that the programme before us involves, first, a comprehensive analysis of London as an economic and social organism, and, secondly, the steps to be taken to remodel this in every way that our analytical study indicates as advantageous.

*(For Discussion on this Paper see next page.)*



## Discussion

THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR

Mr. HAROLD SWANN (Chairman, L.C.C. Town Planning Committee), in proposing a vote of thanks, said: I have a serious admission to make. I have never personally had professional dealings with an architect. I understand that therein I have missed one of the minor thrills of life. Friends of mine who have experienced this thrill have been left with an intense admiration for your profession, but it is an admiration which is equally divided between your artistic skill and your complete contempt for the cost of its application. We are not, however, discussing to-night anything so solemn as the relations between the architect and the private client. It is, how you shall spend—how we shall spend, for I am a member of the London County Council—large blocks of the ratepayers' money to the best advantage. I am reminded of a charming story of the late Charles Darwin, the very eminent and, then, aged biologist. He was taken to a children's party, and, looking round the gathering of small people, he said: "Enjoy yourselves, my dears, and take large mouthfuls." That, I feel, is the advice which Mr. Lanchester is giving you, and which I think probably he is right in giving you. But I think he almost understates the size of the mouthful which you may have to take. From discussions I have had with the Council's engineers, and from what one has seen in the papers, I suggest that the largest of his maxima, £400,000, will hardly be sufficient to meet the cost of one of London's bridges, especially when we come below Vauxhall Bridge to the wider reaches of the Thames, and when we have to face the cost of a double-decked Charing Cross Bridge. Perhaps we may discuss for a moment the bridge in its purpose and utility as a means of bearing traffic. The bridge is not a difficult traffic problem. The problem commences when you pour large volumes of traffic on to already congested roads; it is a problem of the approaches and the debouchment of the traffic. Mr. Lanchester has shown us, on his interesting cartoons, which I hope may receive the careful consideration of the Traffic Advisory Committee, what he hopes may be achieved by circuses. There is no doubt something has been achieved by "merry-go-rounds" in the past, and something—I emphasise the word—may be temporarily achieved by them in the future. But do not let us hope for too much from these merry-go-rounds, for Mr. Lanchester said the amount of traffic tends to increase even faster than the population. The traffic problem, in my view, is not to be cured, is not even to be ameliorated, for very long by what is really, after all, traffic regulation. New York found, some years ago, and we shall find in a very short time, that we have reached the limit of traffic regulation, and the important point, I think, that New York realised and that we shall have to realise is that the useful limit of traffic regulation is reached many years before the saturation point of motor vehicle use. When once the tide of prosperity in this country begins to flow again—and it will flow again, however difficult it may be for some to realise it at the present time—I am convinced the sale and use of motors will render the street system of London almost impassible. As far as I am aware—and I

have had to make a fairly close study of these matters—no official study of the problem in a comprehensive way has ever been made. Much individual, much unofficial work has been undertaken, but there has been no serious comprehensive study of the problem of London as a whole. It is not fair to make this criticism of Mr. Lanchester's paper, and I do not make it, because he guarded himself in a paragraph in which he said he had not dealt with the larger question. But I view with some misgiving the constant offer on the part of speakers like Mr. Lanchester of what appear to be merely palliatives. Nothing will be finally achieved in the settlement of London's traffic problem by diagrams such as Mr. Lanchester showed us.

What is the history of almost every "improvement"? It is begun too late; it is begun after the matter has become a burning necessity. People have not looked far enough ahead. Too small an improvement is actually made, so that frequently it is obsolete before it has been completed. We can think, not far from the Thames, of an improvement undertaken by the L.C.C., which is not complete, but which will be inadequate when it has been completed.

What is the remedy? It seems to me clear that it is to begin at once officially a study of the whole problem of London's re-development, and to associate with the official workers unofficial students, coupled with the best professional expert assistance we can obtain, with a view to laying down the main provisions of a far-reaching scheme, to be carried out as and when re-development takes place. We have to realise two things: that such re-planning will, whatever you do, however you may temporise, eventually become inevitable, and if you delay you will, equally inevitably, not only increase your difficulties, but enormously increase the cost.

Sir ROBERT PERKS, Bart.: I have had the honour of being associated with Mr. Lanchester in one of the more recent public buildings in London, the Central Hall at Westminster, and I ought to apologise, I think to our architectural friends certainly, for the rather unfinished condition of the eastern side of that building. But I beg to assure you that it is not the fault of the builders or the trustees of the building; we have the money ready deposited in a bank to put up the two eastern towers whenever we can effect a slight conversion in the minds of our neighbours opposite! I am old enough, I regret to say, to remember the building of both Charing Cross Station and Cannon Street Station, and the main thoroughfares of Victoria Street, City, and the Thames Embankment, as well as numerous other improvements, all of which might possibly have been foreseen had a County Council existed one hundred years before those improvements took place. They are all contributory, I am sure, to the main features, the Kingsway, the Holborn Viaduct, the widening of Marylebone Road, the Thames Embankment itself. They work in admirably with any scheme which the County Council, who are able to estimate the needs of London and its population, wish to carry out, and the cost of which it is suggested we should bear to-day. I pass on to remind this gathering that conditions at Charing Cross and at

Cannon Street railway stations are largely due to recommendations of a very powerful commission which sat before either of those two stations was built, or the connecting railway. The railway was originally promoted as a separate independent railway from Charing Cross to Cannon Street. The engineer was Sir John Hawkshaw, and there was at the time a competitive scheme, which has recently been revived by an official of the County Council—namely, that the connection between London Bridge and the West End should take place on the north side of the river instead of on the south. I saw the evidence the other day of a very accomplished man who suggested that the Charing Cross-London Bridge railway should be swept away and that the route of that railway should be dedicated as a public thoroughfare, and that the millions of people who come up from the south should be transported on the north side of the river by an underground railway running underneath our Metropolitan Inner Circle to Charing Cross. That scheme is not altogether original; it was one which was promoted at the time I name by Sir John Fowler, who almost invariably took the opposite view from Sir John Hawkshaw; there was not always that harmony among engineers which is seen at later times and which we find so conspicuously evident among architects. I would suggest—and I was glad to see Mr. Lanchester in his designs has escaped the difficulty that I am going to allude to—that while you are conceiving these great projects you think a little of the public. There are 15 millions of people, many of whom have selected their residences in Kent or Surrey, who expect to be turned out in London at that station on the north side of the river every year. The suggestion is that they should all be discharged at a station on the south side of the river, compelled no matter what the weather may be, to walk another twenty minutes before they reach their old destinations in the West End. Does any rational man suppose that Parliament would ever sanction, or that the public would stand, such an arrangement? I am glad, therefore, that Mr. Lanchester in selecting his site for his bridge has not assumed that the Charing Cross Station is to be removed to the south side of the river. Many years ago I said to Sir John Hawkshaw, who designed that bridge, "This does not seem to me a very handsome or elegant bridge of yours." He said, "I differ from you entirely." I said, "You call it a beautiful bridge?" "Yes, I do, because what is beauty? The two great qualifications are strength and utility, and you have them in my bridge." I did not argue the question because I was very young then and he was old. I want to point out to you that in a very clever design by Captain George Swinton he has made an effort to meet the difficulty of Charing Cross Bridge by constructing two roads, one by the utilisation of Craven Street and the other by the utilisation of a long section of the Charing Cross Station and property fronting Villiers Street. His suggestion is to take a road on the high level crossing the Strand by a bridge and meeting another street gradually from the Strand at the top of Craven Street. The South Eastern Railway own the whole of the property in Craven Street on the station side except the little theatre at the bottom end, and they own a large number of the houses in Villiers Street and all the property adjacent to their station in Villiers Street; so that it would be possible for the South Eastern Railway

to co-operate in a scheme of that description in a way that they could not co-operate if the station were transferred to the south side of the river. One of the great traditions of Mr. Lanchester and other eminent architects is to consider not merely the cost of a project or its architectural features, but to some degree the foibles and fancies and wishes of the people concerned.

Lord CRAWFORD (Honorary Fellow): I should like to make one observation of a minor and general character about the traffic question, and another arising out of Mr. Lanchester's paper, which struck me as very important, about the status of the architect.

I shall not enter into the broad problem of traffic; I merely express this hope: that Mr. Lanchester and his friends will not look upon the roundabout system as the final solution of our traffic problem. It is very plausible, but we have certainly not sufficient experience of it yet to know how far its reactions go. It was brought into being by the Ministry of Transport, and that very name connotes that their care is for individuals who are carried, whether by ordinary carriage, by rail, by tram, by bus, even by water. It is not called the Ministry of Traffic, it is called the Ministry of Transport, and therefore one may excuse it for paying no attention to the pedestrian. We have got to decide by pretty close scrutiny how far the roundabout system is increasing rather than destroying congestion. I have an impression that in certain places the result is to place the congestion at points as remote from the roundabout itself as half a mile. I frequently cross Park Lane from Great Stanhope Street to Hyde Park. The result of the roundabout, first started at Hyde Park Corner, has been to make a constant stream of traffic going northwards along Park Lane, a stream of motor-cars from forty to fifty yards apart, which causes me on the average to take twice as long to cross Park Lane as I did twelve months ago. The result also is that now in Great Stanhope Street, which is a street that leads from Curzon Street into Hyde Park by the Cavalry Memorial, it is common to see a string of cars extending for anything from forty to seventy yards.

Recently they have started a roundabout at Marble Arch, and the result is, coming southward from Marble Arch, there is a never-ending stream of traffic, which meets the corresponding equally endless stream of traffic coming from the south, from St. George's Hospital. It now takes me more than three times as long to cross that road as it did twelve months ago, because on each side of the refuge there is this stream of fast travelling cars. A friend of mine told me—he lives in Portman Square, which is 250 yards from Oxford Street—that the result of the roundabout at Marble Arch has been that it takes him ten minutes in his car to get from Portman Square across Oxford Street. Congestion has been one of the salvations of London, and these reformers are now going to do away with it, in other words, spread it all over London and bring us all within its ambit. There is no objection to roundabouts, because they are costing no money, except for the policemen engaged, but I think it will be a long time before we settle to do what Mr. Lanchester suggested, spend half a million to increase facilities for roundabouts at Ludgate Circus. The traffic problem of London is grave, but we must not exaggerate



it. On Saturday or Sunday afternoon the traffic congestion of New York extends into the country 45 miles from Broadway. We have not reached that yet, and I think the fact that we are held up four, five minutes here and there does not necessarily mean that all our commercial civilisation will come to an end. If the crisis which is predicted really comes to pass, it is not by spending anything up to 25 millions on one route, as Mr. Lanchester forecasts, that the problem will be wholly solved. We shall have to change our shopping hours. In a coal-pit it is impossible to make as many shafts as might seem economically desirable, and the most striking thing about London traffic is not the congestion at midday, but the emptiness of the streets at 8 o'clock in the morning.

There is one further observation I would make, on a different aspect of the problem—one which, to me, is very interesting, and which Mr. Lanchester put in the forefront of his remarks—the status of the architect. He said: "Architects have lost control over the construction of bridges, and yet the bridge is as structural as any architectural conception." The reasons, he said, are too numerous to mention, but the principal one is the divorce between architecture and civil engineering. He says there is no antagonism between the engineer and the architect, and the remedy is collaboration. May I say that it is not only among professional architects that that sequence of facts is causing profound anxiety? If collaboration is the remedy, I ask what evidence is there that the engineer desires it? Uncommonly little. And what evidence is there that many of the important patrons, those who give commissions, desire it? Often none at all. It is not merely in what we may call problems which require engineering training, about the treatment, for instance, of a shifting foundation, or something of that kind, but in ordinary structural work where the skill and discretion and fine art and hand of the architect are required, the engineer is constantly called in, to the detriment of the country as a whole. I say nothing to the detriment of the engineers, they are great friends of mine, and during the last few months I have come to admire them very much. But if you travel along some of our new great roads, you cannot fail to be struck by the coarseness and inappropriateness of the design of many recent bridges. They are building great roads in Scotland, and in the north of England, and a series of extremely ugly, ungainly concrete bridges are made, which appear to me to defy all the traditions of fine architecture; they are all made of concrete, and yet the stone is lying there, tens of thousands of tons, available for any architect who might be called upon to use it. Yet these fine roads are being defaced, simply because that collaboration which, in a calm and philosophic outlook, Mr. Lanchester thinks is so readily obtainable, is not only not asked, but is not desired. I state the problem as one which interests people who are not concerned professionally. It is one in which, I think, the public, which is now a great contributor in one form or another in taxation towards architectural work, is entitled to take some greater interest.

Lt.-Colonel C. H. BRESSEY (Ministry of Transport): I am inclined to think that previous speakers have hardly done justice to Mr. Lanchester's precision in the matter of estimates. I thought that, for an artist and architect, his

estimates were extraordinarily precise. I notice in one case he says a bridge would be "very expensive," in another case that it would "cost a good deal." These phrases all suggest that a considerable amount of time has been bestowed on a consideration of the cost of these schemes, and it is hard that any taunt should be flung at the artists for not having sufficiently considered the costs. I thought Mr. Lanchester hardly did justice to the English designers of bridges, when throwing on the screen the noble bridge which is being erected at Berwick and of which there was an illustration at the last Royal Academy. It contains the largest span of any concrete bridge in this country, but the span was not mentioned by Mr. Lanchester; it is 360 feet, and it represents a fine achievement of British engineering.

Mr. Lanchester was inclined to slight what has already been done in London. In his sixth axiom he mentions that while reorganisation of the railways must be visualised, the improvement of the road system cannot be held up for the long time that this reorganisation would demand. I suppose that any intelligent foreigner, reading that, would imagine that for the last few years road engineers had been in a state of inactivity in and around London, and that is not a fair assumption. Let me give you a brief summary of what has been done in the neighbourhood of London since 1921 by the Local Authorities, assisted by grants from the Road Fund. The Ministry of Transport with Local Authorities has been proceeding to carry out the principal recommendations of the Road Conferences held before the war, and the programme has been considerably extended. It consists of 250 miles of road, most of it 100 feet wide, of which 190 miles has been executed, and the balance at the present time is nearly all in hand. Concurrently all the Local Authorities have been carrying out numberless improvements, widenings, cutting off curves and corners, and the acquisition of land on a large scale for future widenings. The town-planning authorities have also been hard at work safeguarding routes of future roads. It may be said by some that much of this work has no relevance and no importance with regard to the traffic problem of central London, and will do very little to relieve the congestion which chokes the approaches to the London bridges. But that would be a narrow view to take, and will be disproved as soon as the North Circular road has been made, and the connection established between the Eastern and the Western Avenue. Mr. Lanchester referred to the need for a new east-to-west road, but he made no reference to that project which is in hand. It is just as well to take account of what is being done. There is the North Circular road, 20 miles in length, half of which has been completed and the other half is in hand. From west to east it follows Kew Bridge, Acton, Willesden, Edmonton, Chingford, Woodford, and Woolwich Ferry. It will play a useful part in leading traffic into less congested parts. Another scheme is that between Eastern Avenue and Western Avenue, following the course of Marylebone Road and, of course, Euston Road. You can see the Eastern Avenue completed and entering Hackney, across Hackney Marshes, 100 feet wide, and in Hammersmith the Western Avenue passing north of the White City site. For several miles intervening there are many existing

highways ready to be linked up to give the necessary connection between those two roads. When the new route connecting Eastern and Western Avenues is finished in its entirety it will enable a large proportion of east-to-west traffic which clutters the approaches to the London bridges to take a freer route.

I merely mention those matters to show that complete inactivity has not prevailed during the last four or five years among road engineers, as Mr. Lanchester's paper might lead the foreigner to suppose. Even satellite cities have not been entirely overlooked. Hertfordshire County Council have agreed to include in their town planning scheme a North orbital road in that county, and it is to be hoped that Essex and Buckinghamshire will do the same. This will give us a tiara 75 miles long round London's brow, from Tilbury past Hatfield, terminating near Slough, on the West side of London. Mr. Lanchester and his town-planning colleagues can do much to help safeguard routes of that character, and in many cases they are playing an extremely valuable part. The Ministry of Transport is allowed to take a seat on the Town Planning Committee of this Institute, and the assistance of the Institute is largely welcomed. We recognise the very valuable part which the Institute is able to play in the safeguarding of these lines and the ornamentation of these roads with suitable buildings.

Sir WILLOUGHBY DICKINSON: I have been interested to hear the discussion this evening, because, apart from the Bridges Commission, I have been engaged in London municipal work for nearly 50 years, and I remember what we used to talk of in 1886-7. We were then talking about very much the same things as we are discussing this evening; we were looking for a time when we should be able to make these great improvements; but they have not yet been made. Many of you will remember that one of the great questions was the widening of the Strand. We were in favour of it, and the Strand has gradually become widened through one-third of its length in 40 years. And the lesson we have to learn is to stop talking about these things and do them. We are such a long time in getting anything done. If we can get something done, by Royal Commissions or otherwise, we shall have well served our generation. The whole question depends on how quickly one can do things which should be done, and I am sure I feel very grateful to Mr. Lanchester for his most interesting paper. It helps the subject very largely, and the more we bring these projects forward, the more we are likely to persuade somebody to carry them out.

Mr. J. H. WHITE (Corporation of London): I do not propose to offer any criticisms of Mr. Lanchester's paper in regard to bridges. What I propose to talk about for a few moments is the much-discussed St. Paul's Bridge. I am very glad to find two members of the Royal Commission on Bridges here to-night, and to them I should like to make my position clear. Although a member of the Corporation of the City of London, I would say at once that I do not serve on the Bridge House Estates Committee; but I am one of the members of the Bread Street Ward, through which the suggested St. Paul's Bridge would come, and I want to tell you that the ratepayers of our own Ward, at their request and not at ours, called the Aldermen and the members of the Ward together to protest against such a bridge. In my opinion, it was an ill-conceived measure from the

first. The reasons for that statement I do not think it would be wise for me to give, but I will mention some of the reasons that the ratepayers gave to us. They said if you bring a bridge across the river near St. Paul's, you will divide up a great market that has taken some hundreds of years to get together, and you will accentuate a movement of that market West from the City. Again, there was the question, of which we have heard so much to-night, of the traffic problem. If you are going to throw across this suggested bridge near St. Paul's, and you put up another merry-go-round on the East end of the Cathedral, what will you do when you go across Cheapside, where you cannot pull down buildings, except at enormous expense? You will throw considerable traffic from North to South against the main arteries from East to West, and, in our opinion, you will make confusion worse confounded—though some of the police differ from us on this point—by doing so. The third question they put to us was that of finance. It is true that the Bridge House Estates would build the bridge, and they have acquired considerable property for some of its approaches. They have put this up to us who do not see eye to eye with them. "What are you going to do now that we have spent so much money?" They say "We must go on." Our answer is, "You have acquired property at a price before the War, and that can now be regarded as a sound investment." But what will you do when you have to widen Aldersgate Street, even as far as the "Angel," at Islington? Who will pay for it? This is where the business brain comes in, as against mere idealistic problems such as we have been considering to-night. It means a 5d. rate in the City of London for more years than I care to think about.

What has the Corporation done in the past in spending money, even outside its own confines? In 1876 they acquired Epping Forest for a large amount; and if the Corporation, through its Bridge House Estates Funds, likes to give a lead, and we put up a certain amount of money for a bridge, either in the City or in the confines of the City outside, they will be doing a greater thing than putting up a bridge where it is not wanted.

The PRESIDENT: There is nothing I can say which will add to the interest of the discussion. There is only one small thing I would mention, and that is, it must be understood that the opinions of several of our speakers to-night represent only their own particular views. The Royal Institute of British Architects has already expressed its opinion before the Royal Commission, and I should not like it to be thought that what has been said to-night is the Institute's view.

I now have pleasure in putting the vote of thanks to Mr. Lanchester, which has been proposed by Mr. Swann and seconded by Sir Robert Perks.

The resolution was carried by acclamation.

Mr. LANCHESTER, in reply: I thank you all very much for the way in which you have received this paper. It should be made quite clear that I was invited to give this paper before the Royal Commission was appointed, so that the Institute was not trying to exercise what I may speak of as undue influence on that Commission, if it were possible to do so. I was particularly interested in the remarks on the results of the gyratory system of traffic. We shall perhaps have to look further into that matter before we extend it to an unlimited degree.



# The R.I.B.A. Annual Dinner

SPEECH BY H.R.H. THE PRINCE OF WALES

The Annual Dinner of the Royal Institute was held on Tuesday, 23 November, at the Guildhall, E.C., the President, Mr. E. Guy Dawber, F.S.A., in the chair. H.R.H. the Prince of Wales was the guest of honour.

The PRESIDENT: My Lord Mayor, your Excellencies, my lords, ladies and gentlemen—The toast I have the honour of giving you to-night is that of Her Majesty the Queen, His Royal Highness the Prince of Wales, and the other Members of the Royal Family. It is a great privilege to propose and commend this toast to a body practising a Royal art, proud of bearing a Royal title, and more proud of being under the patronage of Royalty. We do not forget that. To King William IV, to Queen Victoria, to King Edward VII, and to his Majesty King George V, we owe our Charters consolidating our position. If we like to think that we are amongst the most honoured of the learned and artistic societies, I think we have every justification in that claim, for it has been sealed by the grace and wisdom of every Sovereign for nearly a hundred years past. But gratitude is not the only claim we have upon this toast; there is much else besides. Five years ago we had the privilege of electing His Royal Highness an Honorary Fellow of the Royal Institute of British Architects, not by examination, because it is doubtful whether he could have passed successfully through the ordeal, but by acclamation. And to-night, the first time he has honoured his fellow members with his presence, we like to think that his coming amongst us and his presence here is a mark of his interest not only in our art, but in the Royal Institute, of which he is a member. True to his motto, he comes to do us a service, and that is to present the Gold Medal, the highest honour given in Architecture, to another guest of ours to-night, Professor Ragnar Östberg. This Medal has been awarded to him with the unanimous approval of all the architects in this country, and, I am sure, of his own. Art has no boundaries and no national frontiers, and, to show how little insular we are in this country and how glad we are to reward and appreciate architectural merit in other countries, I may say that in every one of the great countries of the world is found a recipient of the Gold Medal. I am sure I can say that no one will wear that Medal with more distinction than Professor Östberg. We are glad that he should have the Medal, and we are more glad that he should receive it at the hands of our Prince. During the past five years the Prince has travelled in various parts of the Empire, to all our Dominions, and we may feel

no unseemly pride when we tell him that in no one of those Dominions that he has visited would he fail to find members of the Royal Institute, upholding its traditions and turning to it for help and assistance. We may flatter ourselves that in these days of Imperial Conferences we, too, have helped to bind the links of Empire through the common love of our Art as it is practised all over the world. Might I take this opportunity of congratulating the Representatives of those Dominions who are with us to-day upon the admirable exhibition of the architecture of their Dominions which has just been held in London? It was an exhibition which excited our keenest admiration and appreciation, and which augurs well for the future of the art in those countries. If we have gained the Prince as an architect, we still hope to retain him as a client, for on his estate, the Duchy of Cornwall, he has interested himself in all the building work that has been carried out. He has demanded a high architectural tradition in all this work, and it is an example which might be followed by other landowners in the Duchy. And in London, on his estates in Kennington, large areas of slums have been cleared away, to be replaced by comfortable, convenient and attractive dwellings. We look back upon the 18th and early 19th centuries and the admirable work that was carried out by men of foresight and culture in the layout of their London estates in those days, a layout that still commands our admiration; and I like to think that in the same way our descendants may look back with admiration upon the work of the early 20th century, if the example set by His Royal Highness on his estates in Kennington is generally followed. The word "architecture" covers a multitude of—criticism, and I sometimes think the Prince must get very tired of hearing it, for but few weeks pass that we do not read of his laying some foundation stone, or opening some building. I often wonder what he can possibly do with that large collection of mallets, keys and trowels which he must have accumulated during the last few years. At all events he sees us as we are, good, bad or indifferent architects, each one contributing to the progress of civilisation: hospitals, churches, town halls, colleges, schools, all buildings typical of human emotion and ambition, and carrying their message from this generation to succeeding generations. Many of those buildings, I am afraid, fill us with dismay, but others with admiration. However he feels about them, I know, as a true architect, he is imbued with the strict etiquette of our profession that never allows us to criticise unkindly the work of brother architects.

But this is no place to discuss our old professional topics; our members know what we have done and what we are doing, and our guests to-night will have gathered from the Press the contributions we are making to the work of the country. And I should like to take this opportunity of thanking the Press for giving the poor Cinderella of Art so much notice.

There is one matter on which, if I am not taking up too much time, I should like to say a word. It is a subject which is very dear to me—the formation of the Council for the Preservation of Rural England. Some year or more ago we called meetings of all the other constituent bodies interested in the movement, and the result of those meetings has been the formation of a Council that, we hope, in time may help to remedy the abuses in England to-day. England is the most beautiful country in the world; its towns, its villages, its countryside are unique. But, through indifference, apathy and ignorance, we are in danger of losing and destroying that charm and attraction which are the admiration of the whole world. As a nation we do not realise the value of this wonderful heritage, but we hope that through the formation of this Council, which will be launched in about a week's time, we shall eventually create a body of public opinion—which, after all, is the only thing which can count in these matters—which will render the continued abuse of the country impossible.

My Lord Mayor, may I, on behalf of the Royal Institute, thank you and the Corporation of the City of London for allowing us to have the banquet in this noble room? It would be quite impossible for a gathering of architects to find a more fitting place in which to hold their banquet.

I should just like to say what our work is, so that our guests here to-night may have a clearer view of our aims and objects. It is to foster and develop architectural education in every possible way; to arouse in our fellow citizens a fuller appreciation of the importance of architecture, to watch over the preservation of our historical buildings and monuments, and to urge upon our Municipal and Local Authorities the importance of good layout in their planning schemes, and good housing accommodation; and, finally, it is to link up in one great Federation all the architectural societies, not only of this country, but throughout the Empire. Those are the aims and objects of the Royal Institute of British Architects.

We are very grateful to His Royal Highness for having come here to-night. We feel he has done not only the Institute, but the whole profession of architecture, a great honour and a great service; and, as a Fellow of the Royal Institute, I hope he will think that he has become a member of no mean body.

The President then gave the toast of Her Majesty

the Queen, His Royal Highness the Prince of Wales, and the other Members of the Royal Family.

The toast was heartily pledged.

H.R.H. THE PRINCE OF WALES, K.G., K.T., etc. (Hon. Fellow, R.I.B.A.), in responding to the toast, said:

In thanking you sincerely for the kind way you have received this toast, and for your hospitality to me to-night, I should like to allude to one or two of the many functions of the Royal Institute of British Architects. I cannot say—it would be a bold thing to say—that it is the oldest architectural organisation in the world, but it is certainly one of the oldest professional organisations in the British Empire, and it has been remarkably successful in reaching out to the farthest corners of our great Empire. Its seventy odd affiliated Societies and Branches that are distributed all over the Dominions and the Colonies, keep a very close link with the parent Institute. Through them, this Institute controls and inspires the whole system of architectural education throughout the British Empire, and in all parts of the Empire young men compete for its prizes and for its scholarships. My friend Mr. Coates, the Premier of the Dominion of New Zealand, who we are sorry was not able to be present this evening, I am sure would have been glad to hear how successful some of his New Zealanders have been in these competitions.

The two paramount objects of this Institute are to look after, first of all, architecture; and secondly, but by no means least, architects. These functions, I consider, are of great importance to the whole of our community. We none of us can escape from architecture, whether it be good, or whether it be bad. We are surrounded by architecture; we are affected by it every day of our lives. If our architects are dull and uninspired, we are condemned to live in ugly, ill-constructed buildings; we are compelled to go about our daily businesses in drab and ill-planned cities, towns and villages. But if our architects can give us surroundings that are both good to look at and good to dwell in, the difference in our general well-being and our outlook on life is wonderful. But fostering architecture is not merely a matter of acting, so to speak, as a watch-dog over existing buildings which should be preserved, or over proposed plans of buildings which should never have been erected, though both those are important functions of the Institute. No, it demands also a very watchful





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eye on the interests of the architect himself. To do their best work for the nation and for the Empire, your members must have their material interests considered and safeguarded, and, above all, they must be provided with opportunities. Ask the layman this question: "What is the first essential for an architect's work?" The layman will probably answer: "Bricks and mortar, and a piece of ground to put them on." If you were to ask even an Honorary Fellow—and how lucky that I should have achieved this great position by acclamation and not by examination—if you were to ask me, an Honorary Fellow, what the right answer is, I should say: "Clients." The architect differs from other creative artists in this great point: he cannot begin to create until the community gives him his chance. The painter can paint a picture—it may be a very bad picture, but he still has the hope that some silly fool will come and buy it. The musician can start playing, on the chance of collecting an audience. But the poor architect cannot go out and build a town hall, or a hospital, or even a cottage, without a definite commission to do so. He cannot even start building a pig-sty or a reptile house or a monkey house, unless someone has a pig or a reptile or a monkey to put into it. The work of the architect is not the production of drawings, but the erection of buildings. And if this country wants beautiful houses it must employ the best architectural designers. If it wants noble public buildings, it must give the collective genius of this great profession a free opportunity to compete for them.

Mr. President, you have been kind enough to say a word about the architectural policy pursued on the Duchy of Cornwall estates, but I can assure you that this policy has not been followed solely for the good of the general public; it is also a sound business proposition. We have always found that in the erection of cottages or blocks of flats, the cheaper method is by getting architects to design them rather than by adopting a stock pattern. The architect is more economical and obtains his effects by trusting to good proportions, rather than to unnecessary ornament. On the Duchy of Cornwall estates we have always found that a well-designed and simple building invariably gives greater pleasure to those who live in it and—still more important—creates pride in the home. I would warn anybody who contemplates the erection of a building, however great or how-

ever small, of the fallacy that it is good policy to economise on the architect's fee. Speaking as a landlord, I can assure him that it is not.

The conclusion of an after-dinner speech is always a difficult matter; perhaps that is why so many speakers take such a long time in arriving at it. But the conclusion of my speech to-night is a very easy and pleasant matter. I have been allotted the task of presenting to Professor Östberg the Royal Gold Medal for Architecture.

[His Royal Highness then presented the medal, Professor Östberg being escorted to the Royal presence by Sir Reginald Blomfield, R.A., and Sir John Burnet, R.A., both Royal Gold Medallists.]

The Prince continued:

The presentation of this medal is the highest honour that this country can bestow on any architect, and though the Roll of those who have won it contains names which are famous all the world over, I doubt if there has ever before been more complete agreement on the choice of any recipient. By common consent, Professor Östberg's masterpiece, the new town hall in Stockholm, is one of the greatest buildings ever produced by human genius, and I know I am speaking on behalf of all British architects when I say we are very proud that our Gold Medal should be in his hands.

Professor RAGNAR ÖSTBERG, in reply, said:

My first words must be those of warmest thanks for the great honour His Majesty has been graciously pleased to confer on me, an honour unexpected and therefore all the more warmly appreciated. My next words are a prayer to be forgiven for the manner in which I pronounce the English language. Many years have passed since it was my daily joy to make use of it. That was more than thirty years ago, and long before I had discovered England itself. I wandered then, a fortunate holder of a scholarship for a succession of years, through the countries of the Mediterranean: Italy, Spain, Greece, riding on my bicycle, with no other luggage than a sketch-book, an architect's rule, and my colours, my only motive being a burning desire to assimilate the architecture of the South. During this open-air life on foreign soil I often came across persons of a special type, foreign, well-grown, straight-limbed men and women who appeared to me as though they moved in another sphere, but were everywhere quite at home. For a long time I restricted myself to merely looking at them; but when I encountered them more and more frequently in widely separated countries in the South of Europe, my interest in them was awakened, and increased with every encounter. I began to gain



more courage in expressing myself in their peculiar tongue, for it never came into their heads to speak Spanish in Spain, or Italian in Italy; to them that would have seemed altogether unnatural. Briefly, they were Englishmen! After a series of meetings with England in this manner abroad, I turned my bicycle resolutely, and with no little longing, directly westward, towards Calais and Dover, to see the well-spring of this type of culture, which had for so long rendered me both uneasy and happy, had awakened my affection and, above all, my respect. Astonished at the delightful mild Midsummer-time and the fresh verdure I encountered on the other side of the Channel, I began to traverse England in all directions, in accordance with the same plan which I had earlier practised in southern lands. Strangely enough, in the midst of the England of our days I found myself in a world of mediæval enchantment, where mighty cathedrals captured my soul by their beauty. My sketch-books were filled with impressions that have remained lasting. Here, as in the south of Europe, I was given a clear impression, in spite of the subdued tone of the North, that architecture really does spring from the innermost soul of a race. I saw how forms are compelled to speak of the most intimate feelings of a people. And the transition to northern architecture, which I encountered in the country districts, seemed to bring me nearer to my native land. When I reached Lincoln, York and Durham, the most northerly point of my travels, then indeed I felt I had been carried back into our northern world. Serious doubts began to rise in my mind whether I should ever be able to become an architect. Well, years have passed by since then, years in Sweden dedicated to efforts to make the architecture we create speak with a clear voice to our contemporaries.

Now I stand here, to my own astonishment, for you have made me the possessor of the highest and, in the face of the whole world, the noblest recognition, an eloquent proof that you consider me to be one of the architects of our day who has been able to speak in architecture words which are worth listening to.

It is not only I who am honoured by the distinction you have bestowed on me; it is all Swedish architecture. Permit me also to state that the interest in architectural art displayed by the Crown Prince of Sweden when, in England in 1923, he visited the Architectural Association School in London, was quite as genuine as that shown by his frequent visits to the City Hall of Stockholm during the twelve years it was in course of erection. It is true, of course, that it pleased him to be able at the same time to chat to his uncle, Prince Eugen, who stood there on a scaffolding painting frescoes in the Great Gallery, sometimes painting quite alone, when other workmen were on strike. It happened quite as frequently that I had the pleasure

of giving explanations to the Crown Prince of details of the work in progress. It is a good thing for architects when the highest directing powers of a country show interest in their art. Nowadays Royal interest still continues in a high degree to promote the cultural development of architecture.

No institution in the world has so inspired a healthy development of modern architecture as the Royal Institute of British Architects. The Institute, not least by occasionally awarding its highest distinction to an architect of a foreign country, has shown the cultured world how vitally it appreciates our art. Its verdict has been, on this occasion, in favour of Swedish architecture, and it has been for me, as its representative, to have the high honour of receiving the Gold Medal of the Royal Institute of British Architects from the hand of the Prince of Wales.

The PRESIDENT: We have with us to-night Mr. Kristoffer Huldt, the President of the Swedish Association of Engineers and Architects, and I am going to ask him to say a few words on behalf of his Society.

Mr. KRISTOFFER HULDT: As President of the Swedish Association of Engineers and Architects I extend to the Royal Institute of British Architects our sincere thanks for the great honour of being invited to this gathering, where a member of our Society has gained the highest distinction which an architect of our days could desire. I am especially pleased as this honour gives me the opportunity of reading a message from the Society of Swedish architects, signed by their Vice-President, Hakon Ahlberg:

On this occasion, when the Royal Institute of British Architects has conferred its highest honour upon one of our countrymen, Swedish architects wish to send a greeting to their English colleagues. Many of us would have liked to be present. The personal touch with our English fellow-workers, which during late years has been especially vivid, has left the strongest feelings of friendship and sympathy.

But still stronger ties than those of personal friendship have united us. The spirit which animates English architects in their work is the same spirit towards which we ourselves strive. In your country architecture has glorious traditions. Nowhere since the time of the Renaissance has the great inheritance of beauty from the Antique been administered with a greater wisdom than in England, nowhere has it been revived again and again with more freshness. Every time it comes forth with a new power, original, personal, national, and full of refinement. Independent of the fashion on the continent, Inigo Jones, Christopher Wren and John Soane have created their own style.

In the same way in our country the greatest of our architects, Nikodemus Tessin, during a period when the Baroque was the dominating taste in Europe, brought our architecture back to classic purity and dignity. He has also, in the strict simplicity of his buildings, given evidence of his Swedish character.

In the Town Hall of Stockholm the devotion to old, grand architecture has been united with national tradition. Again this union has proved fertile through the power of a personality.

The Royal Institute of British Architects has conferred upon the creator of the Town Hall of Stockholm its Gold Medal, but we do not consider this solely as a reward for a great work but as a prize to him, who without regard for fashion has sought the highest beauty in our art, and sought it with enthusiasm, devoted work, and diligent study.

We have all received the message of this honour with feelings of gratitude. It will be a support and an encouragement to all those who are creating a Swedish architecture. It will also in particular be a support to those who are trying to preserve in Stockholm some of the beauty which has been left us as an inheritance from bygone times, and also to those who are trying to create new beauty in the same spirit.

We thank our English fellow-workers for this support. We hope that they themselves will succeed in their fight against the decayed, imported taste which now in many important places threatens to destroy irreparably one of the most unique and charming of cities—London.

HAKON AHLBERG,  
Vice-President of the Society of Swedish Architects.

As an expression of gratitude the Swedish architects beg to present to the Royal Institute of British Architects the ancient work "*Svecia Antiqua et Hodierna*," by Erik Dahlberg, soldier, engineer and architect. I trust it will remind you of our country in the north, where engineering, art and science have always been held in honour.

The PRESIDENT : On behalf of the Royal Institute of British Architects, I beg to tender to you our most hearty thanks for the gift which you have presented to us. I assure you that, as an Institute, we shall value it extremely, not only as a gift, but also as an earnest of the affection which subsists between the architects of our country and yours.

Mr. J. A. GOTCH, HON. M.A., F.S.A. (Past President of the Institute) submitted the toast of "Our Guests." He said : When this magnificent hall was built the science of acoustics was not even in its infancy, therefore flights of oratory which would be appropriate to the toast of "Our Guests" would be undertaken to little purpose. Fortunately, no oratory is needed to express our pleasure at seeing our guests here to-night. We welcome them, one and all, and we have never welcomed a larger or a more distinguished company. Not only has your Royal Highness most kindly and graciously come here to mix with us and to give a most discriminating character concerning architects, as contrasted with painters ; not only have we the pleasure of the presence of our confrère from Sweden, Professor Ragnar Östberg, but among our other guests are repre-

sentatives of all the higher forms of human activity : art, science, learning, the law, the Church, the drama, local government, commerce, diplomacy and whatever goes to move the world and further its progress. The significance of this fact we architects note with singular satisfaction, for it means that the whole world is beginning to take an interest in architecture. When the layman has had his interest aroused he soon discovers that architecture, in its broad outlines, is not the obscure mystery which he had imagined it to be. He can enjoy its charms without knowing its technical terms, and yet some of these terms even might stir his pulse. No guest here, I imagine, would blush with self-consciousness if I were to mention the term "gargoyle." All who have the true poaching instinct—and they are many—would prick up their ears at the mention of "rabbits," and members of the ecclesiastical calling would, I am certain, take an interest in the term "mitres." But an acquaintance with such things is not necessary to the enjoyment of architecture. Indeed, from our point of view, the end will be served if the public know enough of the subject to appreciate our work, yet not so much as will enable them to carp at it. One valuable result of the awakened interest of the public will be, I hope, the conviction that architecture, even in its crudest applications, is a matter not fittingly to be entrusted to anyone who has not been trained in the arts of design. It is a circumstance of singular congratulation to the Royal Institute that among our guests are many distinguished representatives of the Dominions beyond the seas. For, as our President has observed, and as His Royal Highness has also intimated, the Royal Institute is now in touch, through its allied societies, with the architectural affairs of the whole of the British Empire.

The RIGHT HON. LORD SUMNER, G.C.B., P.C., and The RIGHT HON. LORD LEE OF FAREHAM, G.C.S.I., P.C., briefly responded for the guests. In the course of his speech Lord Lee said :—

I should have liked to say much about the Council for the Preservation of Rural England, in which your President is so deeply interested, but for the limitation of time. The opportunities of the architect in this country are limited, as I say, mainly by this eternal lack of finance. But, following the good example set by Lord Sumner, I will only say that while those of us who are present may be as well qualified as His Royal Highness to express ourselves upon architectural science, it is fortunate that time does not permit us to disclose our qualification. Therefore, taking what is the spirit of the moment, and tempering the opportunity you have afforded me by mercy, I content myself with thanking you on behalf of that small section of undistinguished guests whom I represent.



The following is a list of the company present :—

The President, Mr. E. Guy Dawber, F.S.A., in the chair ; H.R.H. THE PRINCE OF WALES, K.G., K.T., etc., Hon. Fellow R.I.B.A. ; The Right Hon. The Lord Mayor ; His Excellency Baron Palmstierna, G.C.V.O., Swedish Minister ; The Baroness Palmstierna ; The Hon. Mr. James MacNeill, High Commissioner for the Irish Free State ; The Lady Mayoress ; The Most Rev. The Lord Archbishop of York ; The Right Hon. Viscount Burnham, C.H. ; The Right Hon. Lord Eustace Percy, P.C., M.P., President of the Board of Education ; The Right Hon. Lord Riddell of Walton ; The Right Hon. Lord Lee of Fareham, G.C.S.I., G.B.E., K.C.B., P.C. ; Mrs. E. Guy Dawber ; Sir William Beveridge, K.C.B., Vice-Chancellor of the University of London ; Sir Frederick Kenyon, G.B.E., K.C.B. ; Sir John Rose Bradford, K.C.M.G., C.B., President of the Royal College of Surgeons ; Sir Walter Peacock, K.C.V.O., Hon. Associate R.I.B.A. ; Sir Henry Penson, K.B.E., Chairman of the Anglo-Swedish Society ; Sir Frank Short, R.A., President of the Royal Society of Painter Etchers ; Sir Banister Fletcher, Vice-President R.I.B.A. ; Lady Fletcher ; Sir Frank Dicksee, President of the Royal Academy of Arts ; Sir Reginald Blomfield, R.A., M.A.Oxon., Hon. D.Litt., F.S.A., Past President R.I.B.A. ; Professor Ragnar Östberg, Hon. Corresponding Member R.I.B.A. ; Madame Carin Östberg ; Sir John J. Burnet, R.A., R.S.A., Hon. LL.D. ; Lady Burnet ; Mr. Sheriff Percy Vincent, C.C. ; Mr. Sheriff H. Percy Shepherd, C.C. ; The Very Rev. W. R. Inge, Dean of St. Paul's ; Mr. Ian MacAlister, Secretary R.I.B.A., and Mrs. MacAlister.

Professor Patrick Abercrombie, M.A. ; Mrs. Patrick Abercrombie ; Mr. Maurice B. Adams ; Mr. R. E. Adams ; Mr. W. Naseby Adams ; Professor S. D. Adshead, M.A. ; Mrs. S. D. Adshead ; Mr. H. W. Allardyce ; Mr. George P. Allen ; Sir Hugh Allen ; Mr. R. J. Allison ; Mr. Louis Ambler ; *Architect and Building News* ; The Editor, *Architectural Review* ; Mr. Seymour C. Arding ; Mr. Charles M. C. Armstrong ; Mr. Henry V. Ashley ; Mrs. Henry V. Ashley ; Miss Lena Ashwell, O.B.E. ; Mr. George W. Atkinson ; Mrs. George W. Atkinson ; Mr. Robert Atkinson ; Mrs. Robert Atkinson ; Mr. Herbert J. Axten ; Mr. F. G. Baker ; Sir Herbert Baker, A.R.A. ; Mr. R. Banks-Martin ; Mrs. R. Banks-Martin ; Mr. Christian Barman ; Major Harry Barnes ; Mr. Ernest R. Barrow ; Mrs. Ernest R. Barrow ; Mr. John Barton ; Mr. C. E. Bateman ; Mr. Ernest Bates ; Mrs. Ernest Bates ; Mr. J. Stanley Beard ; Mrs. J. Stanley Beard ; Mr. Max J. Bell ; Mrs. Max J. Bell ; Mr. R. Anning Bell, R.A., R.W.S. ; Mrs. R. Anning Bell ; Mr. H. Bendixson ; Mr. T. P. Bennett ; Mrs. T. P. Bennett ; Mr. A. S. Bennison ; Mr. C. H. Biddulph-Pinchard ; Mrs. C. H. Biddulph-Pinchard ; Mr. Hugo R. Bird ; Mrs. Hugo R. Bird ; Mr. H. J. Birnstingl ; Mrs. H. J. Birnstingl ; Mr. S. L. Blackburne ; Mr. W. J. Bloxham ; Mr. H. C. W. Blyth ; Mrs. C. Le Flore Blyth ; Mr. Edward T. Boardman ; Mr. Edward Bomer ; Mrs. Edward Bomer ; Mr. H. Yolland Boreham ; Mr. Milton Botting ; Mr. H. Chalton Bradshaw ; Mrs. H. Chalton Bradshaw ; Mr. Noel P. W. V. Brady ; Mr. Charles H. Brightiff ; Mrs. Charles H. Brightiff ; Mr. Frank A. Broadhead ; Mrs. Frank A. Broadhead ; Mr. F. H. Bromhead ; Miss Lambert Brown ; Mr. G. R. Brown ; Mr. W. Talbot Brown ; Mr. W. G. Buck ; Mrs. W. G. Buck ; Mr. Herbert T. Buckland ; Mrs. Herbert T. Buckland ; Mr. Leonard H. Bucknell ; Mrs. Leonard H. Bucknell ; *The Builder* ; Mr. F. Malcolm Burr ; Mrs. F. Malcolm Burr ; Mr. G. C. Burrows ; Miss Bush ; Mr. A. T. Butler ; Mr. C. McArthur Butler ; Sir T. Fowell Buxton ; Mr. E. Carless ; Mr. W. D. Carøe ; Mr. A. D. R. Carøe ; Lt.-Col. H. P. Cart de Lafontaine ; Mr. Walter Cave ; *Central News* ; Mr. Chatfield-Clarke ; Mr. J. O. Cheadle ; Mr. Maurice Chesterton ; Mr. John A. Cheston ; Mrs. C. S. A. Clark ; Mr. Max Clarke ; Mr. W.

Lee Clarke ; Mr. George Clausen, R.A. ; Mr. Arthur Clayton ; Rev. P. B. Clayton, M.C. ; Mr. Sydney C. Cockerell ; Mr. E. Stone Collins ; Mrs. E. Stone Collins ; Mr. J. Compton ; Mr. Heaton Comyn ; Mrs. Heaton Comyn ; Mr. H. C. Constantine ; Mrs. H. C. Constantine ; Mr. Frederick J. Cooke ; Mr. B. Cooper ; Major Hubert C. Corlette, O.B.E. ; Mrs. Hubert C. Corlette ; Mr. H. W. Couchman ; Miss Couchman ; Mr. F. T. Coupland ; Mr. W. V. Coupland ; Mr. Frank J. Cox ; Mrs. Pallett Cox ; Mr. W. E. Vernon Crompton ; Mrs. W. E. Vernon Crompton ; Mr. L. Stanley Crossbie ; Mr. H. G. Crothall ; Mr. L. A. Culliford ; Mr. John W. Cumming ; Mr. B. Dahlerus ; *Daily Telegraph* ; Mr. T. Lawrence Dale ; Mr. H. A. Dalrymple ; Mrs. H. A. Dalrymple ; Mr. W. R. Davidge ; Mr. Alex Davidson ; Mr. Arthur J. Davis ; Mr. Charles J. Dawson ; Mr. H. H. Dawson ; Mr. S. Reyner Day ; Mr. C. F. W. Denning ; Miss Denning ; Mr. H. A. Dickman ; Mr. Richard Dighton ; Mr. Rudolf Dircks ; Mr. J. E. Dixon-Spain, O.B.E. ; Mrs. J. E. Dixon-Spain ; Mr. Harold A. Dod ; Mrs. Harold A. Dod ; Mr. H. P. Burke Downing, F.S.A. ; Mr. Albert Dunk ; Mr. W. J. Durnford ; Mr. J. Murray Easton ; Mr. John Eberstein ; Mr. J. H. Eccles ; Mr. T. E. Eccles ; Mr. F. E. Pearce Edwards ; Mrs. F. E. Pearce Edwards ; Mr. C. Ernest Elcock ; Mr. G. Leonard Elkington ; Mr. H. Douglas Elkington, M.Sc., F.I.C. ; Mr. H. O. Ellis ; Mr. H. V. Milnes Emerson ; Mrs. H. V. Milnes Emerson ; Mr. C. G. W. Eve ; Mr. Wm. Eve ; Mr. H. Fairhead ; Mr. Harry S. Fairhurst ; Mrs. Harry S. Fairhurst ; Mr. P. Garland Fairhurst ; Mrs. P. Garland Fairhurst ; Mr. W. G. Farmer ; Mr. P. J. Fay ; Mr. T. P. Figgis ; Mrs. T. P. Figgis ; Mr. Edward Fincham ; Miss Fischer ; Lt.-Col. J. W. Fisher ; Mr. Henry M. Fletcher, M.A. ; Mrs. Henry M. Fletcher ; Mr. G. Topham Forrest ; Mrs. G. Topham Forrest ; Mr. Alfred J. Forsdike ; Mr. R. C. Foster ; Mrs. R. C. Foster ; Mr. W. F. Foster ; Major Gilbert Fraser ; Mrs. Gilbert Fraser ; Mr. Percival M. Fraser ; Mr. John Bradshaw Gass ; Mrs. John Bradshaw Gass ; Mr. W. Jacob Gibbon ; Miss Monica Gibbon ; Mr. H. B. S. Gibbs ; *Glasgow Herald* ; Mr. A. H. W. Glasson ; Mr. Leslie Glen-cross ; Mr. G. W. Glenny ; Mr. Sidney Gluckstein ; Mr. A. Goddard, C.B.E. ; Mr. Walter H. Godfrey, F.S.A. ; Mr. H. Haylock Golding ; Mr. Robert H. Goodsall ; Mrs. Robert H. Goodsall ; Mr. F. E. Gordon ; Mr. Walter S. A. Gordon ; Mrs. Walter S. A. Gordon ; Mr. J. Alfred Gotch, Hon. M.A. ; Mr. Lioriel U. Grace ; Mrs. Lioriel U. Grace ; Professor Frank Granger ; Mr. Albert Gray ; Mr. George H. Gray ; Mr. Hastwell Grayson ; Mrs. Hastwell Grayson ; Mr. A. W. Green ; Mr. Hugh Green ; Mr. Percy Green ; Alderman Josiah Gunton ; Mr. W. H. Gunton ; Mr. L. Rome Guthrie ; Mrs. L. Rome Guthrie ; Mr. H. A. Gwynne ; Mr. H. Austen Hall ; Mrs. H. Austen Hall ; Mr. E. Stanley Hall, M.A. ; Mrs. E. Stanley Hall ; Mr. William H. Hamlyn ; Mr. Marshall Hamer ; Mr. Stanley Hamp ; Mrs. Stanley Hamp ; Mr. E. C. Hannon ; Mr. Philip Hardy ; Mr. E. C. Harris ; Mr. E. Vincent Harris, O.B.E. ; Mrs. E. Vincent Harris ; Mr. J. Stockdale Harrison ; Mr. W. Alexander Harvey ; Mrs. W. Alexander Harvey ; Mr. Percival W. Hawkins ; Mrs. Percival W. Hawkins ; Mr. Everard J. Haynes ; Mr. R. S. Haynes ; Mr. J. Wilson Hays ; Miss V. Heath ; Mr. A. W. Hennings ; Mr. J. Hardwick Higgs ; Mrs. J. Hardwick Higgs ; Mr. H. Peter Hing ; Mr. J. O. B. Hitch ; Mr. A. W. Hoare ; Mr. F. G. Hodges ; Mr. Barry Holderness ; Mrs. Barry Holderness ; Mr. E. J. Holland, D.L., J.P. ; Major A. F. Hooper ; Mr. Ernest F. Hooper ; Mr. Francis Hooper ; Mr. Arthur J. Hope ; Mrs. Arthur J. Hope ; Lt.-Col. P. A. Hopkins, O.B.E. ; Mrs. P. A. Hopkins ; Mr. Arthur L. Horsburgh ; Major T. Cecil Howitt ; Mr. P. W. Hubbard ; Miss Hudson ; Mr. Kristoffer Hult ; Mr. T. Harvey Hull ; Sir George Hume ; Mr. J. D. Hunter ; Mr. C. H. James ; Mrs. C. H. James ; Mr. Sydney Jaques ; Mrs. Jaques ; Mr. J. J. Joass ; Mr. T. C. Job ; Sir W. Goscombe John, R.A. ;

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Shepherd; Mr. J. M. Sheppard; Mr. Lawrence A. D. Shiner; Mr. E. E. Shrewsbury; Mr. W. Begg Simpson; Mr. Alfred Skeggs; Mr. R. E. Skipwith, O.B.E.; Mr. J. Alan Slater, M.A.; Mrs. J. Alan Slater; Mr. F. Danby Smith; Mrs. F. Danby Smith; Mrs. Fristedt Smith; Mr. J. Arthur Smith; Mrs. J. Arthur Smith; Sir J. Walker Smith; Mr. R. Elsey Smith; Miss M. Roger Smith; Mr. Alec Smithers; Mr. Alfred Snell; Mr. A. Saxon Snell; Mr. Louis de Soissons, O.B.E.; Mrs. Louis de Soissons; Mr. Digby L. Solomon; Mrs. Digby L. Solomon; Mr. J. Augustus Souttar; Miss Souttar; Mr. C. D. Spragg; Mr. J. C. Squire, M.A.; Mr. W. P. Steel; Mr. E. G. Stevenson; Mr. J. B. Stevenson; Mr. Charles Stone; Mr. R. A. Storey; Mr. H. Spencer Stowell; Mr. C. H. Strange; Mr. L. Sylvester Sullivan; Mr. Eskil Sundström; Mr. Fredk. Sutcliffe; Mr. J. C. Swallow; The Consul General for Sweden; Mr. Douglas G. Tanner; Sir Henry Tanner; Mrs. A. R. Tanner; Mr. Henry Tanner; Miss Tanner; Mr. Michael Tapper; Mr. Walter Tapper, A.R.A.; Mrs. Walter Tapper; Mr. Sydney Tatchell; Mrs. Sydney Tatchell; Mr. Alfred J. Taylor; Mrs. Alfred J. Taylor; Mr. J. A. Taylor; Mr. Leo Taylor; Mr. J. M. Theobald; Sir A. Brumwell Thomas; Miss Thomas; Mr. Percy E. Thomas, O.B.E.; Mr. H. A. Thomerson; Mr. Arnold Thornely; Mr. T. H. Thorpe; Mrs. T. H. Thorpe; Mr. Thomas P. Tinslay; Mrs. Thomas P. Tinslay; Mr. Benjamin Todd; Mr. J. C. P. Toothill; Captain B. S. Townroe; Miss J. E. Townsend; Mr. A. W. Tribe; Mrs. A. W. Tribe; Mr. Thomas F. Trower; Mr. Percy B. Tubbs; Mrs. Percy B. Tubbs; Mr. Walter S. Tucker; Mr. Laurence Turner, F.S.A.; Mrs. Laurence Turner; Mr. Gilbert G. L. Tyte; Mrs. Gilbert G. L. Tyte; Mr. H. J. Venning; Mrs. H. J. Venning; Mr. Austin Vernon; Mrs. Austin Vernon; Mr. T. S. Vickery; Mrs. T. S. Vickery; Mr. A. J. Wade; Mr. William Walcot; Mr. Percy J. Waldram; Mrs. Percy J. Waldram; Mr. A. F. C. Walker; Mr. Emery Walker; Colonel N. H. Waller, M.C.; Mrs. N. H. Waller; Mr. Thomas Wallis; Mr. W. E. Walsham; Mr. Charles F. Ward; Mr. Vivian Ware; Mrs. Vivian Ware; Mr. Edward Warren; Sir Herbert Warren; Mr. Percy F. Warren; Mrs. Percy F. Warren; Mr. Septimus Warwick; Mrs. Septimus Warwick; Mr. B. J. Waterhouse; Mr. Michael Waterhouse, M.C.; Mrs. Michael Waterhouse; Mr. H. C. Waterston; Mr. E. T. Watkin; Mr. Dendy Watney; Mr. W. Harold Watson; Mrs. W. Harold Watson; Mr. George Watt; Mrs. George Watt; Sir Lawrence Weaver, K.B.E.; Lady Weaver; Mr. Maurice E. Webb, D.S.O., M.C.; Mrs. Maurice E. Webb; Mr. E. Berry Webber; Mr. W. E. Norman Webster; Mr. W. Rains Webster; Mr. Herbert A. Welch; Mrs. Herbert A. Welch; Mr. P. J. Westwood; Mr. Frederick Wheeler; Mr. T. Hansford White; Mr. Thomas White; Mr. W. Henry White; Mr. Herbert Wigglesworth; Mr. Victor Wilkins; Mrs. Victor Wilkins; Mrs. David Willis; Mr. Fred J. Wills; Mrs. Fred J. Wills; Mr. Geoffrey C. Wilson; Mrs. Geoffrey C. Wilson; Mr. T. M. Wilson; Mrs. T. M. Wilson; Mr. G. G. Winbourne; Mr. W. L. Wood; Mr. Edgar H. Woodcock; Mr. A. C. Woodhouse; Mr. F. P. M. Woodhouse; Mr. N. F. Woodroffe, O.B.E.; Mrs. N. F. Woodroffe; Mr. A. L. Woodward; Mr. Frank Woodward; Mrs. Frank Woodward; Mr. J. Woollatt; Mr. G. Grey Wornum; Mrs. G. Grey Wornum; Mr. John L. Worsfold; Dr. Percy S. Worthington; Mr. Allan G. Wyon; Mr. T. C. Yates; Mr. Alfred B. Yeates; Mr. F. R. Yerbury; Mrs. F. R. Yerbury; Mr. A. M. C. Young; Mr. J. B. Youngs.



## THE CITY CHURCHES MEASURE.

The Institute may congratulate itself on the refusal of Parliament to pass the Union of Benefices and Disposal of Churches Measure as the result of widespread efforts in which the Institute has pulled its full weight to secure the rejection of the measure. The Phillimore Report of 1919, under which 19 churches in the City were scheduled for destruction, formed the signal for organised opposition, and not only has the R.I.B.A. been fully represented at the Royal Academy Conference, in which a dozen influential bodies have been co-operating, and in the City Churches Preservation Society, but it has worked vigorously in other ways to safeguard the churches. Its declared policy has been that as a matter of principle no single church should be allowed to be destroyed, and this principle has now been definitely vindicated by a vote in the House of Commons of nearly 5 to 1.

The Wren Bicentenary Celebration in 1923 gave exactly the opportunity that was wanted for calling attention to the matter; the book which the Institute produced on Wren and his work contained its chapter on the churches and many illustrations of them; the buildings themselves were made the subject of organised visits and innumerable public references were made to the danger in which the churches stood. Later in the year the Institute took part in a meeting of protest at the Mansion House, and in 1925, when the position was becoming serious, an exhibition of very remarkable photographs taken for the purpose by Mr. F. R. Yerbury was held at Conduit Street, and at the same time an address of a popular kind on the history and characteristics of the churches was broadcast. All controversial matters had necessarily to be omitted from this address, but it was a good opportunity for propaganda.

It has been apparent from the outset that the National Assembly of the Church of England has never appreciated the value of the City churches from the architectural standpoint. The proposal to sacrifice nineteen of them in one batch is sufficient proof of this, and if further proof be wanted it lies in the childish suggestion that although the churches were destroyed their towers were to be left standing.

The failure of the promoters of the measure has been complete from all points of view. Their tactics were bad; they failed to understand the value and significance of the buildings and the possible use that could be made of them with the help of a little imagination and energy; they have made the great mistake, from their own point of view, of raising the question of the true ownership of the churches; they have allowed the merely material consideration of money value to outweigh everything; and they have attacked that which it was their duty to protect. There seems every reason

to expect that the decision of Parliament will be regarded as final and that the churches are now fairly safe; but it is an unfortunate thing that with the inevitable rebuilding of the City they are being more and more shut out from view. To anyone who knows the drawings of them in the Crace collection at the British Museum the difference between the appearance of the churches a hundred years ago and their appearance to-day is startling. It is due partly to the fact of open ground being built over, but still more to the change in the scale and height of buildings—a change that is developing very quickly.

A. K.

## The Library

THE OCTAGON. *Dr. William Thornton, Architect. Drawings and text made under direction of Glenn Brown, M.A., F.A.I.A., for the American Institute of Architects. Text and 30 plates in portfolio.*

The book of measured drawings by Glenn Brown, of the Octagon House, Washington, which has been added to the Institute library by the kindness of Mr. Philip Sawyer (of the well-known New York firm of York and Sawyer), is a very fine example of American draughtsmanship and scholarly thoroughness.

The Octagon House stands on a corner site, and was designed by the venerated Dr. William Thornton for John Taylor, built in 1798-1800, and is now the home of the American Institute of Architects.

Thornton, as his custom was, made an elaborate series of studies for this building, and the plan which has been carried out has a circular vestibule on the corner, with a staircase behind it on the diagonal axis between wings with rectangular rooms. The plan is simple, but makes a very successful interior. The exterior is of brick, and is a very refined example of the architecture of the Early Republic (which Americans are careful to distinguish from the "Colonial Style"), but, as is usual in houses of this period, it is the interior on which most thought and architectural effort has been spent, and the cornices, details of the staircase and fireplaces are charming examples of the period; the stoves in the shape of an urn are also fine specimens of cast ironwork. The whole may be said to be an American version of the Adams style, and has a rare distinction and individuality.

LIONEL PEARSON [F.].

LOST LONDON. This book is pictured by J. CROWTHER, circa 1879-87, and is described by E. BERESFORD CHANCELLOR. Many of the illustrations are in colour, and the whole collection forms a valuable record of buildings which have been demolished within the last forty to fifty years. [London: Constable & Co. Price £3 3s.]

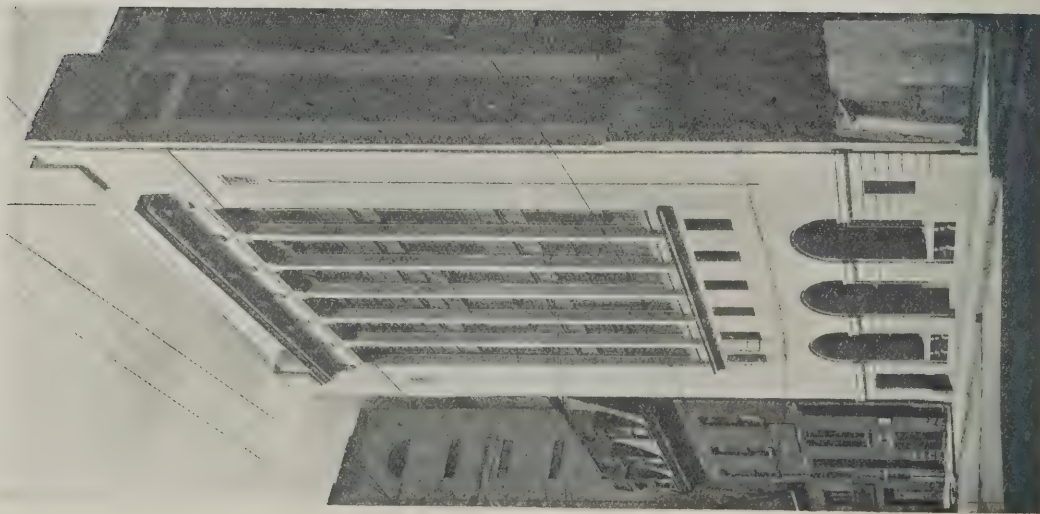
B. O.

EXHIBITION OF DOMINION AND  
COLONIAL ARCHITECTURE HELD  
IN THE R.I.B.A. GALLERIES FROM  
19 OCTOBER TO 17 NOVEMBER 1926

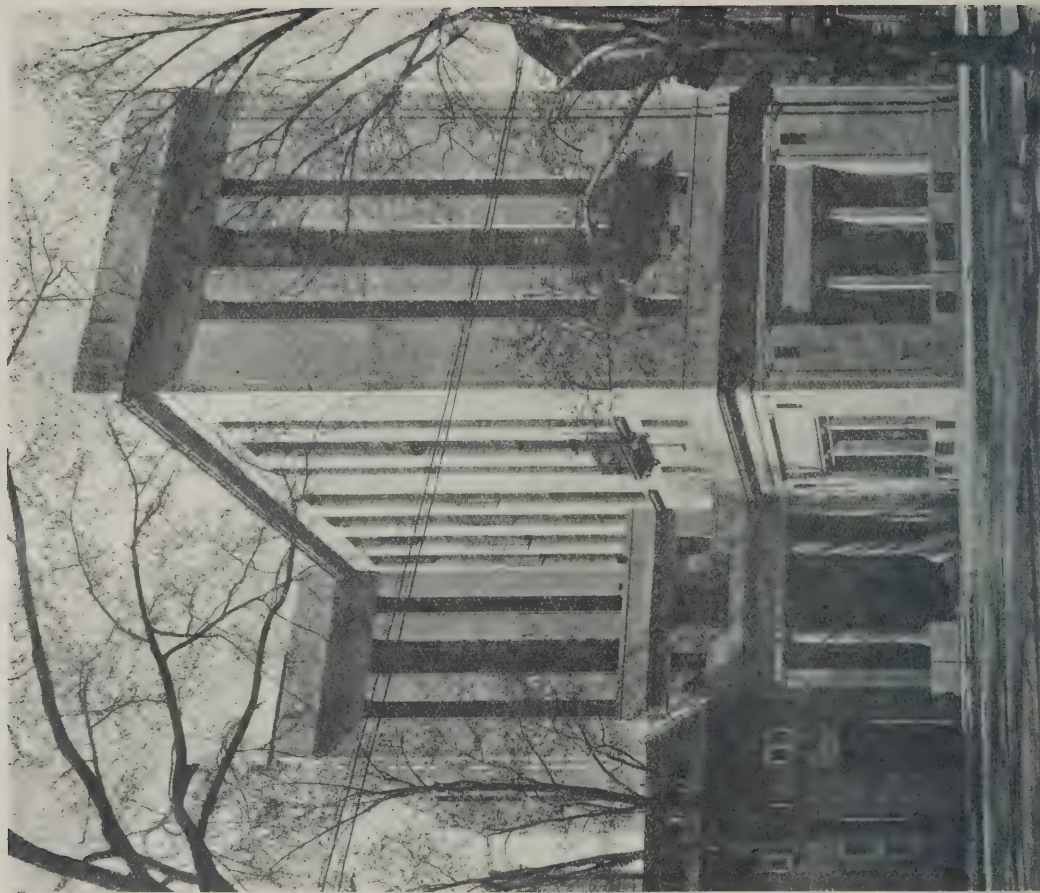
A SELECTION FROM THE EXHIBITS

*[A Review of the Exhibition by Mr. Ronald P. Jones was published  
in the Journal of 6 November 1926 : See pages 25-27]*

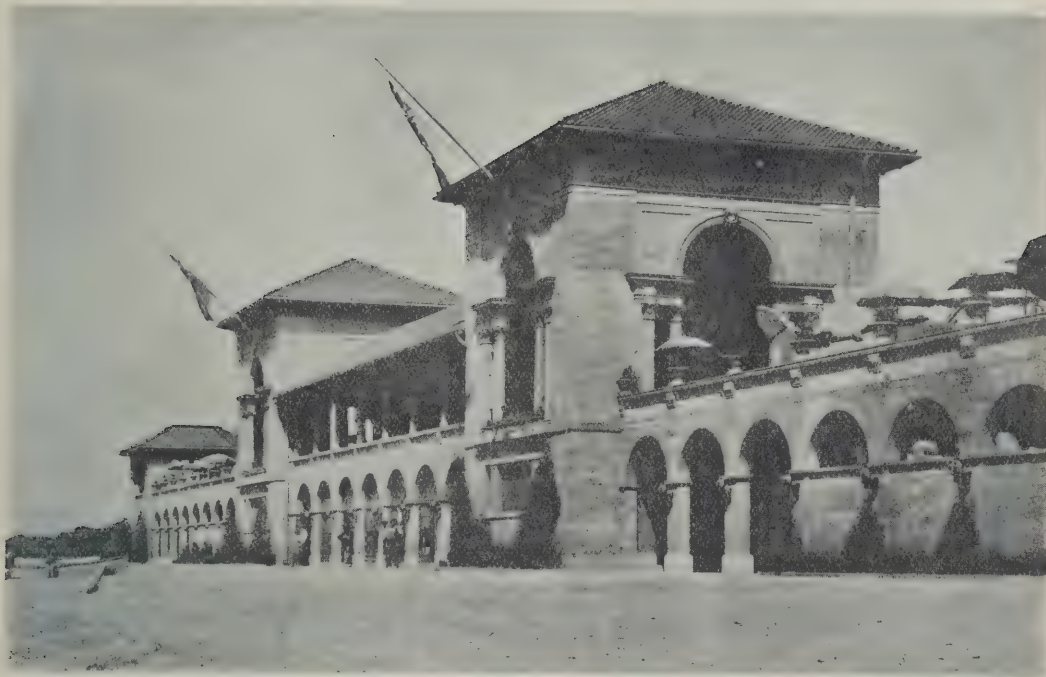




UNION AVENUE



CRANE LIMITED BUILDING, MONTREAL, HUGH VALLANCE, MONTREAL, ARCHITECT  
FRONT ELEVATION



BATHING PAVILION, SUNNYSIDE, TORONTO. Chapman and Oxley, Toronto, Architects



GROOTE SCHUUR, CAPE TOWN. Sir Herbert Baker, A.R.A., Architect





CHANCEL OF PRETORIA CATHEDRAL. Sir Herbert Baker, A.R.A., Architect



ST. JOHN'S COLLEGE, JOHANNESBURG (DINING HALL). Herbert Flemming, Johannesburg, Architect



DURBANVILLE PUBLIC OFFICES, CAPE. Public Works Department, Pretoria





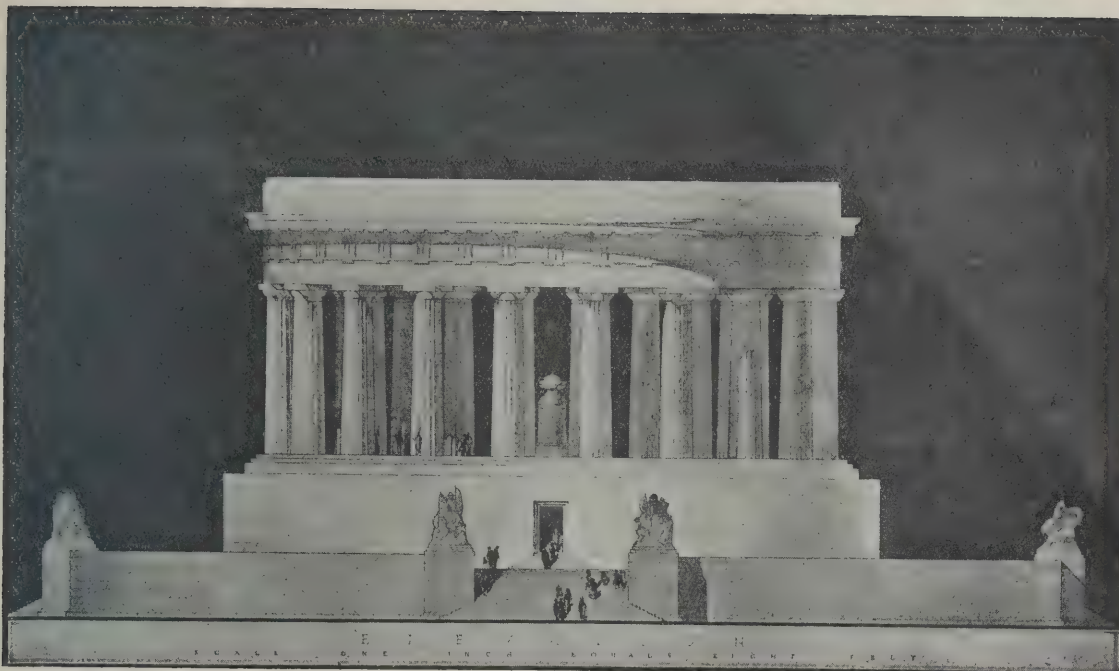
SHOPS AND OFFICES, AUCKLAND, NEW ZEALAND. Gummer and Ford, Architects



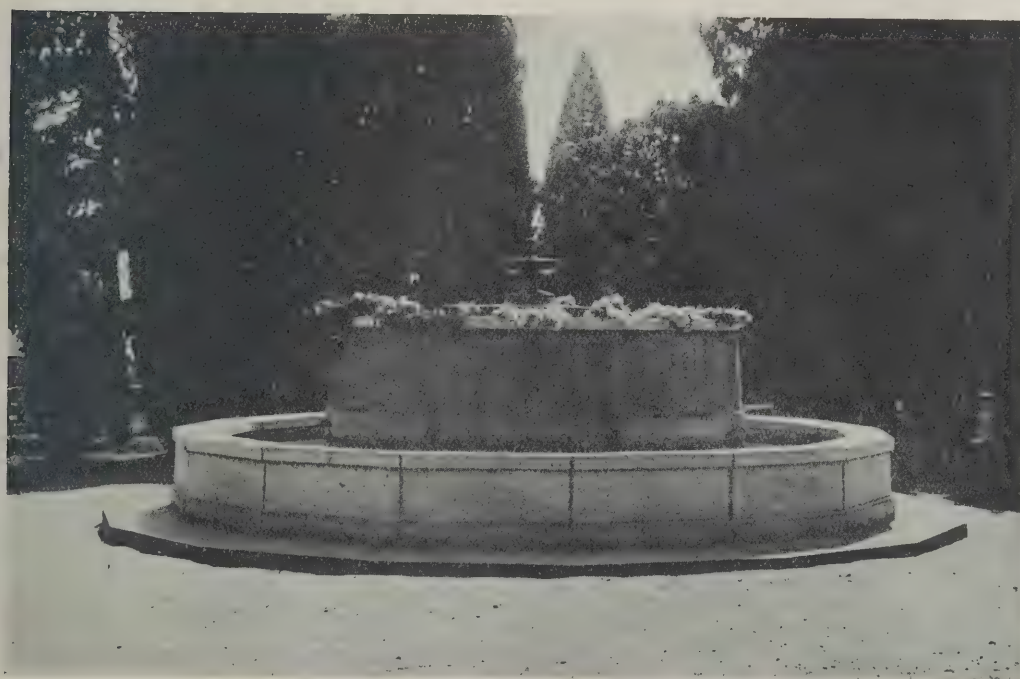
MAJESTIC THEATRE, AUCKLAND, NEW ZEALAND  
Grierson, Aimer and Draffin, Architects



HOUSE FOR MR. A. W. BEAUMONT, LAUNCESTON, TASMANIA  
H. S. East, Launceston, Architect



COMPETITIVE DESIGN FOR NATIONAL WAR MEMORIAL, VICTORIA. John D. Moore, Architect



WAR MEMORIAL, ARMIDALE, AUSTRALIA. L. C. McCredie, Architect





NEW CHARTERED BANK, PENANG. Stark and McNeill, Architects



DWELLING HOUSE, BULAWAYO. Robertson and Whiteside, Architects

# Correspondence

## LONDON TRAFFIC AND BRIDGES.

50, Whiteley Road,  
S.E.19.  
16 November 1926.

To the Editor, JOURNAL, R.I.B.A.,—

SIR,—Mr. Lanchester's Paper last Monday, as the discussion indicated, was thought-provoking in many directions; and yet, for want of time, several points were untouched. May I, very briefly, refer to one or two of these?

His suggested tunnel outlet from the north of Southwark Bridge may be a good idea; but if it is to pass below the Metropolitan Railway it would necessarily form a water-trap of dangerous dimensions.

Double-deck bridges can, as he showed, be made architecturally satisfactory; but the multiplication of bridges on the bend of the Thames would be a menace to navigation. The idea, however, may be advantageously applied to existing bridges, especially, as Captain Swinton has previously shown, to Charing Cross railway bridge. The Strand could be bridged, much as Mr. Lanchester has indicated, and the station given a flat concrete roof (which would serve as a much-needed motor park), and the road carried across the river at a high level to a similar flat roof over Waterloo Station, and thence either by slopes to the low level on the south, or by a further viaduct (following the lines of my suggestions before the Society of Architects in 1911 and 1921) to London Bridge, Cannon Street, and Holborn. An upper deck to any new Waterloo Bridge could also connect Waterloo Station to the open space in front of Covent Garden Opera House.

London already possesses one high-level bridge which is never used—the upper deck of the Tower Bridge. Once the principle of high-level roads is conceded, the utilisation of this for through traffic comes into view, by means of a viaduct from the roofs of Liverpool Street and Fenchurch Street stations on the north, and carried southwards, following the railway, to the Dover Road, at New Cross, or beyond.

Considering London on the great scale of twenty years hence, I see visions of further viaducts also, connecting all the great railway termini, stretching both north and south to the Middlesex and Surrey hills, and taking our meandering river in their strides. Very costly, no doubt, but bringing back their cost many times over eventually! There must be hundreds of men in the Institute who could design such, in steel and concrete, as to be no disfigurement even to Hyde Park.—Yours, etc.,

G. A. T. MIDDLETON [A.]

## THE BANK OF ENGLAND.

"An Architectural History of the Bank of England," by H. Rooksby Steele, A.R.I.B.A. Separate copies of this Paper can now be purchased at the R.I.B.A. Price 1s. 6d.

## COMPLIMENTARY DINNER TO MR. H. D. SEARLES-WOOD.

A Complimentary Dinner to Mr. H. D. Searles-Wood, held at the Criterion Restaurant, Piccadilly, on 6 November, was a graceful recognition of the long and devoted service which he has rendered to architecture and its allied interests. In the absence, through illness, of Mr. Guy Dawber, P.R.I.B.A., the chair was taken by Sir Henry Tanner, C.B., who was supported by Mr. H. G. Dean, President of the Institute of Structural Engineers; Mr. E. D. Sadgrove, late President of the Society of Architects; Mr. Hugh Davies, of the Board of Education; Mr. Adams-Smith, Senior Warden of the Worshipful Company of Carpenters; Mr. A. Sage, Principal, L.C.C. School of Building; Mr. Alfred W. S. Cross, and others. Other institutions represented at the dinner, or from whom messages were received, included the London County Council, the Royal Sanitary Institute, the City and Guilds Institute, the Incorporated Institute of British Decorators, the Worshipful Company of Painter-Stainers, the Worshipful Company of Plumbers, the National Registration Council for Plumbers, the Institute of Arbitrators, and the Perfect Structure Lodge of Freemasons of which Mr. Searles-Wood is Worshipful Master.

In the numerous speeches which followed the dinner, references were made to the unceasing efforts which had been made by Mr. Searles-Wood over a period of more than 40 years on behalf of the organisation and of the administration of most of the bodies there represented. Referring to Mr. Searles-Wood's work on numerous committees of the R.I.B.A., Mr. Ian McAlister said that the speeches had not only shown the extraordinary range of Mr. Searles-Wood's past and present activities, but had also afforded some indication of the peculiar nature of the personal regard in which he is generally held. Mr. Searles-Wood, in responding, said that his efforts for the welfare of architecture and the allied professions had been sweetened by the countless tokens of goodwill which he had received from those with whom he had been privileged to work.

## BOARD OF ARCHITECTURAL EDUCATION. INFORMAL ILLUSTRATED LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The Council of the R.I.B.A. will hold the fourth lecture of the series of Informal Illustrated Lectures on Architecture confined to Workers in the Building Trades on Tuesday, 14 December 1926, when Mr. W. G. Newton, F.R.I.B.A., will lecture on "The Wealth of England." The lecture will take place at 7.30 p.m. at the R.I.B.A., 9, Conduit Street, W.1. Admission is free and all men employed in the work of Building are cordially invited.

Buffet refreshments will be served at 7.30 p.m. before the lecture,



## Allied Societies

### THE BIRMINGHAM ARCHITECTURAL ASSOCIATION.

#### ANNUAL MEETING.

The first meeting of the Session was held at the Association's rooms in the Royal Society of Artists' Building, on the evening of 22 October. The newly elected President, Mr. Holland W. Hobbiss [A.], delivered his Presidential Address, in which he touched upon many points of interest to architects and to the general public. He pointed out that from what could be gathered from past records, the main principles on which the Association was formed and is carrying on are: (1) the advancement of architecture, (2) the education of architects, (3) mutual help and co-operation.

He spoke at length on each of these three divisions and pointed out how he thought ideals might be furthered. Particular stress was laid on the education of architects and this brought in its train some forceful comments upon the architectural work of the City Council. Nothing great or good in architecture in the past had been accomplished without care and prolonged study, and if good work was to be produced in the future it was the duty of the older members of the profession to see that the younger generation were properly equipped to take their stand in the architectural world of the future.

Much good work had been accomplished by the Birmingham School of Architecture under the fathering of the Association.

The "battle of the styles" was over, but touch must not be lost with the great building traditions.

The President also dealt with the advancement which is being made in the architectural education of the public, commencing in the schools, whereby it is hoped for greater appreciation of what our art really means.

The address concluded by the President remarking: "We should, and I hope, do regard ourselves as a brotherhood, animated by the same ideals, looking towards the same goal; believing nothing will be lost by free intercourse and interchange of ideas, relying upon each other for advice and help; not distorting our vision by self interest or complicating the issue by trivial considerations, but carrying forward our great art with unstinted energy, zeal, ability and public spirited aspiration."

Mr. A. J. Swan [F.], Vice-President, proposed a vote of thanks, which was seconded by Mr. G. S. Nicol [F.], Mr. H. H. Humphries (City Surveyor), and Mr. W. A. Harvey [F.]. The vote was put and carried with acclamation.

## Obituary

### HERBERT HUNTLY-GORDON [F.].

Herbert Huntly-Gordon, [F.], whose death took place on Friday, 19 November, was, in many respects a remarkable man, although he was not very well known

amongst architects. He was educated at Harrow, and was articled to Sir Aston Webb. He subsequently started practice at Craven Street, Strand, somewhere about 1886, and soon afterwards removed to 123 Cannon Street. In 1887 I was articled to him, and thereafter spent some fourteen years of constant association with him, resulting in a firm friendship throughout our lives. For some time he carried on the ordinary practice of a young architect, and several small buildings in town and country, were carried out from his designs, but he became enamoured of the speculative side of building and, commencing with the rebuilding of his own offices in Cannon Street, he, in later years, arranged building leases in connection with properties in Cheapside, Cannon Street, Fleet Street, etc., in the latter case acting as his own builder, employing his own men, and purchasing material. He designed, and in the same way built a charming house at Englefield Green for his own occupation, and, in later years, successfully repeated the experiment by building a house and garage, and laying out a delightful garden, at Bishop's Avenue, Finchley, which, however, he promptly sold upon his retirement to Sandbanks, near Poole, Dorset.

He was pre-eminently a business man, interested in finance, and his love of architecture was exemplified mainly in good and sound building; a distinct bias to the architecture of the Loire district was exploited in association with Messrs. Doulton, who introduced a rather rough faced, dull brown coloured terracotta, in a building in Parliament Street and also in the façade of the building known as Moorgate Court, which he designed for the Ocean Accident and Guarantee Corporation, Limited.

Mr. Huntly-Gordon did not greatly identify himself with the work of the Institute, nor was he much interested in the work of other architects, but his nature was kindly and gracious to those immediately associated with him, and the few who knew him well, will mourn the loss with heartfelt sincerity.

WALTER R. JAGGARD [F.].

### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

A gratifying interest has been shown by architects in the new A.B.S. motor policy, and in the house purchase scheme which the Society has initiated, and to which reference was made in the last number of the JOURNAL. The scheme is now completed, and the attention of members is directed to the explanatory leaflets which are being sent out with this JOURNAL. Apart from the special concessions which are offered to members of the architectural profession, it is hoped that the scheme will make a wide appeal as a sound business proposition.

Enquiries should be sent to the Secretary, A.B.S., 9, Conduit Street, W.

# NOTES FROM THE MINUTES OF THE COUNCIL

15th November, 1926.

## INTERNATIONAL EXHIBITION OF ARCHITECTURAL DRAWINGS, MELBOURNE.

The Council accepted an invitation to send an Exhibition of British Architectural Drawings to the Exhibition at Melbourne in May, 1927.

## ETHICS OF ARCHITECTURAL PRACTICE.

On the recommendation of the Practice Standing Committee the Council suggested to the Board of Architectural Education that more consideration should be given to the instruction of Architectural students in the Ethics of Practice of the Profession.

## COMPETITION FOR THE LEAGUE OF NATIONS BUILDING.

The Council signed a petition promoted by the Boards of the Maatschappij tot Bevordering der Bouwkunst, Bond van Nederlandsche Architecten, B.N.A. (Society for Promoting the Architectural Art) and the "Genootschap Architectura et Amicitia" (Society Architectura et Amicitia), at Amsterdam, in favour of an extension of the time limit for sending in designs in this competition.

## GLASTONBURY ABBEY.

The Council approved a request from Dr. Arthur Bulleid, of the Glastonbury Antiquarian Society to obtain signatures for Petitions to the Archbishop of Canterbury and the Urban District Council of Glastonbury in connection with the proposed purchase by the Glastonbury U.D.C., of the piece of land in front of the Abbot's Kitchen for the purposes of a Motor Park. The Petitions will be available at the R.I.B.A. for signature by members and others interested until Monday, November 29th.

## THE ARCHITECTS' BENEVOLENT SOCIETY.

A grant of £100 was made to the Architects' Benevolent Society for the year 1926.

## THE ARCHITECTS' DEFENCE UNION.

A loan of £100 was made to the Architects' Defence Union for the purpose of propaganda and advertising.

## TOWN PLANNING.

The Council received a report on the International Housing and Town Planning Congress, Vienna, from Mr. E. C. P. Monson, who went to Vienna as the Delegate of the R.I.B.A.

## THE UNIVERSAL SOCIETY OF THE THEATRE.

Mr. Herbert A. Welch [F.] was appointed R.I.B.A. representative on the Executive Committee of the General English Committee of the Universal Society of the Theatre.

## MEMBERSHIP.

The following ex-members were reinstated :—

As Associate : R. Scott Cockrill.

As Licentiate : W. Alban Jones.

The Candidates whose names have been published in the Journal for election on November 29th, 1926, were approved and duly nominated.

## HONORARY CORRESPONDING MEMBERSHIP.

The Council decided to nominate Professor Fritz

Schumacher, City Architect of Hamburg, for the Hon. Corresponding Membership.

## STUDENTSHIP.

The following Probationers were elected as Students :—  
Batten : Leonard John, 377 Sandycombe Road, Kew Gardens, Richmond, Surrey. (Cambridge University.)

Brayshaw : Kathleen Orrey, 22 Cleveland Road, Huddersfield. (Manchester University.)

Breakwell : John, 11 Belsize Avenue, Hampstead, N.W.3. (Architectural Association.)

Cotton : Arthur Calvaley, 50 Shrewsbury Road, Oxton, Birkenhead, Cheshire. (Liverpool University.)

De Metz : Morris, 34 Upper Berkeley Street, W.1 (Northern Polytechnic.)

Laskie : John Gairns, Roselynn, Bearsden, near Glasgow. (Glasgow School of Architecture.)

Lewis : Owain Gwynedd, Belle Vue, Portmadoc, North Wales. (Liverpool University.)

Macdonald : Alfred Ian Duncan, Roseneath, Troon, N.B. (Glasgow School of Architecture.)

Mackenzie : Kenneth Ronald, School of Architecture, Liverpool University, Liverpool. (Liverpool University.)

Napolitano : Frederick, 35 Theobald's Road, W.C.1. (Architectural Association.)

O'Rorke : Edward Brian, 14 Ovington Street, Chelsea, S.W. (Architectural Association.)

Owen : Alec, Gadlys, Monmouth Road, Wallasey, Cheshire. (Liverpool University.)

Preston : Constance Winifred, 7 Hillsleigh Road, W.8. (Architectural Association.)

Rea : Arthur John, Frogmore Lane, Balsall Common, near Coventry. (Birmingham School of Architecture.)

Silva : James Frederick Leopold de, c/o Messrs. Richardson & Co., 26 King Street, St. James's, S.W. (London University.)

Stedman : Leonard Rowland, 24 Penywern Road, Earl's Court, S.W.5. (University of London.)

Stout : Harry Braithwaite, Laurel Bank, Whitehaven. (Liverpool University.)

Templeton : Frank Orr, 2 Kelvin Drive, Glasgow, N.W. (Glasgow School of Architecture.)

Weir : William Grant, 28 Ancaster Drive, Glasgow, W.2. (Glasgow School of Architecture.)

Wyness : James Fenton, 45 Salisbury Terrace, Aberdeen. (Robert Gordon's Colleges, Aberdeen.)

## BOARD OF ARCHITECTURAL EDUCATION.

### REGISTRATION AS PROBATIONER R.I.B.A.

Special attention is called to the fact that, except in very special cases, a Headmaster's Certificate will not be accepted as a qualification for registration as Probationer R.I.B.A. after 1 October 1927, and no one will be registered as a Probationer unless that person has passed one of the recognised examinations in the required subjects.

A list of the examinations recognised may be obtained free at the R.I.B.A.



## Notices

### THE FOURTH GENERAL MEETING.

The Fourth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 13 December 1926, at 8 p.m., for the following purposes:

To read the Minutes of the General Meeting (Business) held on 29 November 1926; formally to admit members attending for the first time since their election or transfer.

To read the following paper: "The Work of Leonard Stokes," by Mr. George Drysdale [F.].

### SPECIAL GENERAL MEETING.

At the conclusion of the above General Meeting a Special General Meeting will be held for the following purposes:

To confirm the following resolution passed by the requisite majority at the General Meeting (Business) held on Monday, 29 November 1926:

That Bye-law 29 (c) be amended as follows, and that the necessary steps be taken to obtain the sanction of the Privy Council to such amendment of Bye-law 29 as is required to give effect to this resolution.

29 (c) Twenty-two representatives of societies in alliance with the Royal Institute within the United Kingdom or the Irish Free State distributed and selected as follows:

(i) Six representatives from the Northern Province of England, which territory shall be deemed to include the Northern Architectural Association, the Manchester Society of Architects, the Liverpool Architectural Society, the York and East Yorkshire Architectural Society, the Leeds and West Yorkshire Architectural Society, and the Sheffield South Yorkshire and District Society of Architects and Surveyors.

(ii) Five representatives from the Midland Province of England, which territory shall be deemed to include the Birmingham Architectural Association, the Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, and the Norfolk and Norwich Association of Architects.

(iii) Four representatives from the Southern Province of England, which territory shall be deemed to include the Devon and Cornwall Architectural Society, the Wessex Society of Architects, the Berks, Bucks and Oxon Architectural Association, and the Hampshire and Isle of Wight Architectural Association.

(iv) Four representatives of Allied Societies in Scotland nominated by the Council of the Incorporation of Architects in Scotland.

(v) One representative of Allied Societies in Wales, nominated by the Council of the South Wales Institute of Architects.

(vi) Two representatives of Allied Societies in Ireland nominated respectively by the Councils of

the Royal Institute of the Architects of Ireland and the Ulster Society of Architects.

Every such representative of an Allied Society must be a Fellow of the Royal Institute, and must be either the President of the Society which he represents or, in the event of the President's inability to act, a Member of the Council of such Society nominated by such Council.

### SPECIAL GENERAL MEETING: REGISTRATION.

A Special General Meeting will be held on Monday, December 13th, at 2.30 p.m., for the purpose of considering the draft Bill for the Registration of Architects which has been prepared by the Registration Committee. The text of the Bill is printed below. (See next page.)

The following statement has been prepared by the Registration Committee for the information of members generally:

TO THE MEMBERS OF THE R.I.B.A.

### A BILL FOR THE REGISTRATION OF ARCHITECTS.

Directly the R.I.B.A. Supplemental Charter of 1925 came into force the R.I.B.A. appointed a Registration Committee, with instructions to draft a Bill for the Registration of Architects in consultation with the Institute's legal advisers. The Registration Committee has completed this portion of its work and has drafted a Bill which has received the unanimous support and approval of the Councils of the R.I.B.A. and of its allied societies in England, Scotland, Wales and Northern Ireland, and is now submitted for the approval of the general body of members at a meeting of the Institute, to be held on Monday, December 13th, 1926, at 2.30 p.m. Steps will then be taken to secure the support of other interested bodies and to carry out a programme of further action with a view to the Bill being presented to Parliament as soon as possible.

The Bill establishes the Council of the Royal Institute as the governing body of the profession, and gives it wide powers to make regulations for carrying the provisions of the Bill into effect. These powers include maintaining a Register, prescribing the qualifications for Registration, and exercising disciplinary powers in regard to all registered persons whether members of the Institute or not. Aggrieved persons will have a right to appeal to the High Court.

The Bill enables the Institute to register any person who, at the time of the passing of the Act, is in *bonâ fide* practice as an Architect, either as principal or as an assistant, and who is eligible under Clause 5, sub-sections (a) and (b) of the Bill, and afterwards such other persons as qualify for Registration under its provisions.

The description "Architect" and the powers of giving certificates and recovering fees for professional services rendered as an Architect are to be restricted to persons on the Register, but members of the Surveyors' Institution, the Institution of Civil Engineers, and other professional bodies approved from time to time by the Council will be exempted from the provisions of the Act.

The Bill has purposely been kept as brief as possible and devoid of detail, the intention being to give the Council of the Institute powers to lay down, and revise from time to time, the regulations necessary for carrying out the provisions of the Bill.

The text of the Bill has been published in the Institute Journal of December 4th, 1926, for the information of the members, and further copies of the printed Bill may be obtained free of charge on application personally or through the post at the offices of the R.I.B.A. at 9 Conduit Street, W.1.

# ARCHITECTS (REGISTRATION). ARRANGEMENT OF CLAUSES.

1. Short title.
2. Interpretation.
3. Council to set up and maintain a Register of Architects.
4. Appointment of Officers.
5. Persons qualified for registration.
6. Council to prescribe qualifications for registration.
7. Removal of names from Register.
8. Restoration of names removed from Register.
9. Council to give notice of refusal to register or removal of name from Register.
10. Appeal against removal from Register or refusal to register.
11. Use of titles.
12. Certificates and Charges.
13. Notification of change of address, etc.
14. Penalty for obtaining registration by false representation.
15. Power to make regulations.
16. Supply of Regulations and Forms.
17. Service of notices by post.
18. Naval Architect, Surveyors, Civil Engineers, etc.

## A BILL TO

### PROVIDE FOR THE REGISTRATION OF ARCHITECTS.

Be it enacted by the King's Most Excellent Majesty by and with the advice and consent of the Lords Spiritual and Temporal and Commons in this present Parliament assembled and by the authority of the same, as follows:—

#### Short Title.

1. This Act may be cited as the Architects (Registration) Act 1926.

#### Interpretation.

2. In this Act unless the context otherwise requires—  
The expression "The Institute" means The Royal Institute of British Architects.  
The expression "The Council" means the Council of the Institute or any Committee of the Council appointed by the Council for the purpose of exercising the powers of the Council under this Act.  
The expression "prescribed" means prescribed by regulations made under this Act.  
The expression "The Register" means the Register of Architects kept in pursuance of this Act.  
The expression "High Court" means in Scotland the Court of Session.

#### Council to Set Up and Maintain a Register of Architects.

3. (A) It shall be the duty of the Council to set up and maintain a register to be called "The Register of Architects" and to cause to be entered therein the name, address and qualifications together with such other particulars as the Council may require of every person who is from time to time entitled to be registered therein under the provisions of this Act and to cause to be removed therefrom the names of all registered persons who shall have died or have been declared by a competent court to be lunatics and any names which the Council in accordance with the provisions of this Act decide shall be removed therefrom and any names or particulars inaccurately entered therein and from time to time to cause to be made therein any necessary alterations of the addresses, qualifications or other particulars of the persons registered therein.

- (B) The Council shall annually publish and offer for sale copies of the register setting forth the names of the persons registered therein in alphabetical order according to their surnames with their respective regular business addresses

and any copy of such register certified by order of the Council or by any officer of the Council duly authorised in that behalf to be a correct copy shall be *prima facie* evidence that any person named therein is registered in accordance with the provisions of this Act provided always that in the case of a person whose name does not appear on such copy a certified copy or extract under the hand of any officer of the Council duly authorised in that behalf of the entry of the name of such person in the register shall be evidence that such person is registered in accordance with the provisions of this Act.

#### Appointment of Officers.

4. The Council shall from time to time appoint such officers and servants as shall be necessary for the purpose of this Act and assign to such officers and servants such duties as the Council shall consider desirable for the purposes of this Act and every person so appointed shall be removable at the pleasure of the Council and shall be paid by and receive from the Council such salary, emoluments and benefits as the Council may think fit.

#### Persons Qualified for Registration.

5. Every person other than a person whose name has been removed from the register under the provisions of this Act who satisfies the Council that he is of good personal character and either—

- (a) was in bona fide practice as an architect at the date of the passing of this Act, and is still so practising;
- (b) was a bona fide architectural assistant for a period of five years immediately prior to the date of the passing of this Act, and is so at the date of his application;
- (c) is qualified for registration under the provisions of this Act;

shall be entitled on making application to the Council in the prescribed manner and on payment of the prescribed fee to be registered in the register: Provided that except in the case of persons qualified under paragraph (c) this section shall not apply unless such application is made within twelve months from the passing of this Act or such further period as the Council may in special circumstances allow.

#### Council to Prescribe Qualifications for Registration.

6. (1) The Council shall from time to time by regulations prescribe the qualifications necessary for registration and any person possessing the prescribed qualifications shall be a person qualified for registration under the provisions of this Act.  
(2) If the prescribed qualifications include the passing of any examinations the Council shall provide for the holding of such examinations at least once in each year and at such other times as they may think fit.

#### Removal of Names from Register.

7. If any person registered under the provisions of this Act shall be convicted of any felony or misdemeanour or shall after due inquiry be judged by the Council to have conducted himself in a manner derogatory to his professional character the Council may if they think fit remove the name of such person from the register either permanently or for such period as they think fit or may reprimand such person or impose on him a fine not exceeding fifty pounds and any fine so imposed may be recovered summarily from such person as a civil debt or may be dealt with in Scotland under the provisions of the Sheriffs Courts (Scotland) Act.

#### Restoration of Names Removed from Register.

8. The Council may at any time restore to the register any name or entry removed therefrom.

#### Council to Give Notice of Refusal to Register or Removal of Name from Register.

9. The Council shall within a reasonable time after the



receipt of any application for registration or after the removal of any name from the register under the provisions of the section of this Act of which the marginal note is "Removal of names from register" by notice in writing inform the person so applying or the person whose name has been removed as the case may be of their decision with respect to such application or of the removal of his name.

*Appeal Against Removal from Register or Refusal to Register.*

10. Any person aggrieved by the removal of his name from the register or any refusal to register his name in the register may at any time prior to the expiration of three months from the time when he receives notice in writing to that effect from the Council appeal against the removal or the refusal as the case may be in manner provided by rules of Court to the High Court and on any such appeal the High Court may give any such directions in the matter as they think proper including any directions as to the costs of the appeal and the order of the High Court shall be final and conclusive and not subject to appeal to any other Court.

*Use of Titles.*

11. A person registered under this Act shall by virtue of being so registered be entitled to take and use the description of "Architect" or any style containing the words "Architect" "Architecture" or "Architectural" but after the expiration of one year from the passing of this Act a person shall not practise in Great Britain under any style containing the words "Architect," "Architecture" or "Architectural" unless he is registered in the Register of Architects under this Act, and any person not so registered who shall wilfully pretend to be or take or use the name or title of an architect or any name, title, addition or description implying that he is registered under this Act or that he is recognised by law as a member of the profession of an architect shall be liable on summary conviction to a penalty not exceeding for the first offence fifty pounds, and for every subsequent offence one hundred pounds.

*Certificates and Charges.*

12. After the expiration of one year from the passing of this Act a certificate required to be given by an architect in his professional capacity shall not be valid unless the person giving the same is registered under this Act and a person shall not be entitled to recover any charge in any Court of Law for any professional services rendered as an architect unless he is registered under this Act: Provided that this section shall not apply to any certificate required to be given or any services rendered in pursuance of any contract made before the passing of this Act.

*Notification of Change of Address, etc.*

13. All persons registered under the provisions of this Act shall at all times notify the Council of any change in their regular business addresses or qualifications and for the purpose of enforcing the provisions of this section the Council may at any time by notice in writing addressed to any person registered under the provisions of this Act at his address in the register inquire if such person has changed his regular business address and if no answer shall be received within six months from the sending of such notice the Council may remove the name of such person from the register.

*Penalty for Obtaining Registration by False Representation.*

14. If any person shall wilfully procure or attempt to procure himself to be registered under this Act by making or producing or causing to be made or produced any false or fraudulent representation or declaration either verbally or in writing the person so offending and every other person aiding or assisting him therein shall be liable on summary conviction to a penalty not exceeding fifty pounds, and shall if registered have his name removed from the register.

*Power to Make Regulations.*

15. The Council may from time to time make regulations—

- (a) Prescribing the fees to be charged in respect of the entrance of any name or other particular on the register the fee to be paid by candidates for any examinations held by the Council under the provisions of this Act and the charges to be made for copies of the register and of any regulations made under the provisions of this Act and of any forms prescribed by such regulations Provided that such fees and charges only shall be prescribed as shall be not more than reasonable sufficient to provide for the expenses of the Council in the execution of this Act so far as the Council can estimate the same;
- (b) Prescribing the manner in which application is to be made for registration under this Act including the form on which such application is to be made and the information to be supplied thereon;
- (c) Generally for carrying out or facilitating the purpose of this Act.

*Supply of Regulations and Forms.*

16. The Council shall on payment of the prescribed fee supply a copy of any regulations made under this Act and of any forms prescribed by such regulations to any person demanding the same.

*Services of Notices by Post.*

17. Any notice or document required by or for the purpose of this Act may be sent by post, and in proving such sending it shall be sufficient to prove that the letter containing the notice or document was properly addressed and put in the post and when sent to a person registered under this Act shall be deemed to be properly addressed if addressed to him according to his address in the register.

*Naval Architects, Surveyors, Civil Engineers.*

18. This Act shall not apply to naval architects nor except as to the provisions of the section of this Act of which the marginal note is "Use of titles" to any person who is a professional member of the Surveyors' Institution, the Institution of Civil Engineers, or of such other professional body as may from time to time be approved by the Council.

SCHEDULE.

REGISTRATION FORM A.

APPLICATION FOR REGISTRATION UNDER  
CLAUSE 5 (A).

TO THE REGISTRAR, ETC.

I .....  
of .....  
in the County of ....., hereby declare  
that on the ..... day of ....., 192—,  
was in bona fide practice as an Architect at .....  
in the County of ....., and am still so  
practising at the said address.

I enclose a remittance for £..... being the prescribed registration fee.

Signed .....

Date .....

NOTE.—If the application is made after twelve months from the date of the passing of the Act the candidate must state the reason for the delay in making the application.

REGISTRATION FORM B.

For Architects' Assistants at the time of the passing of the Act.

APPLICATION FOR REGISTRATION UNDER  
CLAUSE 5 (B).

TO THE REGISTRAR, ETC.

I .....  
of .....  
in the County of ....., hereby declare

that on the ..... day of ....., 192..., I was a *bona fide* Architectural assistant, and am so at the date of my application. I entered upon the said employment on the ..... day of ....., 19....  
I enclose a remittance for £..... being the prescribed registration fee.

Signed .....

Date .....

NOTE.—If the application is made after twelve months from the date of the passing of the Act the candidate must state the reason for the delay in making the application.

#### REGISTRATION FORM C.

#### APPLICATION FOR REGISTRATION UNDER (CLAUSE 5 (c)).

TO THE REGISTRAR, ETC.

I .....  
of .....  
in the County of ....., hereby declare that I have passed the qualifying test for Registration prescribed by the Council of the R.I.B.A., and enclose a voucher to that effect, together with a remittance for £....., being the prescribed registration fee.

Signed .....

Date .....

#### ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 28 March 1927, they should send the necessary nomination forms to the Secretary, R.I.B.A., not later than 1 January 1927.

#### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, clause 4 (b) and (cii) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

An examination of Licentiates desirous of qualifying for candidature as Fellows will take place on 4, 5, 6, 7 and 8 April 1927. Application forms, to be obtained at the Secretary's Office, R.I.B.A., must be sent in on or before Saturday, 5 March, accompanied by the necessary drawings and photographs.

#### ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are now available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All enquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

#### MEMBERS' ADDRESSES.

The Secretary will be glad to receive any information as to the present addresses of the following members :

##### ASSOCIATES.

Valter Herbert Caley.	Nathaniel Martin.
Maurice Bernard Gill.	Harold Eric McEvers.
William Arthur Golding.	George Edward Phillips.
Major Philip Norman	George Lewis Sheppard.
Logan, O.B.E.	

##### LICENTIATES.

Norman Boothroyd.	Alan Gossett James.
Hugh Campbell.	Francis A. Jamieson.
Archibald Ellis Chasemore.	James Caughey Walker.
Alwyn Henry Holland.	Henry B. Watson.

#### PROPOSED MEMORIAL TO SIR CHRISTOPHER WREN.

The Council of the R.I.B.A. have decided to open a Subscription list to enable members to contribute to the cost (estimated at £65) of placing a window in the Old Ashmolean building at Oxford as a memorial of Sir Christopher Wren.

The design will be Sir Christopher's coat of arms in a cartouche to pair with the Ashmolean Memorial Window.

Members desiring to subscribe to this object are requested to send cheques or postal orders to the Secretary of the R.I.B.A., 9 Conduit Street, W.1. The amounts received will be noted in the JOURNAL.

##### WREN MEMORIAL WINDOW.

##### Subscription List

	£	s.	d.
Amount previously acknowledged .. ..	34	2	6
Mr. F. A. Richards .. ..	1	0	0
Mr. Norman Culley .. ..	1	1	0
	£36	3	6

#### R.I.B.A. REGISTRATION COMMITTEE.

Meetings of the R.I.B.A. Registration Committee are now being held at No. 28 Bedford Square, London, W.C.1, the premises lately occupied by the Society of Architects. All communications in connection with the Committee should be addressed to Mr. C. McArthur Butler, Secretary to the Registration Committee, at that address.

## Competitions

#### LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M.H.P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaesquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

#### RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.



### SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### MANCHESTER TOWN HALL EXTENSION. PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [F.], Mr. Robert Atkinson [F.] and Mr. Ralph Knott [F.]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 1s.

## Members' Column

### PARTNERSHIPS WANTED.

A.R.I.B.A. (35) desires partnership, or post with view to partnership, in London or the provinces. Trained in recognised School of Architecture (full-time course), and nine years' general office experience. Chief assistant for two years. Use of own London office address and 'phone could continue.—Box 2311, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECTURAL PARTNERSHIP, wanted to purchase in busy London office by F.R.I.B.A. (41), Member of the Institute for 19 years, keen and energetic, considerable experience with well-known London Architects and in designing and carrying out work in own practice in the Provinces, which is at present dormant through bad trade. Excellent references given and capital available according to proposition.—Reply Box 1310, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### APPOINTMENT WANTED.

A.R.I.B.A. desires position or partnership, preferably abroad. Has had experience of English County education and Colonial Government work, and has managed for the last three years a general practice abroad. Competitions, working drawings, quantities and supervision, used to construction in reinforced concrete.—Reply Box 2232, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

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## Minutes III

SESSION 1926-1927.

At the Third General Meeting (Business) of the Session 1926-1927, held on Monday, 29 November 1926, Sir Banister Fletcher, Vice-President, in the chair. The attendance book was signed by 9 Fellows (including 7 members of the Council, 6 Associates (including 3 members of the Council)).

The Minutes of the Second General Meeting, held on 15 November 1926, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Secretary announced the decease of:  
James Harper Bakes, transferred to Fellowship 1925.  
John Wilson Walker, elected Associate 1905, Fellow 1922.  
Robert John Beale, elected Associate 1884.  
Frederick William Dorman, elected Associate 1889.  
Leonard Winton Clifton, elected Licentiate 1911.  
James Hugh Goodman, elected Licentiate 1911.  
D. B. Kora, transferred to Licentiate Class 1925.  
Dr. Alois Hauszmann, Emer. Professor of Architecture at the Technical University, Budapest. Elected Hon. Corresponding Member 1894.  
Dr. Henri Edouard Naville, of Geneva, elected Hon. Corresponding Member 1894.

And it was

*Resolved* that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following candidates for membership were elected by show of hands:—

### AS FELLOWS (40).

ALLISON: WILLIAM [A. 1920].  
AYLWIN: GUY MAXWELL [A. 1914], Jersey.  
BAGOT: WALTER HERVEY [A. 1904], Adelaide, South Australia.  
BISHOP: JOHN PERCIVAL [A. 1901].  
BROWNLEE: HERBERT JOHN [A. 1912], Cape Town.  
CLEVELAND: CHARLES BARRY [A. 1904], Toronto, Canada.  
COGGIN: CLARENCE TILT [A. 1881].  
COWLEY: CAPTAIN HERBERT REGINALD [A. 1913], Southend-on-Sea.  
DAVIES: WILLIAM GEORGE [A. 1920], Sheffield.  
EATON: GEORGE MORLEY [A. 1920], Derby.  
FORD: LAWTON ROBERT [A. 1896].  
GALL: ROBERT ROBB [A. 1903], Aberdeen.  
GAUNT: OLIVER [A. 1912], Cairo, Egypt.  
GUMMER: WILLIAM HENRY [A. 1910], Auckland, New Zealand.  
HAWARD: FRANCIS ROBERT BOYD [A. 1902], Great Yarmouth.  
HILL: HENRY LEONARD GAUNTLETT, O.B.E. [A. 1890], Shaftesbury.  
HORTH: FREDERICK JOHN [A. 1921], Hull.  
JAMES: CHARLES HOLLOWAY [A. 1918].  
JONES: GEORGE SYDNEY [A. 1891], Sydney, Australia.

KERR : ROBERT SIDNEY [A. 1921].  
 LYNHAM : ARTHUR GEORGE [A. 1910], Pontypridd.  
 MAXWELL : JOSEPH CHARLTON [A. 1894], Newcastle-on-Tyne.  
 NIGHTINGALE : FREDERICK BAYLISS [A. 1921].  
 NORRIS : ERNEST BOWER [A. 1919], Manchester.  
 WICKENDEN : ARTHUR FRED [A. 1907], Cairo, Egypt.

And the following Licentiates, who are qualified under Section IV, Clause C (ii) of the Supplemental Charter of 1925 :—

BROCKLEHURST : ARTHUR, Manchester.  
 BUCK : WALTER GERARD, Sheffield.  
 CAMERON : RHODERIC, Aberfeldy.  
 CHANDABHOY : MUNCHERSHAH NUSSEERWANJEE, Bombay, India.  
 GOODMAN : JOHN, Birmingham.  
 HARRISON : FRED, Accrington.  
 PROSSER : HOWELL, Walthamstow.  
 TOWNEND : THOMAS, Rochdale.

And the following Licentiate who have passed the Qualifying Examination :—

BUSH : RAYMOND, Maidenhead.  
 CARYER : MAJOR GEORGE THOMAS, O.B.E., Jerusalem, Palestine.  
 FORRESTER : ALFRED, Middlesbrough.  
 HICKSON : CLIFFORD, Huddersfield.  
 LAWSON : SYDNEY HERBERT, Newcastle-on-Tyne.  
 TURNER : ROBERT CHARLES, Shanghai, China.  
 VINYCOMB : JOHN KNOX, Wallington.

#### AS ASSOCIATES (71).

ALEXANDER : RICHARD RENNIE [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

APPS : LESLIE MASON [Special], Sutton Valence, Kent.

ARTHUR : JOHN ABERCROMBY [Final].

BARRETT : WALTER [Special], Bury.

BARRINGTON-BAKER : JAMES [Final].

BARTON : HERBERT LESLIE, B.Arch., Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].

BENT : FRANK [Final], Glan Conway, Denbighshire.

BOOTH : ROLFE GILBERT [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Orpington, Kent.

BOURNE : JOHN HENRY [Final], Bristol.

BRUCE : WILLIAM GEORGE HAY BLACK [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

BRYCE : WILLIAM THEODORE PERCIVAL, M.A. Cantab., B.Sc. Arch., Glasgow [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Midlothian.

CACHEMAILLE-DAY : NUGENT FRANCIS CACHEMAILLE [Final].

CALDER : HERBERT KITCHENER [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

CARTER : PETER GEORGE JEFFERY [Final], Caversham.

CARTER : RICHARD JEFFERY [Final], Caversham.

CHESTER : HAROLD WILLIAM [Final], Teddington.

DAVIDSON : JAMES HENDERSON [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice].

DUNPHY : NORAH, B.Arch., Liverpool [Passed five years' course at Liverpool University School of Architecture.

Exempted from Final Examination after passing Examination in Professional Practice], Llandudno.

DURNIN : LEO [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

EDWARDS : KENDRICK [Special], Belfast.

FELGATE : ERIC GEORGE [Final], Ilkley, Yorks.

FOUBISTER : PETER JOHN MALCOLM JOHNSTONE [Special], Nairobi, Kenya Colony.

GOLDSMITH : EDWARD FELIX [Final].

GREEN : FRANK STANLEY MORDEN [Final].

GREY : JOHN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Cobham.

HORNER : HUGH BALDWIN LYLE [Final].

INGLIS : FRANK ALEXANDER GREIG [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Aberdeen.

LEWIS : ERNEST WAMSLEY [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

LEY : ARTHUR HARRIS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

LLOYD : WILLIAM ANTONY SAMPSON, M.A. [Final].

MACDONALD : ALISTER GLADSTONE [Final].

MACMANUS : FREDERICK EDWARD BRADSHAW [Final].

MONROE : LEONARD [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], Penarth, South Wales.

MORRISON : JAMES [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Huntly, N.B.

NASH : EDWARD TINDAL ELWIN [Final], Cranford.

NASH : VIVIAN LESLIE [Final].

OAKLEY : WILLIAM OWEN [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], Cardiff.

OLDACRE : WILLIAM BERNARD [Final], Stoke-on-Trent.

PARKER : CAPTAIN ROBERT, M.C. [Special], Llandudno.

PETERS : HENRY ALBAN, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Exeter.

PHILLIPS : HERBERT GORDON, B.Arch. Liverpool [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Liverpool.

PRICE : ARTHUR JOHN [Final], Stone, Staffs.

PRINGLE : GORDON, M.A. Cantab. [Special].

PUNCHARD : STANLEY CHARLES [Final], Newcastle-on-Tyne.

REMANT : EUSTACE ARCHIBALD [Special], Wembley.

RICHARD : JOHN CYRIL [Final], Winchester.

RITCHIE : JAMES WATSON, Dip.Arch.(Edin.) [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], Edinburgh.

ROBERTS : ALFRED GEORGE [Special].

ROBERTS : DOUGLAS HUGH POYNTER [Final], Bath.

ROBERTS : THOMAS IDWAL [Special], Glasgow.

ROBERTSON : ALBERT VICTOR [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Inverness.

SALT : GEOFFREY WYNDHAM [Final], Birmingham.

SAUNDERS : DYCE CHALMERS [Final], Toronto, Canada.



- SCOTT : CECIL JAMES [Special], Rochford.  
 SEELY : HENRY JOHN ALEXANDER [Special].  
 SIDNELL : WILLIAM EWART [Final].  
 SLOOT : LAMBERT LOUIS THEODORE [Special], Hampton, Middlesex.  
 SMITH : FRANK HALLIBURTON [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].  
 SMITH : HARRY HIRST [Final], Southport.  
 SNAILUM : TERENCE WALTER [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Trowbridge, Wilts.  
 SOPER : DOROTHY ELIZABETH [Passed six years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Stonehaven.  
 SUTCLIFFE : BRIAN LISTER [Final].  
 THEOBALD : ROBERT COURTENAY, B.A.Lond. [Final].  
 THRASHER : WILLIAM JAMES [Final], Brighton.  
 TRENT : WILLIAM SYDNEY [Final].  
 TYLER : ERIC BRIAN [Final], Cardiff.  
 WALL : MAUD AMY MARGARET [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].  
 WATSON : JOHN, JUNR. [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Giffnock, Renfrewshire.  
 WHITE : LEONARD WILLIAM THORNTON [Final], Hull.  
 WILSON : EDWARD DOUGLAS [Final].  
 WRIGHT : HUBERT [Special].

## AS HON. FELLOW (1).

- LEE OF FAREHAM : THE RT. HON. VISCOUNT, P.C., G.C.S.I., G.B.E., K.C.B.

## AS HON. ASSOCIATES (5).

- DAVISON : SIR WILLIAM HENRY, K.B.E., D.L., M.P.  
 HEATH : SIR HENRY FRANK, K.C.B.  
 HILL : LEONARD ERSKINE, M.B., M.R.C.S., L.R.C.P., F.R.S., Fellow of University College, London; Director, Department of Applied Physiology, National Institute for Medical Research.  
 STRADLING : REGINALD EDWARD, M.C., D.Sc., Ph.D., Assoc. M.Inst.C.E., Director of Building Research, Department of Scientific and Industrial Research.  
 WOOLLEY : CHARLES LEONARD, M.A.

## AS HON. CORRESPONDING MEMBERS (8).

- CLEMMENSEN : ANDREAS LAURITZ, Copenhagen.  
 HÜTL : DR. DESIDERIUS VON, Professor of the Technical University, Budapest.  
 KORB : PROFESSOR FLORESTAN, Budapest.  
 LEGROS : GEORGES, Chevalier de la Légion d'Honneur, Président de la Société des Architectes Diplômés par le Gouvernement, Paris.  
 MEDARY : MILTON BENNETT, President, American Institute of Architects; Member, National Commission of Fine Arts.  
 MONBERG : CHRISTEN EMANUEL, Member of the Royal Academy of Art, Copenhagen.  
 RAFU : AAGE, Copenhagen.  
 WAID : DAN EVERETT, B.S., LL.D., New York, U.S.A.

On the motion of the Chairman, seconded by Mr. H. D. Searles Wood [F.], it was *resolved* by a unanimous vote that Bye-law 29 (c) be amended as follows and the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 29 as is required to give effect to this resolution :—

Twenty-two representatives of societies in alliance with the

Royal Institute within the United Kingdom or the Irish Free State distributed and selected as follows :—

(i) Six representatives from the Northern Province of England, which territory shall be deemed to include the Northern Architectural Association, the Manchester Society of Architects, the Liverpool Architectural Society, the York and East Yorkshire Architectural Society, the Leeds and West Yorkshire Architectural Society, and the Sheffield, South Yorkshire and District Society of Architects and Surveyors.

(ii) Five representatives from the Midland Province of England, which territory shall be deemed to include the Birmingham Architectural Association, the Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, and the Norfolk and Norwich Association of Architects.

(iii) Four representatives from the Southern Province of England, which territory shall be deemed to include the Devon and Cornwall Architectural Society, the Wessex Society of Architects, the Berks, Bucks and Oxon Architectural Association, and the Hampshire and Isle of Wight Architectural Association.

(iv) Four representatives of Allied Societies in Scotland nominated by the Council of the Incorporation of Architects in Scotland.

(v) One representative of Allied Societies in Wales, nominated by the Council of the South Wales Institute of Architects.

(vi) Two representatives of Allied Societies in Ireland, nominated respectively by the Councils of the Royal Institute of the Architects of Ireland and the Ulster Society of Architects.

Every such representative of an Allied Society must be a Fellow of the Royal Institute, and must be either the President of the Society which he represents or, in the event of the President's inability to act, a member of the Council of such Society nominated by such Council.

The next business on the notice paper was the consideration of a recommendation of the Council for the revision of Clause F of the Conditions of Engagement which form part of the R.I.B.A. Scale of Charges.

The Chairman moved that Clause (F) of the Conditions of Engagement which form part of the Scale of Charges should be revised as follows :—

(F) In all cases where special construction or equipment is necessary, a Consultant or Consultants may be required. His or their selection shall be at the architect's discretion, in consultation with the client. The fees of such Consultants or Specialists are not included in the architect's percentage charges.

In the course of the discussion attention was called to the fact that the necessary quorum of members was no longer present, and the meeting accordingly terminated at 9.5 p.m.

## R.I.B.A. JOURNAL.

*Dates of Publication.*—1926 : 18th December. 1927 : 8th 22nd January; 5th, 19th February; 5th, 19th March; 2nd 23rd April; 7th, 21st May; 11th, 25th June; 17th July 13th August; 17th September; 15th October.

## R.I.B.A. ANNUAL DINNER PHOTOGRAPHS.

Copies of the photographs taken at the Annual Dinner at the Guildhall on November 23rd can be obtained on application to Messrs. Photographia, Ltd., 17 Cheapside, E.C.2 at a cost of 7s. 6d. each.

Photograph No. 1 includes members at Tables B to F.

Photograph No. 2 includes Tables A, G, H and I.

Photograph No. 3 includes Tables J to R.

Members who wish to obtain copies should state the number of the photograph they desire.

# Journal of the Royal Institute of British Architects

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18 DECEMBER 1926

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VIEW IN PARMA  
From a water-colour drawing by Mr. E. Guy Dawber, P.R.I.B.A.



# The Building Inscriptions of the Acropolis of Athens

BY ARTHUR H. SMITH, C.B., M.A., F.B.A., F.S.A., HON. A.R.I.B.A.

[*A Paper read before the Royal Institute of British Architects on Monday, 6 December 1926*]

(SIR BANISTER FLETCHER, VICE-PRESIDENT, IN THE CHAIR)

EVERY architect is aware that if he looks in a text-book he will find certain dates assigned for the principal buildings of Athens. If he has given attention to the subject he is also aware that the statements of the text-books have been derived, by somewhat elaborate processes of deduction, from the notices in ancient authors (often vague enough) and from the information supplied by the surviving inscriptions.

I will speak for a moment only of the literary notices that have come down to us. The text of Pausanias primarily, and many scattered references secondarily, have been worked with infinite care, to give every scrap of evidence that they are capable of giving, to determine the intention, history, and dating of the Acropolis buildings. But as to the actual operations, there is little except anecdotic tradition attaching to that period of feverish activity. There is the well-known passage in Plutarch's *Pericles* describing the multitude of craftsmen employed under the general supervision of Pheidias—anecdotes such as that of the aged mule, dismissed from work as too old, who continued to frequent the lines of transport,

towards the Parthenon, and received a public pension; and the traditions of the altar of Athena Hygieia and the statue of Athena Hygieia placed beside it by Pericles, for the assistance given by the goddess. Authorities differ as to the patient. Plutarch says it was the most energetic and keen of the workmen, who fell from the top of the Propylaea, was given up by the physicians, and cured with a herb revealed by the goddess in a dream. Pliny says it was a favourite slave boy of Pericles who had crept up to the top of the pediment, where no doubt he had no business to go, and fallen down.

But while the literary sources (except for a few recent additions from the Egyptian papyri) have long been used up, the case is different with the inscriptions. The point I want to put before you to-night is that the data of the text-books, so far as they are derived from the inscriptions, are not a fixed and stationary body of doctrine.

It is now more than a century and a half since Chandler and the expedition of the Society of Dilettanti brought home the Erechtheum survey inscription. Since that date, but more especially since the foundation



of the Greek kingdom, a century ago, excavators and scholars have been wrestling with the inscribed materials. This consists of an infinite number of fragments, large and small, derived from the Acropolis and its slopes, which have had to be identified, fitted together, restored and interpreted. Working in this way the epigraphists have been adding "line upon line, line upon line, here a little and there a little" for the reconstruction of the epigraphic history of the Acropolis buildings.

They have been seeking as far as may be to recover the materials which stood ready to hand when Philochorus collected his Attic Inscriptions in the third century B.C., and when Polemo a century later wrote four books on the inscribed dedications of the Acropolis.

Until the other day, anyone attacking the epigraphic material was faced by a bewildering maze of fragmentary inscriptions to be read in the Attic *Corpus* (as it used to be called) and its Supplements, and supplementary Supplements, and further corrective and supplementary matters scattered through periodicals and transactions.

But all this has been changed by the issue in 1924 of the *editio minor* of the Attic Inscriptions, anterior to the year of the Archon Euclid (403-402 B.C.), which has been edited for the Berlin Academy by that excellent epigraphist, Freiherr Hiller von Gaertringen. Basing myself for the most part on that piece of work, I have felt tempted to tell again the story of the building operations of the second half of the fifth century as revealed by the inscriptions, in narrative form. I will only preface it with the caveat that some of the matters on which I make assertions have been subjects of discussion, but I have thought it better to be dogmatic than to tire you out with controversy.

I would also point out that I must of necessity blend new and old material, and when I touch on what has long been familiar, those who have trod these paths before will bear with me patiently.

It was in the spring of the year 454 B.C. that the treasures of the Confederacy of Delos were transferred for safe custody to Athens. The records of the quota of one-sixtieth part of the tribute paid by each tributary which was given to the goddess Athena begin forthwith.

It was assumed by Michaelis, when he brought out his *Parthenon*, that the construction of the temple began immediately after 454 B.C., but it is now ascertained that there was an interval of seven years. During this time, while Pericles and Pheidias, Ictinos and Callicrates were no doubt busy with their plans for the Parthenon, a question arose as to a less important memorial.

The bastion with the little Ionic temple of Wingless Victory, on your right hand as you approach the Propylaea, is a familiar feature of the Acropolis. It

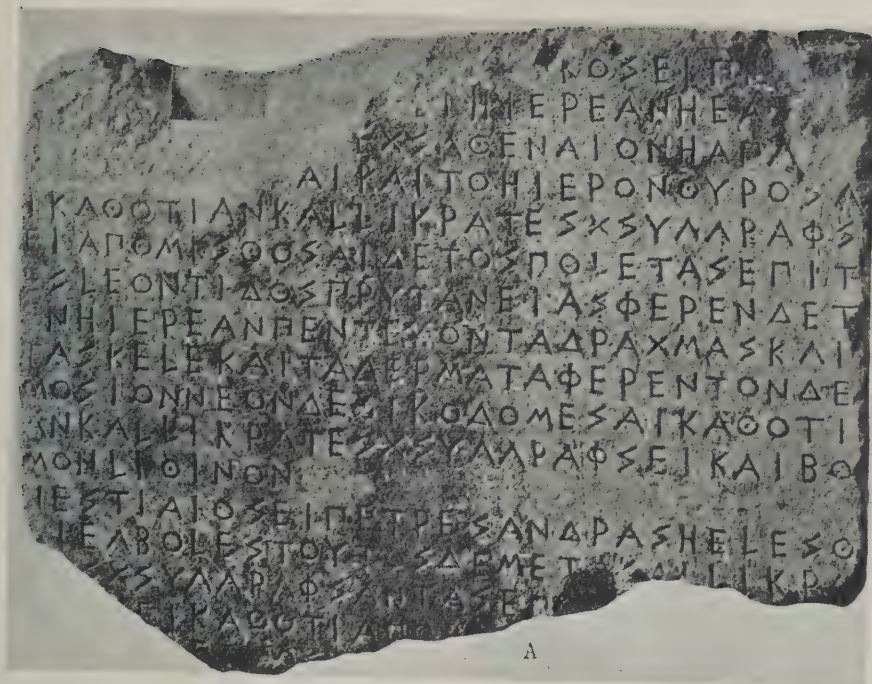
was conjectured some time since that the temple was built above an ancient shrine of Victory. This was confirmed by an exploratory examination of the bastion, made in the course of last winter.\* It was ascertained that incorporated in the bastion of Nike that we know, there were traces of an ancient temenos (a sacred enclosure) some 4 feet below the existing floor, supported by an old polygonal wall. An ancient square base was found in position, and an older altar, immediately below the altar of the temple of Victory.

These explorations were undertaken with the object of clearing up the doubts as to an inscription I am about to deal with.

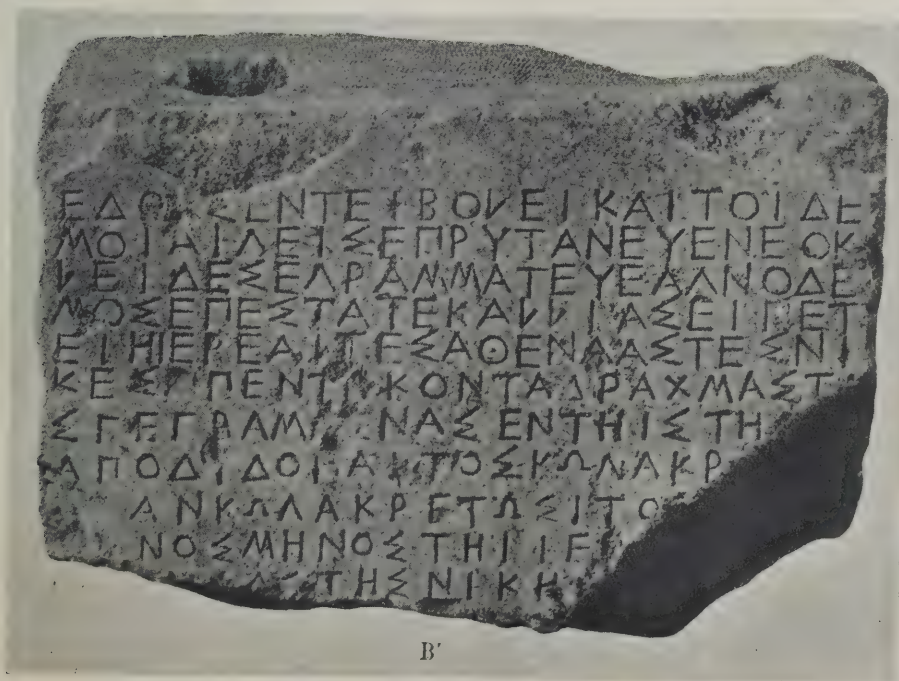
The Peace of Kallias was made in 449-8 B.C., by Kallias son of Hipponikos, representative of a great Athenian family in which a Kallias and a Hipponikos alternated for several generations. By its terms the Persian king was forbidden to come within a day's ride of the coast of Ionia, or to sail a ship of war on the Ægean sea. The conduct of Kallias did not give general satisfaction, if it is true that he was impeached and heavily fined for taking bribes during the negotiations. But this did not prevent, perhaps it stimulated, a desire to make a memorial of the Peace. Modern scruples of family modesty did not deter the Greeks in such a case. In 448 B.C. Hipponikos son of Kallias obtained a decree† to appoint a life priestess of Victory (for which all Athenian women were made eligible) with a salary of 50 drachmas (you will notice that it is not specified where it was to come from, and the omission led to trouble later) and sacrificial perquisites, legs and hides. It was further appointed that the temenos should be given a doorway, according to plans to be drawn up by Callicrates; and further to build a temple and stone altar, these also according to the plans of Callicrates. Hipponikos was therefore for giving a free hand to the architect, and if you have Callicrates for architect it seems sensible to do so. But Hestiaeus proposed an amendment (no doubt there always is a Hestiaeus on these occasions) that three members of the Boule should be chosen to form a consultative committee with Callicrates to draw up plans for submission to the Boule, with specifications for a contract. We know from Aristotle's *Constitution of Athens* that one of the early functions of the Boule was to approve architectural plans, and the embroidered peplos of Athena. With what success they performed their duties as judges of fine needlework, I do not know, but there appears to have been a difficulty about the plans for the temple, and the conjecture has been offered that there was trouble between the architect and the lay assessors for whom Hestiaeus stipulated. Such friction perhaps is not unknown in more

\* *Arch. Anzeiger* XL. p. 309.

† *Inscriptiones Græcæ*, Vol. I. *Editio Minor*, No. 24. Quoted hereafter as I.G.I<sup>a</sup>.



TEMPLE OF WINGLESS VICTORY. FIRST DECREE, WITH ADDITIONS BY HASTIAEUS



TEMPLE OF WINGLESS VICTORY. LATEST DECREE WITH CHANGE OF ALPHABET



recent experience. Anyhow, the building was not carried straight through. The next step in the story is told in an inscription of remarkable interest, which was discovered 1921 in a Byzantine staircase on the north side of the Acropolis.\* It was in two pieces, and a third has since been added. It was communicated by Welter and Pogorelski to the Berlin Academy in 1922, and has been the subject of lively discussion, especially at Berlin. The stone is of about 435 B.C. A considerable part of the surface has been worn away and the missing parts have been supplied by the conjectures or inferences of many scholars. I can hardly attempt to indicate *viva voce* what is on the stone, and what is a conjectural addition, indicated in print by italics. But by general consensus the purport is something of this sort:

*As regards the doorway, it is resolved that the assembly should vote, whether it is to be made of bronze, or of ivory and gold. And whichever alternative is approved by the assembly, let it be this, as well pleasing to the goddess, and to the people of the Athenians. And it is resolved that he who likes may make a drawing and exhibit his drawing for a space of ten days, whenever may be appointed. His drawing must be not less than a cubit large. Let the competitors make their drawings after giving notice to the Epistatae. But let the Boule not accept (a drawing) except judgment on it be first given by those who will of the Athenians and their allies."*

The following lines of the inscription (dealing with the duty of the architect at the first meeting) are very fragmentary, but there is a mention of "the parapet, according to the previous vote" which at once calls to mind the balustrade of Nike Apteros.

The inscription proceeds: "Let the man who has obtained the contract, set out the work, and execute it as well as possible. About his price, let the new Boule, together with the epistatae and the architect bring a draft bill before the assembly. Let all these matters be in the charge of the epistatae of the temple on the Acropolis, in which is the ancient image [the ancient Erechtheum]. Whenever the decree may pass, they shall manage (the business) as well as possible. Let the Treasurer of the goddess provide the money whence ———."

On the reverse of the stone there are building accounts in which the item of tiling can be distinguished—finally summed up as "total of the expenditure upon the temple of Victory" so much. The amount that is supplied in the above translation may seem extravagant, but it must be remembered that the phrasing of a decree follows certain lines which greatly help the restoration.

If the proposed reading of the inscription is substantially correct, and if I have rightly followed the

\* I.G.I<sup>2</sup>, No. 88.

intention of the inscription as restored, the procedure was something of this sort. First the assembly was to vote the general question of principle whether the work should be carried out in bronze, or in more costly fashion, with gold and ivory adornments. Whichever way the vote went was to be regarded as pleasing both to the assembly and to the goddess. Several parallels are quoted from the inscriptions, in which in a most literal sense *vox populi* is claimed as *vox Dei*. When the general question of policy was settled, the design was thrown open to general competition. Anyone who liked could prepare and exhibit his scheme for the work for ten days subject to conditions as to dates, and notice to the authorities, and on condition that the drawing was at least a cubit large. For such a work as that in question this would be equivalent to a minimum scale of 1 in 12. The next step before the Boule could accept the design was that it should be the subject of a general vote by all who would, of the Athenians and their allies. Then follow the usual conditions about the carrying of the contract. Its terms were to be submitted by the Boule in consultation with the Epistatae and the architect.

I am not aware whether anyone in this country has ventured on a general plebiscite, on a question of artistic design—if we leave out of account those ingenious competitions in which you have to arrange posters, or pictures, or whatnot, in the order in which you anticipate that most other people will put them. But I once witnessed such a vote in Italy. It happened that I was at Florence, at Christmas, 1883, when the modern west front of the Duomo, by De Fabris, was approaching completion. There were two alternative schemes for the upper part of the façade, one being severe and simple in its outlines, and the other, as I remember it, rather of the wedding cake order. The choice was offered to a free vote of the citizens. The alternative designs had been erected in painted canvas on the right and left sides of the front. A ballot box was fixed opposite the west end of the Duomo. Florentines of every class were taking their stand opposite the church, and considering thoughtfully the two reconstructions. They then filled in a voting paper, and placed it in the ballot box. I anticipated that such a tribunal would favour the ornate, but I was wrong. By a large majority the simpler and more dignified design was chosen, and carried into execution.

Which way the vote went at Athens we do not know. Vollgraf has cited *The Birds* of Aristophanes (414 B.C.) l. 612, in which Peisthetaeros explaining the advantages of having the birds for gods, says "In the first place we need not build them stone temples, or fit them (the temples) with golden doors." If there was anything to suggest a closer reference to the temple of Nikes we might suppose that the vote for gold and ivory had

prevailed, but I do not see why such a connection need be assumed.

So much for the temples. But the priestess had a grievance. We have already seen that when Kallias's peace-memorial was set afoot, the priestess was appointed to have a stipend of 50 drachmas and sacrificial perquisites. But it was nobody's duty to find the stipend. So in 420/19 Kallias, son of Hipponikos the mover of the previous decree, and grandson of the Kallias whose peace was commemorated, obtained a decree\* that the priestess of Athena Nike was to have the 50 drachmas "that are written on the stele" (a phrase evidently inserted to show that this is an existing obligation, and not a new charge) to be paid her by the Kolakretae (certain subordinate finance officials) in office in the month of Thargelion.

An interesting point about this inscription is that it vividly illustrates a changing fashion. Its first half is deeply and finely cut by the practised hand of a mason of the old Attic school, and had just reached the fourth letter of the 7th line. At that point (we shall never know why) his place was taken by a much less skilful workman who cancelled an  $\Pi$ , and went on in the new-fangled alphabet that was beginning to come in to Attica from Ionia. The old hand uses a single sign that was afterwards called epsilon for long and short E, and a single sign, afterwards called omicron, for long and short O, and the aspirate is expressed by an H. The youngster uses H for long E, and introduces the omega. He has also squared the top of the gamma, and turned over the lambda, so that it receives its familiar shape. Obviously this concurrent use of two different alphabets must have been very inconvenient, and it is no surprise that some seventeen years later, in the archonship of Eucleides, Archinos, a philologer, who had made a special study of alphabetic characters, brought in a decree adopting the Ionian alphabet. It is interesting to notice that his law was precisely the form of law that might be introduced now, in a question of spelling and writing reform—namely, that the new style should be used in official documents, and taught in the schools.

I have followed the history of the temple of Athena Nike to the close of my period, and must now return to the year 447, and the history of a more important building, the Parthenon.

During the past sixty years, the building accounts of the Parthenon† have been gradually taking a connected shape. When Adolf Michaelis brought out his classic *Parthenon*, in 1871 he could only cite three disconnected fragments, first identified by Kirchhoff, as belonging to the Parthenon. The successive efforts of many scholars, among whom Cavaignac, Woodward

and Dinsmoor should be especially mentioned, have brought together some 22 fragments.

The first attempt at a connected account was made by Michaelis in 1901 with indifferent success. Seven years later Cavaignac made a fresh attempt, trying to place the fragments by the style of the lettering, and sizes of it. But he worked only from paper squeezes, and could not judge questions of weathering and the like. Woodward and Dinsmoor worked more thoroughly on the inscriptions from the original fragments and produced successive diagrams—Woodward in 1910, Dinsmoor in 1913, and again very considerably altered in 1921. Finally we have Hiller von Gaertringen's edition, based on the work of all his predecessors in the field.

The stone is a large flat slab. It opens apparently (like the report of the Erechtheum Commission) with a general prescript written across the stone. Then, in three columns we have the accounts of the first six years. Next, on the back of the slab there are three columns giving the accounts for the next seven years. The slab was just thick enough to have a column on its right and left edges, and the building was approaching completion, so one year's accounts (the 14th) was placed on the right edge, and the 15th a final account occupied a part of the left edge.

I should explain that the general form of prescript—its exact arrangement is changed at the 11th year—gives the number of the year of account since the beginning of the undertaking, the name of the Grammateus and the Archon of the year, and the name of the Secretary of the Board of Epistatae. It gives the balance brought down from the previous year, the receipts of the year, the expenditure of the year, and the balance carried forward. It is in every respect similar to a modern series of annual income and expenditure accounts, except that instead of the receipts and expenditure facing each other in the parallel columns of a printed page, they are stated consecutively on an inscribed marble. After this necessary preface, let us read the history of the building of the Parthenon as we have it in the account.

Work was begun in the year 447/6 B.C., and operations were active at the quarry. Payments were made for the Pentelicus quarry men, for transport from Pentelicus, and for the carpenters and labourers, but not yet for the masons. There was also a monthly fee for the architects. In the balance in hand, at the end of the year there were 70 gold staters of Lampsacus, and 17 gold staters and one hekte of Kyzicus. For some reason unknown these two items were never realised or spent. Year after year, for fifteen years they appear among the balances shown as carried down, at the end of the year, and as brought forward at the beginning of the next.

Of the two following years (446/5, 445/4) we know

\* I.G.I<sup>2</sup>, No. 25.

† I.G.I<sup>2</sup>, Nos. 339-353.



practically nothing. In the fourth year (444/3) the receipts include, besides payments from the usual sources, a large sum, made over to the Parthenon by the Trireme builders. This may be supposed to be a surplus after the needs of the fleet were met, when naval economy was the order of the day. On the expenditure side, purchases began of pine timber for the scaffolds, etc. In the fifth year (443/2) there was a new branch of receipts, fees from the baths, and also a receipt (the amount is lost) from "the wall builders." Who were they? It is a matter of common experience that when important works are on hand they must be fenced off from the unauthorised loafer, and not long before this date we have a decree\* ordering that the Acropolis should be securely built up, "so that no fugitive slave, or footpad (*λωποδύτης*) should be able to go in." Callicrates was to draw up a scheme so as to do the work best and most cheaply; the board of Poletae was to give out the contract with the condition that the work should be finished in 60 days. In the meantime three police watchmen were to be appointed, from the tribe that for the time being was serving its course.

It was obviously inconvenient to have unlimited access to the sanctuary for fugitive slaves, and it was desirable to keep out the footpads, when gold and ivory were about. But I think it is legitimate to conjecture that the indispensable Callicrates who was called upon to design the work, and the Poletae who let out the contract, were able to execute it within the estimates (we have seen that it was to be done as cheaply as possible) and paid over the surplus to the Parthenon fund. It is true that some scholars suggest that the middle long wall from Athens to the Peiraeus, is the wall in question. This also was the work of Callicrates. Its date seems uncertain, but Socrates remembered having heard Pericles propose it in the assembly. At the date we have now reached he would be about twenty-five years old.

In the sixth year (442/1) work had begun on the columns, and there is further expenditure on timber.

For the seventh year (441/0) we have receipts only, on the established lines. In the eighth year (440/39) we know that money was being spent on the doorways.

In the ninth year (439/8) we first hear of a new source of income—money received from the treasuries of the Hephaestic silver mine of Laureium. On the expenditure side, there are indications that the building is far advanced. There is a purchase of ivory, and there are payments for woodworking, for gilding and for silver work, as well as the usual payment for quarrying, at Pentelicus, and for transport to Athens, and to the sculptors' workshops.

We have now reached the tenth year (438/7), in

which it is commonly stated that the gold and ivory statue of Athena Parthenos was completed and set up in the temple—though, in fact, our information rests on an emendation of the text of a scholiast of Aristophanes—and the essentials of the building must have therefore been in position, including both frieze (or frieze slabs), and metopes, which would precede the roof. It is supposed that the metopes must have been executed before 442, and the frieze in 442/438, being accounted for in the gaps of the record for those years. But in this year we have a landmark in the history of Greek art in general, as well as that of the Parthenon, for we now first meet with the entries connected with the pediment sculptures. Certain items among the receipts give indications of approaching completion. Some of the gold and timber is sold, as surplus, and credited to the receipts. On the expenditure side there are wages for the Pentelicus quarrymen for the stones for the pediment sculptures, to the wheel makers, and to the workmen who put the stones for the pediment upon the wheels, for the transport from Pentelicus and its further transport to the workshops, and for wages for the sculptors, described as the statue-makers of the Pediments. In the eleventh year (437/6) the document runs on the same lines, except that some of the transport or hoisting gear had become surplus stock, and was being realised, together with surplus ivory and tin. In the twelfth year (436/5) the sale of a pair of slaves unable to work is included among the receipts. This is the last time that we hear of expenditure in the quarries. Of the thirteenth year 435/4 little remains. In the fourteenth year, 434/3, in the Archonship of Crates, the receipts include considerable sales of surplus gold and surplus ivory. Wages are still being paid to the pediment sculptors. The fifteenth year, 433/2, begins as usual. Its end is missing, but the conditions show that it must have been a very brief account or else not completed. The Parthenon is finished. The preliminary campaigns that heralded the Peloponnesian War have begun, and the golden age of Athenian wealth and artistic achievement is at an end.

Meanwhile the colossal gold and ivory image of Athena Parthenos had been the care of a special board in charge of the statue, "superintendents of the golden image," as they are styled in the inscription.\* We have parts of accounts for about eight years, which would cover the period between 445 and 438, when, as I have said, there is reason to think that the statue was finished, but none of the years has a clear date. In the account which is placed by v. Gaertringen in the second year, and therefore about 443, we have the purchase of a large amount of gold and ivory, an entry of first class importance as giving the relation of gold bullion to silver as 1 : 14. The documents show no

\* I.G.I<sup>2</sup>, No. 44.

\* I.G.I<sup>2</sup>, Nos. 354-362.

receipts from the sales of surplus materials, but it is possible that the gold and ivory were transferred on completion to the commissioners for the Parthenon.

With the completion of the Chryselephantine statue, and the Parthenon nearly finished, work could begin on the Propylaea. Here also the work in recent years of Woodward, Dinsmoor and Bannier has been gradually bringing the dry bones of inscriptions to organic life. It happens that the Propylaea alone of the Acropolis buildings are exactly dated in literary record—Dinsmoor quotes Harpocration as saying: "Philochorus (in his fourth book) and others record that the Athenians began to build them in the Archonship of Euthymenes (437/6 B.C.) with Mnesicles as architect, and Heliodorus in his first book about the Acropolis at Athens says, among other things, the following: In five years they were entirely finished, two thousand and twelve talents were expended; and five gates were made, through which they enter the Acropolis." These are manifestly notes made by antiquaries who had studied the building inscriptions on the spot, and who had the advantage over us moderns of seeing them complete. Accordingly, nearly 100 years ago Rangabe identified a fragment, containing the phrases, "construction of a propylaeum," and "in the Archonship of Euthymenes," as belonging to the Propylaea inscription. For the next 80 years epigraphists were adding and subtracting fragments. Dinsmoor and Woodward then took up the question, and mainly as the result of that work, some eighteen fragments have been arranged as parts of a large stele inscribed back and front, probably with two columns on each side.\* From the record thus laboriously put together we learn that in the first year 437/6, in the Archonship of Euthymenes, the commissioners for the construction of the Propylaeum (it is singular in the inscription) received so much. In the first year their first receipts are derived from the clearance of the previous buildings on the site—they include the proceeds from "mixed timbers," tiles from the buildings cleared away and pinakes, or slabs—were those slabs of marble or of wood?—also the rent of a sacred house, and curiously enough snippings of leather hides. Dinsmoor conjectures a sacred perquisite from the sacrifices at the Panathenaic festival of the previous year, but they may have been a frugal economy from some initiatory ceremony. Also we hear of gifts from two private subscribers, Sauron, who a year before had subscribed to the Parthenon fund, and Timoleon. The expenditure, as in the first year of the Parthenon ten years previously, was connected with the Pentelicus quarries, the making of a practicable road down the mountain, and the mounting of the stones on wheeled carts,

In the second year (436/5) there were grants from the Treasurers of the goddess (who had now finished the Parthenon statue), from the Hellenotamiae, who pay in the fraction, the mina in the talent, from the tribute. There is also the rent of the holy house, and a petty receipt of 6 drachmas,  $1\frac{1}{2}$  obols, for the pinakes. The expenditure is on quarrymen and transport.

For the third year (435/4) we have only the receipts. Here again there are two private subscribers, Demochares and another, both different from those already named.

In the fourth year (434/3) the record of receipts is more nearly complete. It includes a contribution from the Treasurers of the Hephaestic silver mine at Laurion and two more subscriptions.

In the fifth year (433/2) the building of the Propylaea is completed. Rent was still coming in from the sacred house. There is a sale possibly of the timber, and also of surplus kyanos, the blue paint so copiously used in Athenian buildings. The expenditure again is on stone workers. There were no sculptors to be paid, and the wages of the gilders and encaustic painters are not preserved in the extant fragments.

We now enter on a period when the progress on the Acropolis was in intimate connection with the exigencies of war finance. There is no evidence of active operations during the first ten years of the Peloponnesian War, down to the Peace of Nikias between Athens and Sparta, in 421 B.C. But immediately on the peace work would be resumed. The first care (and here I diverge for a moment from the Acropolis) was to complete the erection of the group of Athena and Hephaestos, probably those statues which Pausanias saw together (without surprise, he remarks, with oblique reference to an ancient scandal) in the Hephaestum, near the Agora.

For the five years following the peace of Nikias we know that work was proceeding on the completion of erection of the group. (They had a single base, and are spoken of throughout in the dual number, as the two statues at the Hephaestum.) One slab \* gives the names of the successive boards during that period, with statements of what they received—and in some instances that they received nothing. Another slab with the expenditure side of the account gives a vivid idea of their operations to complete the work. Bronze is bought for so much and the tin for the anthemion pattern. Then pay for those who executed the anthemion beneath the shield of the goddess and also for the foliage at the back, which was a supplementary contract. Then lead was obtained for the anthemion, and for fixing the ties of the stones of the pedestal—also twelve cramps for the stones. Wood and charcoal

\* I.G.I<sup>2</sup>, Nos. 363-366.

\* I.G.I<sup>2</sup>, Nos. 370, 371.



were bought for melting the lead, and there was the pay of a man who prepared a platform. Then there was pay to a man who brought the two statues and set them erect in the temple.

Timber was purchased for the two sledges on which the statues were brought to the pedestal and for the sledges (in the plural, number not given) on which the stones were transported. There was work cutting into the base for the statues, and carving the doors. Also there was the preparation of scaffolding about the figures, and two ladders against the scaffolding. So at least, I understand it, but the same word *klimax* is used in that case both for a ladder and also for a sledge, in immediate proximity to each other. The whole work is summed up as costing 5 talents, 3,310 drachmas.

I now come to the building of the Erechtheum, and to the great mass of epigraphic material connected with it. The subject is so extensive and so complicated, that I must not attempt to do more than indicate in a general way the nature of the inscriptions and their relation to the building and to each other. They would form the subject of a whole course of lectures.

The beginning of the Erechtheum is assigned to the period of comparative prosperity that followed the Peace of Nikias (421 B.C.), but no documents are preserved as to the beginning of its erection. Considerable progress had been made, and the temple was about half built, when the work was brought to a standstill, probably during the troubles of the Sicilian Expedition (413 B.C.). If so, the work was suspended for a period of about four years.

The first inscription that survives is a small fragment\* in the British Museum, of the year 410/9 or thereabouts. It is a decree of the assembly, apparently directing the architect to report as to the state of the half-finished building, the extent to which the stones were hewn and worked, and how best to complete the building.

In obedience to this decree, the famous report of the year 409/8 was drawn up. This stone† was obtained by Richard Chandler, for the Society of Dilettanti, and was presented by the Society to the British Museum. It stands in the Elgin Room, in the immediate neighbourhood of the other fragments of the Erechtheum.

It was, however, noted by Boeckh, nearly a century ago that the stone was not complete. Various additional or attributed fragments have since been found, but had not been satisfactorily dealt with, until Dinsmoor‡ made the discovery that two of the fragments, which he calls C and E, fitted together not

side by side, but back to back, making a thickness of  $5\frac{3}{5}$  inches, while the Chandler inscription is only  $3\frac{3}{5}$  in thickness. In other words, the Erechtheum inscription was originally written both on the back and front of the stone, and the back side is nearly all lost. This tragic discovery is confirmed by Chandler's own account: "The stone was discovered at a house not far from the temple of Minerva Polias, placed, with the inscribed face exposed, in the stairs. The owner, seeing me bestow so much labour in taking a copy, became fearful of parting with the original under its value. When the bargain was at length concluded, we obtained the connivance of the *disdar*, his brother, under an injunction of privacy, as otherwise the removal of the stone might endanger his head, it being the property of the grand Signior. Mustapha delivered a ring, which he commonly wore, to be shewn to a black female slave, who was left in the house alone, as a token; and our Swiss, with assistants and two horses, one reputed to be the strongest in Athens, arrived at the hour appointed, and brought down the two marbles [the other was a treasure list], for which he was sent, unobserved, the Turks being at their devotions in the Mosque, except the guard at the gate, who was in the secret. *The large slab was afterwards rendered more portable by a mason.*" In other words, this stone,  $5\frac{1}{2}$  inches thick, with an inscription of immense importance on its back, but doubtless buried in mortar, was reduced by a mason to  $3\frac{1}{2}$ , and the inscription was lost for ever, by the instructions of the most learned epigraphist of the day.

We must now see, so far as the materials allow, how the commission carried out its appointed duty. The report begins at the top of the front of the stone in the Elgin Room. It is headed by a prescript, written across the full breadth of the stone, and stating that the superintendents of the temple that is in the Acropolis, wherein is the ancient image, Brosynides, Chariades, Diocles, with their architect Philocles of Acharnae and their secretary Etearchos of Kydathe-naeum have drawn up the following list of the works of the temple, in accordance with the decree of the Assembly proposed by Epigenes. They have stated what they found completed, and what was half finished, dated in the archonship of Diocles, and so on.

The text of the report follows in two columns.

"We found these parts of the temple half-finished:

At the corner next to the Kekropion: 4 blocks, not placed, 4 feet long, 2 feet broad,  $1\frac{1}{2}$  feet thick." Then follows a long series of stones similarly described, e.g., "5 architrave blocks not yet in position, 8 feet long, 2 feet 1 palm broad, 2 feet thick; 3 architrave blocks, placed in position, but needing to be worked on their upper beds," of similar dimensions. The stones still wanting their polish or their fluting are similarly

\* I.G.I<sup>2</sup>, No. III.

† I.G.I<sup>2</sup>, No. 372.

‡ *Amer. Journ. of Arch.*, 2nd Ser. xvii, p. 243.

recorded. After 84 lines of similar specifications, ending with a description of the roof of the Caryatid Porch, we come to the category of "Stones, completely finished, which are on the ground." We have now reached the bottom of the first column of Chandler's stone. It is continued by a fragment,\* with "half-finished work on the ground," followed by the second column of Chandler's inscription. The stones are described one by one, as for instance: "Angle-stones: At the eastern porch, 2 slabs 6 feet long,  $3\frac{1}{2}$  feet wide, 5 palms thick. Of one of these stones the dressing has been finished but the kymation is entirely to be done, and the astragalos; of the other, three and a half feet of the kymation needs to be done, of the astragalos 5 feet."

Finally we have a mere list of stones on the site, giving little except their dimensions, with occasional indications of their ultimate purpose.

So far the Commissioners have only reported on the state of the work as they found it. They were also instructed to report how the work should be completed. A careful specification was drawn up, and we now know, from Dinsmoor's discovery of a join back to back, that this was recorded on the reverse side of the stone.

I believe that only one fragment has so far been published, but it is stated that another fragment has been discovered which fits a part of our inscription in front, and the fragment published of the reverse side. The published fragment† is a part of an elaborate specification of work to be undertaken on the wooden ceiling of the central chamber of the Erechtheum. I shall have occasion to return to it later, when we come to a comparison of work specified to be done, and of work actually done and paid for.

The length of the document is calculated by Dinsmoor as two columns, each of 120 lines, 78 lines from each column having been cut away by Chandler's mason.

The Commission had made its report, and work was begun forthwith on the completion of the temple, and we have large fragments of the documents recording the payments made. The Erechtheum accounts, like the Parthenon accounts, have long been known in part, especially to readers of Choisy's *Études*. It is, however, only by degrees that they have taken their places in a consecutive order, whose story can be told.

I should premise that payments are made in drachmas and obols (6 obols = 1 dr.). The silver content of the drachma is about equal to that of a silver franc. As to its real purchasing power, we know from a fourth-century inscription that  $\frac{1}{2}$  drachma was the subsistence allowance of a slave. The normal wage of an

Erechtheum workman was a drachma, and therefore twice the amount of a bare subsistence wage.

Payments made are either purchases of materials, time wages, piece-work pay, or (in this case very rarely) contract pay. We shall meet with examples of each.

I must also premise that the executive power at Athens was, at this time, in the hands of the Prytanies, which were in effect committees of 50 members of the Council, each representing a certain group of constituencies joined together under the name of one of the ten Attic Tribes. Each in turn exercised authority for a tenth part of the year, that is, either for 36 or 37 days in the present instance. At the end of each term of office the accounts were balanced, and the surplus, if any, passed on to the succeeding Prytany.

The Commissioners had reported that work must begin with the Frieze. That is to say, the building, generally speaking, had been carried up to the foot of the frieze. This, as is well known, consisted of black Eleusinian stone, forming a background to which the white marble figures in relief were separately attached. The report states that only three of the slabs were in position.

The first extant fragment\* gives us the names of three masons, Simon, Simias and Phalakros, who set 11 frieze slabs, measuring 70 feet in all, and 22 backing stones, at a total cost of 150 dr. 1 obol. I show on the screen a statement of their work in tabular form.† We are told what each received for setting the stones, and as a separate item what was paid for working true the upper beds of the course, in units of a tetrapody, or four square feet, at  $3\frac{1}{2}$  drachmas each. Here is a specimen entry: "Other backing stones, between the timbers, of Ægina stone, counting from the porch, length 4 feet, breadth, 2 feet, thickness  $\frac{1}{2}$  foot, for setting them at 2 drachmas 5 obols each, to Phalakros of the Paiaṇean deme, 8 stones 22 drachmas 4 obols; for working on their upper beds, 14 tetrapodies, to Phalakros and partner, 49 drachmas."

After a recapitulation of setting and working the upper beds of the frieze, we come to the carpenters and sawyers. The sawyers are mostly employed on piece-work, as for instance: "For the sawyers . . . for sawing up timber 24 feet long, 5 cuts, at 1 drachma per cut, to Rhaidios of Kollyte, 5 drachmas."

The carpenters on day wages come next. A curious item is "For polishing up and working on the straight edges, by the day, for 10 days, to Gerys 10 drachmas. For keeping the straight edges in order, for 2 days, to Mikion 2 drachmas." The straight edges, or rules (canons) are sometimes described as "stone rules"—but that must mean for application to stones, not "made of stone" as Choisy suggests. In a Delian

\* I.G.I<sup>2</sup>, No. 372 Fragt. C.

† I.G.I<sup>2</sup>, No. 372, Fragt. E.

\* I.G.I<sup>2</sup>, No. 373, Fragment G.

† *Ath. Mitt.*, xxxvi, p. 327.



inscription there is a mention of a "long straight edge, 20 feet long."

After a gap in the records, we have a fragment dealing with the setting of the slabs of the projecting cornice. The corner stones are separately specified, since they are more elaborate, as including the beginning of the spring of the pediment.

The next column deals with the stones of the tympanon of the pediment. To each tympanon there are five stones, described as the summit stone, the stones next to the summit stone, and the wedge-shaped stones in the angles. Their dimensions are stated on the square, but they are described as half-worked. I presume that they were set in their places, and dressed along the upper edges to make a true raking line. The dimension given for the height of the summit stone supplies the rake of the pediment, previously a matter of conjecture.

The inscription continues, on the reverse of the same stone, with parts of three columns. The first of these is imperfect and its sense is given better in a later part of the stone. The second and third deal with payments for work on the ceiling and roof, and I must refrain from entangling myself in questions of rafters, purlins, joists and coffering, for which I have neither the time nor the ability. I will only mention that the phrasing of the entries of payments seems to correspond by intention with the specification of the Commission's Report.

Specification.—"To dowel the astragalos, having received it already turned; to set the coffers on the joists, and polish them up, and fix them; to true them to the stone straight edge.

Account.—"To the man who dowelled the astragalos, having received it already turned, 37 drachmas. Of the square panels, four in number, to the man who fixed the cramps, and trued the surface by the stone straight edge, at 3 drachmas apiece, 12 drachmas." There is a curious extra, at this point "for building up the walls of the workshop, when the rafters were carried out, to Mikion of Melite, 8 drachmas."

So much for the work of the year 409-408, undertaken immediately after the Commission's Report. Another group of fragments from a very extensive inscription\* gives the accounts for the two following years. Their most recent arrangement, in revision of that of Dinsmoor† which forms the basis of the arrangement in the *Inscriptiones Graecae*, has been proposed by De la Coste-Messelière. His scheme shows fragments of an inscription composed of sixteen slabs, about a yard high and eighteen inches wide. But of the whole document, the fragments that remain are barely an eighth part. It was headed with a central prescript, that it is a statement of expenditure in the Archonship

\* I.G.I.<sup>2</sup>, No. 374.

† *Amer. Journ. of Arch.*, 3rd Ser. xxv, p. 245.

of Euctemon, when Archilochus was architect. Attached to this are the initial lines of three columns, with payments for some of the fluting work, some of the figures of the frieze ("the youth writing, and the man standing opposite to him . . . the chariot but not the two mules") and some of the work on the roof.

The next considerable fragment relates to the fixing of the roof, and pay to six men who took down the scaffolding from the pillars of the portico—1 drachma each, that is for one day's job. This is followed by a separate payment for setting up scaffolding for the encaustic painters, and payment of day wages to the sawyers, working on coffers(?) for the roof. The encaustic painting, by way of exception, was put out to contract. "To the encaustic painters:—to the man who painted the kymation, above the architrave, on the inner side, at five obols the foot. The contractor was Dionysodoros of Melite, and his surety was Heracleides of Oa, 30 drachmas." This was a payment on account, for an amount not specified. There must have been a further payment on account of 20 drachmas, in the missing part of the next column. Finally we have an entry of the settlement. To the encaustic painter who painted the kymation above the architrave on the inner side, at 5 obols the foot, for 113 feet. We paid the contractor Dionysodoros of Melite (his surety was Heracleides of Oa) an additional sum to that which he previously received, 44 drachmas and 1 obol.

The 113 feet at 5 obols amount to 565 obols, or 94 drachmas 1 obol. If Dionysodoros had received 30 and 20 drachmas on account, 44 drachmas 1 obol is the correct balance. The column closes with the payment of a debt, carried over from the previous account, to Sisypchos of Melite, for gilding rosettes.

The accounts of the Prytany close with the pay of Archilochos the architect, and Pyrgion the clerk. The name of Archilochos occurs as architect in the heading of the inscription, but he is only paid a workman's day wage of a drachma a day. It has been suggested that his position was rather that of a foreman, but it may be that he received a time payment in addition to some other form of remuneration. We know that Philocles was the architect who had reported as one of the commission.

As I have already said, the Prytany being one-tenth part of the year consisted sometimes of thirty-six days and sometimes of 37. With precision of accountancy the architect on this occasion received 37 drachmas, and the clerk whose pay was slightly less, namely 5 obols, received 30 drachmas 5 obols. At the next settlement recorded, it was a short Prytany. The architect received 36 drachmas, and the clerk 30.

Most of the following column deals with payments to carpenters in connection with the coffering, and payment to the men who worked the windlass.

I have mentioned that the sculptured frieze consisted

of relief figures in white marble dowelled to the background of black Eleusinian stone, and quoted the first mention of the subjects, "youth writing," etc. We now come to the principal passage, which is so curious that I give the artists' names, subjects and pay in full (with a slight change of order). Roughly speaking, the pay is 60 drachmas per unit of subject.

	Drachmas.
..... the man with the spear .. ..	60
Phyromachos, the youth beside the cuirass .. ..	60
Phyromachos, the man leading the horse .. ..	60
Phyromachos, the man who stands leaning on his staff, beside the altar .. ..	60
Praxias, the horse, and the man with his back turned striking it .. ..	120
Antiphanes, the chariot, the youth, and the two yoked horses .. ..	240
Mynnion, the horse, and the man slapping it, "and afterwards he added the stele" .. ..	127
Sokles, the man holding the bridle .. ..	60
Hiasos, the woman against whom the child has fallen ..	80

[867]

Total of the sculpture work 3,315 drachmas.

The figures above, amounting to 867 drachmas, therefore cover a trifle more than a quarter of the whole cost.

The dowels fixing the figures had to be run with lead, and for this purpose two talents of lead, at 5 drachmas the talent, were purchased from Sostrátos of Melite. The work of fixing was done at a late stage, from a separate scaffolding for each wall in turn. A gang of six men, at 3 obols apiece, that is half a day's pay, were employed "for taking down and removing the scaffoldings, from the North wall, from which the figures were dowelled."

The next accounts open, "Expenditure: purchases: 2 boards on which we write up the account, at 1 drachma each, 2 drachmas. Total of purchases, 2 drachmas." This is followed by a long list of payments for the work of fluting the columns of the East porch. Each column is taken in turn, and the names of the squad of five, six or seven men engaged on it are given, with their respective wages. They were paid in the middle and at the end of the Prytany, and worked at the same column. To a large extent it was a family affair. For instance Phalakros had three sons and an outsider working with him on the second column, and Simias had three sons and three outsiders at work on the fourth column.

The last complete column begins with payments to the modellers in wax who modelled the patterns for the

rosettes for the coffers, 8 dr. These, I presume, would be the wax cores for the production of the rosettes by the *cire perdue* process. There is also a payment for a second model, for the acantha (? palmette) for the coffers.

The receipts of the next Prytany, that of the tribe Aegeis, open as usual, but have a special receipt. "For ceremonies, with the workmen, on the day of the old and new moon, for a sacrifice to Athena, 8 drachmas." There is a pleasant flavour about this joint service with the workmen. Whatever the sacrifice may have been, the cost shows that it was of a simple kind.

This is followed by purchases of materials: "two sheets of paper were bought, on which we wrote the transcripts, 2 drachmas 4 obols." That is to say, a sheet of papyrus cost rather more than an ordinary day's wage.

Gold was bought for the rosettes, 166 leaves, at a drachma a leaf, from Adonis in Melite, 166 drachmas. Two additional leaves had to be bought from Adonis to gild the eyes of a column. We return to the men at work on the flutings and the rosettes—and so except for a few payments the great inscription comes to an end.

The Erechtheum was finished in 407. Xenophon states that it was burnt in 406. Presumably it was only a partial destruction. There is a fragment of an inscription with accounts for a repair after a fire which has generally been assigned to the year 395/4, and which Hiller von Gaertringen therefore omits. Dinsmoor, for considerations as to the spacing of the stone, prefers to restore with the name on an earlier Archon, Alexias of the year 405/4. The repairs in that case followed hard on the fire. There is also an inscription found at Carpathos, near Rhodes, with a copy of a decree of the Athenians, returning thanks for a contribution of Cypress wood, for the temple, apparently for these repairs.

I have reached the end of my survey. On the one hand you have the remains of the buildings themselves, with their perfection of design and careful workmanship. On the other, you have literary generalities such as Plutarch's account of the materials used, and the co-operation of craftsmen in all crafts, and those engaged in transport by land and sea. But it is the inscriptions that give definition, and prove to us that the works of the fifth century were not unexplained miracles, but the products of infinite skill and minutest care and attention to detail.



# Council for the Preservation of Rural England

## INAUGURAL MEETING.

THE inaugural meeting of the Council was held at the Royal Institute of British Architects on Tuesday, December 7, 1926.

The chair, at the commencement of the proceedings, was occupied by the President of the Royal Institute, Mr. E. Guy Dawber, F.S.A., and supporting him on the platform were the Right Hon. the Earl of Crawford and Balcarres, P.C., and the Right Hon. Neville Chamberlain, M.P., the Minister of Health.

The Chairman: We have met to-day for the purpose of publicly inaugurating a movement which, we hope, will result in the preservation of rural England, the saving of that national treasure of beauty which means so much to all of us, and which we see threatened with imminent destruction. It was just over a year ago, in November, 1925, that the Royal Institute of British Architects took the first step in organising the campaign that has culminated in the foundation of the Council for the Preservation of Rural England. A year of hard work has followed, and the public response that has been made to our efforts is the best possible omen of success.

This is the inaugural meeting of the Council for the Preservation of Rural England, representing a body of societies and organisations such as, I believe, has never before been brought together for a great common purpose. We are meeting in public because this is a great public question. Without the ardent support of the general public and the Press we shall achieve nothing. We want you, therefore, to know what we are doing, and to hear what we have to say. The Royal Institute of British Architects is proud to have been associated with this movement, and I, as its President, bid you all a welcome in our own building.

I have the pleasure of proposing to the Council that its first official act should be to elect as President of the Council for the Preservation of Rural England one who, from the very start, has shown his enthusiastic interest in this crusade and who, during the past year, has given us wise, experienced and devoted counsel. There is no man in this country who has such outstanding qualifications for leading and guiding this movement. I move that the Right Honourable the Earl of Crawford and Balcarres be elected the president of the Council for the Preservation of Rural England.

This was agreed to by acclamation, and Earl Crawford took the chair.

The President (Earl Crawford) after taking the chair proposed that Mr. E. Guy Dawber should

be elected vice-president and that Professor Abercrombie be elected honorary secretary. Both resolutions were carried unanimously.

The Executive Committee of the Council was then elected as follows:—Sir George Courthope, Bart., M.P., Sir Henry Fairfax-Lucy, Bart., Sir Richard Paget, Mrs. C. P. Trevelyan, Mr. Lawrence Chubb, Professor Adshead, Mr. John Bailey, Mr. A. C. Richmond, Mr. G. L. Pepler, Mr. Shostan Sack.

The President: The Committee, of course, will have the duty of drawing up a Constitution or Rules. I hope the Constitution will be flexible and the rules scarce. They will, no doubt, report at a forthcoming general meeting as to what they suggest.

I suggest that those here present cordially support the objects of the C.P.R.E. May I say a word on that proposition?

We desire to preserve the natural beauty of our land. In its natural features we lack certain assets which are very prominent in continental countries: we have no mountain torrents, no Alpine snows, we have no fiords, we have no Danube, nothing quite corresponding to Maggiore or Mount Etna. Yet we possess a landscape which is the setting for jewels and for gems which, notwithstanding our sub-Arctic climate—which involves a very northerly aspect and type of vegetation—are the admiration and the envy of the world. This asset is, I fear, being more threatened than any similar asset in any other country of Europe. How can we best encompass our idea of preserving what Mr. Dawber has justly called our national heritage? There are all sorts of great schemes of large and ambitious legislation. Let me, in the few remarks I make to you before calling upon Mr. Chamberlain, who is good enough to address us this afternoon, refer to one or two things which, I think, can be done, largely, at any rate, by departmental treatment and under existing powers.

Can we ensure that our public money shall not be devoted to erecting horrors and atrocities and monstrosities in the country? Can we make a beginning in that direction? I think we can. I know a valley which has recently been crossed by a trestle bridge, according to its design a bridge which should have been made in timber but which is actually built of concrete. It is a tawdry affair, it is commonplace in its type: that may be incidental to the bridge and to those who designed it; but it is an offence to the long and beautiful valley which stretches on either side of it. This bridge was largely paid for out of the Unemployment Grants Committee's funds, your money and

mine. I regret that any of the money I contributed should have taken its share in inflicting this injury upon a beautiful valley. This question of roads must interest and concern us all. Access from town to town is well and good, but is it necessary to spoil the intervening country? Some of these road widenings which are now being made are passing through the most romantic parts of the country with distressing results. Is there a curve, a corner, an angle, an escarpment? Polish it off, suppress it!—Ignore the natural contours which were so well respected by our old road engineers and which, notwithstanding their inconveniences, give to our country roads a charm which the great Roman lines in Gaul or in Italy can never possess and have never possessed. We do not want a racing track from Perth to Inverness, we do not require motor trial roads across Dartmoor or the wolds of Yorkshire. Those things are excellent on the Western exit from London, or on the road from London to Southend. Do not let us tolerate our rural roads being suburbanised, or sacrifice everything to the supposed, often the fantastic, interests of the townsman. Millions of the taxpayers' money are every year being devoted to these purposes. I object to my money helping to disfigure some of our most precious assets. There is a picturesque village on the uplands of Berkshire called East Ilsley, a small village, which wants some new houses. The law says that these houses must be suitable and economical, that they must conform to certain well-defined standards, and that they must not injure any existing dwelling-houses. But at East Ilsley the scheme shuts out a very interesting church; the site selected with this singular object is, in itself, not the best available for the cottages. Moreover, it spoils a beautiful view, and it masks a handsome building. The parishioners of East Ilsley are incensed at this wanton disregard of their amenities. But the Minister of Health, with the best will in the world, is not entitled or authorised to intervene. He is without power, although the sensible people who live in the parish would rejoice if he could support their view. Millions of our money are being poured out year by year on these housing projects. In this case, at East Ilsley, I feel myself *particeps criminis*, and I protest against my money supporting so heartless a scheme.

Parliament has settled to encourage the cultivation of the beet-sugar industry, and 2½ millions of taxpayers' money, I believe, or something like that, have already been paid out in subsidies. A new factory for making sugar-beet has just been erected near my home in Scotland (in a Society like this we will, I hope, give a very catholic interpretation to the word "England"). This factory cost over £300,000. It is vulgar in its design, it is mean in its materials, it is an affront to the stately and dignified town of Cupar beside which it stands, it is an intrusion upon the fine rolling country-

side and the rich valley which extends from Cupar out to the North Sea. And it is so needless. On the continent I constantly see factories which are distinguished by architectural style and fitness, and which, at the same time, are every bit as economical in construction, as practical and as business-like in their objective as this ugly amorphous jumble. I again record my dissent from my money being spent upon something which is a veritable trespass in a beautiful country landscape.

The public conscience, public sentiment, is being aroused; you can see that in the sense of relief, expressed almost universally, when some historic building, or some historic group of buildings, is saved, or when some new park or open space or natural feature or view-point is secured for the public welfare. This new Society will organise and will consolidate public opinion. So far from conflicting with existing societies having similar or analogous objects, it will in every way afford them its best help and counsel. Moreover, it will give strong and well-informed support to every effort made by any society or indeed by our rulers, to free the land from the invasions, which are rapidly becoming a public menace. I most earnestly invoke public encouragement and support, and I move that those here present give their cordial support to the objects of the Council for the Preservation of Rural England. And I would ask Mr. Neville Chamberlain, the Minister of Health, to speak to that motion.

The Right Hon. Neville Chamberlain, M.P., H.M. Minister of Health: I suppose that I have been invited to be present here this afternoon because I am responsible for the Department which has in its charge the control or the direction of local authorities, and in particular the initiation of housing and town planning schemes. I cannot disguise from myself that, unconsciously and, indeed, unwillingly, my Department has been responsible for some of those horrors, atrocities and monstrosities to which the chairman has referred, and as I watched the state of indignation into which the chairman was working up this audience as a preparation for their acceptance of his resolution, I could not help wishing that that great bridge-builder, my colleague the Minister of Transport, was here, that I might offer him up as an acceptable sacrifice before I myself embarked upon my address. I most heartily give my support and approval to the objects of this new Council. I am sometimes accused of being so much of a town mouse that I have neither understanding of nor sympathy for the interests of the country. I can assure you that nothing is further from the truth. The very fact that I do my work in the town and I take my recreation in the country is perhaps a reason why I should be, as I am, deeply concerned at the persistent and rapid deface-



ment of the countryside, which is proceeding to-day at a pace far in excess of anything we have ever known before in our history. I think there are two aspects of the problem before this Council. One is the spoiling of the undefiled countryside by what is called ribbon development along our new or widened roads. The other is the destruction of the character of our rural villages and towns by the erection of new buildings which are out of harmony with them, either on account of their design, their materials or their siting.

As for the first—the ribbon development—besides being undignified, if not positively offensive, it is also uneconomical, wasteful and inconvenient. It is uneconomical because it turns on to the roads a new volume of traffic which ought to be quite unnecessary. It is wasteful because it means the laying of long lines of pipes and wires and services which could serve a very much larger number of houses if the houses were properly arranged. And it is inconvenient because it forces the inhabitants to walk quite unnecessary distances in order to reach the nearest station or shopping centres, or even to visit one another. Therefore both the community at large and the local authorities have really every interest in stopping development of that character, quite apart from its æsthetic abomination.

As to the other aspect, the examples which have been given us by the chairman could be multiplied indefinitely. Everybody, I suppose, is familiar with some instances of desecration of that character.

I welcome the advent of this Council because it offers the prospect of the formation of a body of an authoritative character whose *raison d'être* is that they should devote themselves to the demonstration of the evils that are going on and to the concentration upon the means of preventing or curing them. But it is much easier to diagnose these things than it is to cure or prevent them. I was looking at the objects which it is suggested should be placed before the Council. These are three. They are to concentrate attention upon the evils which we desire to prevent. They are to give information on how those things are to be protected which we desire to protect. And, finally, to educate public opinion. I like those objects, and I like them all the more because there are only three of them, and that they do not include that fourth object which so frequently figures in the problems of well-meaning societies—namely, to harry and worry the Ministers of the Government, and in particular the Minister of Health. I think there is too strong a tendency nowadays to fly to the Government to find a remedy for every evil, the best remedy for which often lies in the hands of the people themselves. It is very easy, of course, to suggest that one should prevent the erection of these offensive buildings by giving to local authorities powers to control the elevation and the sites. But

at once that raises the old question of *quis custodiet ipsos custodes*. Who is going to take care that the local authorities themselves do not suffer from the same errors of taste or of artistic sense which have influenced the people who proposed these horrors? When we say, why does not the local authority stop the ribbon development and insist that houses shall be properly grouped on a site which is suitable for them? we must recognise that when restrictions of that kind are put upon land you at once raise the question of compensation. As these difficulties frequently occur in the areas remote from towns, rural districts where the rateable value is small, it is not to be wondered at that they hesitate before they incur liabilities which might completely drown them. I myself feel that what we want at the moment is not so much fresh legislation—although I can imagine some legislation which might help—the really important thing is to be found in that third object of the Council for the Preservation of Rural England—to educate public opinion. Public opinion can be brought to understand the real importance of preserving for the public the character of the countryside. Then you will find that legislation will be quite unnecessary. Up to the present the difficulty is that when the public is confronted with the fact that if it wants a thing it has got to pay for it, it at once begins to consider how much it does want, and it has to be educated to see that it is really worth paying for.

There are two other ways in which this Council can help. It can draw attention in specific cases to threats against specific buildings or beauty spots of one kind or another. It can assist in raising funds from voluntary sources for the purchase of those buildings or those spots of land. And though the raising of money is always a thankless task, yet incidentally any work which this Council may initiate or support of that kind has its bearing on the question of educating the public. The publicity that must be given, the notice that is taken in the Press, the number of fresh people who, because they have subscribed, take an interest in the subject, all those things have their effect and help in the general education of the public.

The other direction in which this Council might give assistance is by offering to local authorities that technical advice and assistance of which so many local authorities, and especially the smaller bodies, really stand in need. I think there are many authorities who feel that the responsibility of deciding whether a given elevation was sufficiently in harmony with its surroundings would be more than they would care to take upon their own shoulders, even if they could support themselves by quoting the opinion of their permanent officers. After all, many of these permanent officers have not had the sort of training which is required really to give an opinion worth having upon

such subjects. You need the assistance of those who have qualified as specialists in the subject. If local authorities could appeal to some sort of advisory body, composed of experts of acknowledged standing in their profession, to assist them in deciding upon these very difficult problems of taste, it would give them a confidence which they do not feel to-day, and it would encourage them to ask for greater powers than they have hitherto thought it advisable, perhaps, to apply for.

There is in a private Bill, promoted by the Corporation of Bath, a clause known to the initiated as "the Bath Clause," which provides a tribunal of a kind to which questions on the elevation of buildings in the City of Bath are referred, and whose decision is final on that point. That is a recent experiment, for the Bill was only passed in 1925. But we at the Ministry of Health have prepared a model clause which is based on the principle of the Bath Clause, and we shall from time to time show this model clause to other local authorities who may be promoting town-planning schemes or private Bills of their own; and I think it very possible that the experiment will be extended and tried in other places besides Bath.

I feel that our task of encouraging the local authorities would be very much easier if through such a body as this we could inform them that they could command the services of people who are really qualified to give them proper assistance and advice.

Some of you may perhaps feel that such suggestions

as I have made do not carry us very fast, or even very far. But although there is some virtue in patience, I think we must remember that we have got to walk before we run, and that an attempt to go too fast in front of public opinion would probably give a set-back to the movement, which would be very unfortunate. We must begin with a certain caution. I consider that the formation of a body such as this is a real step forward from the practical point of view, and that it will enable the pace to be very much quickened in the future if it is as successful as I hope, and that it will bring nearer the time when we can begin to think about legislation which will enable greater restrictions to be placed upon individual liberty than perhaps public opinion would tolerate to-day.

The President: The motion before the meeting is that those here present do cordially support the objects of the Council for the Preservation of Rural England.

Carried unanimously.

I now invite Sir George Courthope, M.P., to propose a vote of thanks to Mr. Chamberlain.

Sir George Courthope, M.P., proposed, and Sir Henry Fairfax-Lucy, Bart., seconded the vote of thanks, which was carried by acclamation.

The Right Hon. Neville Chamberlain briefly replied.

The President thanked the Royal Institute of British Architects for the use of the meeting room.

## Reviews

THEORY AND ELEMENTS OF ARCHITECTURE. By Robert Atkinson and Hope Bagenal. Vol. I. Part I. 4to. London: 1926.

M. Guadet, Professor of Theory of Architecture at the Beaux-Arts in Paris, discovered towards the end of last century that, though books on the History of Architecture and on Construction abounded, there was no volume dealing with what it all meant. Tradition may have helped to fill the void in France. In England the lot of the student was not a happy one; he wandered in a fog of taste and archæological correctness, in danger of being engulfed in the sea of eclecticism. Ferguson had written a comprehensive story of all the periods, many others following with histories of almost every individual period since the beginning of time. Histories, generally dealing with buildings by means of dates, photographs and drawings of individual features, records of archæological remains. Gwilt had laboured learnedly and heavily; Mitchell, Rivington and other experts in their particular line had dealt with what was called Building Construction. March Philips in the *Works of Man*, possibly for pity's sake, had attempted what has proved to be a

most inspiring essay on the subject of architecture.

The student was advised to read and fill his sketch book. His reading was generally the cramming for an exam, his sketches based on other people's sketches, a fine line and how to render light and shade seeming to him matters of the first importance. We were either Gothic or Classic; salvation at one time was even sought by reviving the somewhat prim and narrow period of the Georges. There were the Building Papers and the varied experience of the office. Students wandered about in a bewildered fashion, human-like following the latest fashion, learning the tricks of the trade. Nature is sometimes kind, and individuals born with the building sense were helped, as it were, by their instinct to get along somehow. "Art cannot be taught" was a phrase of the moment—about as useful a phrase as "Business as usual" during the early part of the war. One was born an artist; if not, then one could copy or pose as a man of learning. The Italian tradition of the Renaissance, the experience gained as pupils in a workshop was held to be the only method of training, it being ignored that "the dualism of our climate"



had long killed our tradition and that some architects, at any rate, were simply men of commerce. Personalities had followers of their mannerisms; to be personal in manner was almost to be successful, it being forgotten that "the impersonality of great architecture is one of its priceless qualities, making for peacefulness and equilibrium."

The effort of "le Père" Guadet was to discover first principles and get rid of the burden of archæological style.

"Great men have built before us of the same physical stature as ourselves, as acute and using the same crust of earth as ourselves, . . . and have already made most valuable experiments." He, as it were, isolated the fundamental elements of building, searching the past for evidence of how other men had dealt with troubles that remain ours to-day. He studied building history as a scientist would, and not as a painter searching for picturesque effects.

Van Pelt, in his *Essentials of Composition as Applied to Art*, Curtis, and in England Mr. Howard Robertson, have quarried successfully in the same field, as has M. Benoit in France, and now Messrs. Robert Atkinson and Hope Bagenal. Messrs. Atkinson and Bagenal, in their work on *Theory and Elements of Architecture*, published by Ernest Benn, Ltd.—and although only the first volume is so far published—may be said to be worthy successors in England of M. Gaudet in France. Of similar scope and style to the latter's four volumes on *Éléments et Théorie de l'Architecture*, why the change of name? They have developed the theme and offer us a new standard, type even, of book on architecture.

Originating probably in a series of lectures at the Architectural Association School of Architecture, these have been amplified, rewritten and crowded with facts, offering evidence that "the Past is full of buildings that have been and are being tested, and the testing process is Architectural History," and that "the spirit of buildings, old and new, is our concern."

Climate, building stones, walls, wall surfaces, simple roofs, doors and windows, comprise the first part of this first volume, to be followed by a second part on the "Orders," Domes, Vaults, etc., Mouldings and Ornament. Volume II is to be on the Development of Planning; Volume III, Planning of Modern Building Types. These differing elements are analysed from the distant time of their invention, the past explored for evidence, and a theory built up for future guidance.

Surely this is a sound method of approach to the study of history—architecture remaining architecture as opposed to archæology, eliminating the sentimental, ignoring ordered taste, trying to discover the what and why and wherefore of practical things and their effects upon our senses. "A last breath of

primeval terror of the elements," "Intelligence of shape was to the Italian mind a language and a necessity" phrases in a book of painstaking examination of cause and effect. Necessity, as in that heavily overwrought sentence about invention, and what a wonder of children she has produced. Climate as father; stone and wood the vitamins and albumens of their existence.

The danger, that of the analytical mind. Even if our present-day atmosphere is antipathetic to crockets and finials. Crockets and finials, and what they stand for, still mean much. It remains for us to find the material wherewith to build them anew. May we trust that, on the passing of the era of the conscious picturesque in architecture, our students trained on logic and on reason may yet have imagination enough to see the glory that may be in a wall or the humour that may lurk in a detail.

Messrs. Atkinson and Bagenal have written a great book; the firmness is certainly there, the commodity also in abundance. May we hope for a little more of the delight in the volumes yet to come?

In detail, the book is very well produced; let us hope the pages will not come out as they so often do nowadays. It has an exceptionally careful system of references and indexing. Credit is given to whom credit is due. The illustrations are ample and to the point; they are freshly chosen and range from the earliest antiquity to the Stockholm Town Hall; measured drawings, diagrams and photographs; the way of the subject, of course, makes this comfortably possible. If they built lintels, for example, in Athens, they build them in the Waterloo Road, S.E., to-day. The authors have delighted in walls, and the chapter dealing with their surfaces is exceptional. It is pleasant, for instance, to read at last in print that Rustication is meant to give further weight where weight already is, not to try to make strong and heavy something that at best can only claim to be graceful and light; how many thin piers in our streets to-day remain poor victims of this misunderstanding. Light also comes into its own, light and reflected light. Perhaps in the future volumes Mr. Atkinson will dare to tell us something of his theory of colour.

The last chapter is entitled "Some Application of First Principles." Value of simplicity, of expression, texture and the three dimensions. These are magic words: their proper understanding, the main road towards the production of live architecture. Finally, it now seems possible for the student of to-day to be the possessor of a Bible, a book of Origins, written by men one of whom has done perhaps as much as anyone in the field of education, ably assisted by another whose eminence is not solely due to his very evident knowledge of architectural history.

GEORGE DRYSDALE [F.]

BACKGROUND TO ARCHITECTURE. By Seward Hume Rathbun, M.A., New Haven: Yale University Press. London: Humphrey Milford, Oxford University Press. 1926. Price 21s. net.

This is essentially the book of an historian who sets out to place architectural styles in perspective with the epochs that produced them. It is well illustrated with photographs, and if it does not always succeed in explaining adequately why a given epoch produced a particular form of architecture in preference to others that would appear equally applicable, this is probably because such an explanation is not now to be found. In dealing with England the author reserves his unqualified approbation for the Tudor period of transition from Gothic to Renaissance as being the age of the truest English architecture—the period when there was least influence from abroad. At the same time it is hardly fair to Inigo Jones to mention him only as “the first signal of disaster,” and to make no reference whatever to the creative originality of Wren. His admiration for the Renaissance in Italy is reserved for its initial stages, and he emphasises its undeniable weakness—that it so easily and so soon developed into pictorial architecture and became encased in conventions and formulæ.

To those architects who are more concerned with our present predicament than with past achievement probably the final chapter on “possibilities” is the most interesting. It does not occupy itself so much with tendencies as with a philosophical review of the functions and inter-relationship of the arts. We receive the impression that its author is not clear in his mind, and that he pins an astonishing faith to the powers of science. His thesis is based on the conception that “we have also the scientific point of view towards facts; towards facts not as we might wish to see them, but as they really are, towards truth, in other words.” A better definition of modern science would surely be to say that it is not concerned with ultimate truth at all, but aims only at fitting observed measurable phenomena into the simplest framework. The author, on page 386, lets slip a hint that science and truth have no direct connection. Here it is suggested that truth is spiritual. Since the spiritual is clearly not measurable, it follows that science is not directly concerned with it, any more than it is with beauty or religion. Neither can we pass over the statement that “music is most nearly pure emotion” when we remember that Bach’s fugues cannot be so described by any stretch of the imagination. We get into further difficulties when we are told that “sculpture has actual existence . . . it does not depict emotion, whose reactions are too fleeting to remain true in the imperishable material.” We all know that sculptural marble is, given time, as perishable as a hen’s egg. The idea embodied is imperishable, but then so is an idea expressed in any other way. One would imagine it to be almost axiomatic that all physical material objects are transient and therefore not ultimately real.

Leaving these speculations on one side, we may agree with the author in his indictment of our recent methods of copying the past and tying ourselves up in outworn conventions, but his pessimism which, on page 380, leads him to imagine that these evils are inevitable is contradicted by recent corporate achievements in Scandi-

navia and elsewhere. We are told that we can never parallel the great epochs of the past unless new conditions of civilisation set races again to thinking and working as races. Surely our conditions of civilisation are sufficiently different from those obtaining during the Greek, Roman, Gothic and Renaissance periods to justify us in looking forward to an art expression that shall reflect the conditions now almost universally prevalent in the modern world?

MANNING ROBERTSON. (F.)

GEORGIAN DETAILS OF DOMESTIC ARCHITECTURE, *Selected and Photographed by F. R. Yerbury, Hon. A.R.I.B.A., 4to. Lond. 1926. £1 10 0. [Ernest Benn, Ltd.].*

From a period of comparative neglect the architecture of the eighteenth century has passed into a time of enthusiastic appreciation. We do not seem as if we can have enough of it, book follows book, and yet so vast is the field to be surveyed that there is curiously little overlapping.

The larger monuments of the “Age of reason” have long since been acclaimed and published, but there are still in our small country towns and villages a great number of slighter buildings that are well worth while portraying by pen or camera.

Mr. Yerbury modestly calls his new book “Georgian Details,” but though it does contain a surprising number of very delightful details, it also contains a very adequate representation of the smaller Georgian or Queen Anne house, and its general development through the eighteenth and into the opening years of the nineteenth century, up to, but not including, that part of the later nineteenth century which the French call the “Period of bad taste”!

This book is frankly a picture book with a very short introduction, and though most introductions to books of this sort, of whatever length, are usually too long, I must admit that I should have liked the introduction here to have been a little longer. Mr. Yerbury has the enviable gift of being able to present his ideas very vividly, in quite simple and direct language which makes for easy and enjoyable reading. I do not recommend this book to those who do not like picture books, but prefer reading about architecture instead of looking at it, except, perhaps, in the hope that it may cure them of a curious perversion. For, if as I understand it, architecture is meant to be looked at, then books, even the very best, can only tell us how to look (excepting, of course, those that can tell us how to do it!); and if we cannot for various reasons see the actual buildings, then surely the next best is to have good photographs.

The subjects illustrated range from the large town house to the small country cottage, and to those who are unfamiliar with the period, they will afford a sufficiently comprehensive introduction. It is ungrateful when so much that is good has been provided, to pick and choose, but I must confess that I have found the greatest enjoyment in the more simple country subjects, though I should not like to have missed the street of little houses from Portsmouth, shewn on Plate LI. They seem to epitomize the very essence of a seaside town, and with their small projecting bays—by some touch of builder’s genius kept



clear of the ground—they have the air of a group of vessels anchored in port and only waiting their lawful occasions to—up anchor and sail away.

There are examples from Thame and Windsor, a wonderful little Batty Langley porch from a house in Hertford and a charming little group consisting of a small early Georgian house with one or two cottages of an earlier date, from Wendover. Some of these houses charm by the insistence of their architecture, by a stressed emphasis on window, door and portal—whilst others captivate by their reticence, by an, as it were, absence of all architectural features.

The house at Slinfold (Plate XXVI) is composed of the slightest elements—a few sash windows, a small projecting cornice to the front door—it could not have been designed, and yet in its naive and unpretentious beauty, it successfully rivals much more imposing mansions erected with the maximum of care and expense.

This is a fascinating volume, which when days are short and weather is bad, affords a very convenient method of fireside travel.

STANLEY C. RAMSEY [F.]

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE. By *M. Jourdain*. Batsford, n.d. [1926] 30s. 11½ in. by 9 in., pp. xiii and 253, with many illustrations.

Miss Jourdain's work covers the same ground as "The Art of the Plasterer," also published by Messrs. Batsford, in 1908. The great majority of the illustrations are, however, new. The subject matter is divided into six chapters:—(1) Early renaissance 1540—1640. (2) School of Inigo Jones and Webb. (3) The naturalistic school. (4) The early French influence and the Palladian school. (5) Mid-eighteenth century French influence (rococo)—the introduction of papier-mâché. (6) The classic revival. Each chapter is accompanied by a detailed list of examples and by illustrations. Six plates of drawings of comparative mouldings are also given, and the appendix describes a sketch book of designs for ceilings by John Rose, 1769—1772. This sketch book is in the possession of Messrs. Batsford.

S. D. K.

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES.

[These Notes are published without prejudice to a further and more detailed criticism].

MODERNE ARCHITEKTUR IN DANEMARK. Herausgegeben vom Akademischen Architektenverein in Dänemark. fo. Berlin n.d. 6s. [Ernst Wasmuth A.G., Berlin, W.]

A small book of illustrations of modern Danish architecture. The freshness and simplicity of the examples chosen is admirable and without a trace of affectation. The illustrations

consist of photographs, plans, sections and elevations, and are clearly reproduced.

A. H. M.  
THE FRANCISCAN MISSION ARCHITECTURE OF ALTA CALIFORNIA. By REXFORD NEWCOMB, B.Sc. M.A. fo. New York, 1916. £3 10s. [New York: The Architectural Book Publishing Co.]

The Franciscan Order established a series of missions along the coast of California. The buildings which the Order erected have certain fine qualities, in addition to great charm. They served many purposes, and are well adapted to the climate and country. This book records by photograph and measured drawings many of these buildings, which are disappearing. The views are well chosen and full of charm. And the record is valuable.

C. S.  
BRICKWORK IN ITALY. American Face Brick Association. La. fo. Chicago. 1925. £1 5s.

The American Face Brick Association is to be congratulated on an excellently full and well-illustrated book on brick building in Italy—Classic, Byzantine, Lombardic, Gothic, Renaissance and Modern. It is surprising what a uniform tale it makes when the plaster is stripped off the classic or baroque, and what unaccustomed loveliness there is in the rough brickwork of the little churches of Bologna and Ravenna.

H. C. H.  
GAMMEL DANSK KUNST. BYGNINGER OG KUNSTHAANDVÆRK. Text af FRANCIS BECKETT and CH. AXEL JENSEN. 40 Copenhagen. 1921. £2. [Alfred G. Hassings, København, 1921.]

The letterpress of this volume is in Danish, but it is confined to a few pages, so that little is lost to the English student, who, on the other hand, will find a great deal of interest and value in the excellent illustrations. These deal with ecclesiastical, castellated and domestic architecture from the twelfth to the eighteenth century, and cover, in addition, ironwork, furniture and decoration.

J. M. E.

## Correspondence

Heriot-Watt College,  
Edinburgh.

Dec. 7, 1926.

### OLD BRICK WALLS

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—The present agitation for preserving rural cottages, raises the question of preserving old brick walls. The time arises when these walls must be repointed, a delicate and difficult operation, as damage may be done to the crumbling brickwork, merely by raking out the joints.

The procedure should be as follows:—

In the first place the whole wall should be sprayed with a suitable preservative so as to bind together the crumbling brick. For this purpose a preservative must be selected which is suitable for brick.

The joints can then be raked out and again the preservative applied inside the open joints. All treatment with the preservative must be done before repointing.

The wall is then repointed. A fast lime or Lias lime, generously mixed with sand or a Portland cement mixed with brick dust, about 1 to 6 by volume can be used.

The surface of the pointing should not be finished smooth with the trowel, but left open as is done by the Office of Works in their repointing of old buildings.

A. P. LAURIE.

# Some Ancient Building Terms

BY BEATRICE SAXON SNELL, M.A.

L.Lat.	..	=	Late Latin.
M.E.	..	=	Mediaeval or Middle English.
N.E.D.	..	=	Murray's New English Dictionary.
O.Fr.	..	=	Old French.

The following collection of building terms, their meanings and derivations, was originally made in 1923 to serve as the foundation for an M.A. thesis, and was also the basis of a paper read before the Philological Society in January 1924. Most of the information given here is the result of independent research, and all is supplementary to that given by Murray's New English Dictionary. The only previous collection of this nature I am aware of is Willis's Architectural Nomenclature, printed in Volume I of the publications of the Cambridge Archæological Society, to which I am indebted for some of my material.

I gathered these terms from about twenty-five printed books, mainly Proceedings of Archæological Societies, and there must be countless more hidden away both in print and in manuscript. I am continuing my researches, and should be very grateful to receive any further information concerning unusual words or early instances of common ones. I have dealt with my subject chiefly from the philological point of view, and must ask my readers to pardon and correct any technical errors and shortcomings.

**Ashlar.** 1339-40 in *Sacrist Rolls of Ely*, II. 96. "In j centen. petre de Haseler empt. 14s." N.E.D. 1370. This form of the word not given.

**Astelry.** 1296 in W. St. John Hope, *Windsor Castle*, I. 100. "Una vertivella ad hostium astelrie." Not recorded by N.E.D. Probably "timber-shed" from O.Fr. *astelle*, "thin board."

**Ayster.** 1459 in *A/cs of St. Michael's, Bath*, (Somerset Record Society). "Et solutis Alicie Warderob pro j Astere stone pro teno. R. Reede. xvijj." *Ibid.* 1477, "Et J. Smyth mason operanti in tasco ad faciendum j penstone de nova et remeneryng ius ayster teno. Th. Taylour, etc." For REMENERYNG and PENSTONE see infra. N.E.D. records EASTER, ASTIR, meaning "hearth," and ESTRE with the vague sense of "place." It is difficult to determine the exact meaning of AYSTER. It may be from O.Fr. *astre*, *aistre*, "hearth;" on the other hand, *astir* is used in Cornwall to mean the entrance to a house, usually by steps, and Professor Weekley tells me that O.Fr. *estre* or *aistre* from Lat. *exterus* originally meant "porch." The arch for which the "penstone" was required might be the brick arch of an open fireplace, or the arch of the doorway, so we need further evidence of the use of both words to be certain which meaning is intended.

**Banfries.** 1688 in Randle Holme, *Academy of Armory*. Bk. III. xii. "Timber belonging to a Wood House . . . Spars, Banfries, Hongrells, of which the roof is made." For HONGRELL see infra. N.E.D. has no record of BANFRIES, which I believe to be a corruption of *bandfurze*. "Roof-thatching," says Mr. A. H. Powell, in an article on "Thatch" in the *Architects' Journal* of Dec. 12, 1923, "should be done in . . . horizontal bands or layers round the entire roof." Randle Holme says in another passage (Book III. v.), "Thatching is to cover them (houses) with straw, Ferne, Rushes or Gorst (gorse)." From the fact of the word being mentioned together with "hongrells" and "spars," I think it means furze used as the foundation for the (probably straw) thatch. In Wright's *Dialect Dictionary*, under STOBTHATCH, we find a quotation from the *Edinburgh Magazine* of 1818 which shows how a foundation of this type is made. "The ha' or dwelling-house is what they term stob-thatched, that is, the rafters are laid far distant from each other on the coupling, and these rafters are then covered with shrubs, generally broom, laid

to cross the rafters at right angles" (i.e., in horizontal bands); "over this is placed a complete covering of divots (turf), which is again covered with straw, bound up in large hand-fuls, one end of which is pushed between the divots; this is placed so thick as to form a covering from four to about eight inches deep, and after being smoothly cut on the surface forms a warm, neat and durable roof."

In this example as many as three materials are used together; two materials are quite common. Mr. Powell refers to the Yorkshire custom of thatching with "ling on a straw basis," and at Yatton, Somerset, in 1525, they were using brambles and reed together.

**Barchys.** 1465 in the *A/cs of St. Michael's, Bath*, (Somerset Record Society). "Et tegulatori conducto pro ij lovers faciendo cum les barchys dict. domus puntandis cum calce." N.E.D. records BARGE-BOARD, BARGE-COURSE, BARGE-COUPLE, but has no instance of the word BARGE or BARCH occurring alone. But Wright's *Dialect Dictionary* has BARGE, Scotland, Surrey, Wilts, Devon, "the outer edge of a gable." Godefroy, in his *Dictionnaire de l'ancienne langue française*, has BARCHE, 1365, "Pour fere une barche de mur et ij pilies." The word here means "Barge-course," which is, besides, "the range of tiles or slates along the sloping edges of a gable roof," "a course of bricks forming the coping of a wall," which explains Godefroy's quotation. For derivation N.E.D. suggests L.Lat. *bargus*, from *furcus*, "a gallows or forked pole." Cf. the derivation of GABLE. The form BARCH is probably from the O.Fr. form quoted by Godefroy, but cf. LOCH for LODGE and SEARCH for SERGE.

**Batten.** 1474-5 in the *A/cs of St. Edmund, Sarum*, (Wilts Record Society). "Et in vj batents to the same (selyng) of new y-bought." *Ibid.* 1497-8. "Et eidem Willo. Multone pro factura de le new flore de maeremio ecclesie et pro waynescotes et batantis per ipsum Will'm inuentis." The first record in N.E.D. is 1658, and the derivation given is French *baton*, "a stick." But the spelling of the two earlier instances quoted above points rather to French *battant*, defined by Cotgrave as "the piece of wood that runs all along upon the edge of the lock side of a door, gate or window," from *battre*. It is probable that the other sense of *battant*, "a bar of wood in the framework of a loom which moves up and down," was the original meaning, and



that the name was extended to strips of wood with different functions. We often find that the carpenter, plasterer or thatcher has borrowed words from the weaver, and *vice versa*.

In the *York Fabric Rolls*, (Surtees Society) in 1419 occurs a payment to "Roger Blase, pro cariagio viij bacons quercuum." N.E.D. suggests that this word is a misspelling or reading of BATTEN; but as it occurs again in the same accounts in 1433 spelt with a k, I think it is more likely to represent some such word as BACKINGS or BACKENDS, used in a technical sense which has now died out; cf. dialect BACKTREES, "the joists in a cottage."

**Beam-Filling.** 1344-5 in W. St. John Hope, *Windsor Castle*, I. 122. "In stipendio Roberti Petipas caretarii cum carecta sua cariacionis terram et petras pro Beemfullynge in stabulo Regine predicto per j diem. vd." "In stipendio Walteri le Prout facientis Beemfullyng et Parjettyng in dicto stabulo per ij dies vd."

Not recorded by N.E.D. till c. 1400. This reference is interesting because it shows the materials used.

**Bearing-Barrow.** 1399 in *York Fabric Rolls*, (Surtees Society), p. 18. "Item x bering barwes et ij whele barwes." This is a synonym of HAND-BARROW. N.E.D. does not record it.

**Becket.** (a) 1416-17 in the *A/cs of King's Hall, Cambridge*, (Willis and Clark). "Item, pro ij bekettes hostii maioris xxd." "Item, pro ij bekettes minoris forme . . . xijd." 1449-50 in *Durham A/c Rolls*, (Surtees Society). "Et in i magno lapide emp. pro altari ecclesie parochialis predicte, cum quatuor lapidibus pro les bekettes ad ostium ejusdem ecclesie cum cariagio."

(b) 1598 in the *Contract for the second court of St. John's College, Cambridge*, (Willis and Clark). "The chimneys with their becketts shalbe of good whit stone." 1669 in the *Contract for Bishop's Hostel, Cambridge*. (*Ibid.*) "There shalbe hansome and well wrought jaumes and becketts of white stone for every of the said chimneys."

N.E.D. has no record. Wright's Glossary gives BECKET, "a mantel-piece," Northamptonshire. The word is from O.Fr. *bec*, L.Lat. *beccus*, "a beak." Cf. *Dictionnaire de l'Académie Française*, 1814, BEC, "En architecture, masse de pierre disposée en angle saillant qui couvre la pile d'un pont de pierre."

In the examples given under (a) the word means "corbel," in those given under (b) "mantel-piece." The notion of a jutting stone resembling the beak of a bird is found in two other words, CORBEL and CROWSTONE. A similar idea is expressed in NOSING, the projecting round edge of the step of a stair or of a moulding. For other examples of "beak" and "nose" used as names of things that jut out, cf. *Pacience*, 451, "a nos (porch) on the north syde," and a curious entry in the *A/cs of St. Edmund, Sarum*, 1491-2, where a sum is received "for a noser pott of the old store of the said church"—evidently on the false analogy of "beaker."

**Block-Board.** 1322-3, *Sacrist Rolls of Ely*, II. 40. "Item in vj bord de blokbord emp." Not recorded by N.E.D.

**Boarded-Bed.** 1387, R. Sharpe, *Calendar of Wills*, Court of Husting, London, II. 277. Laurence Silkeston, skinner, of London, left among his household goods a "bordid bed." N.E.D. has no record till 1444, when the reference is to a "bordet bed, cum curtens pendentibus circa idem." In 1454 and 1485 occur references to "borden" beds. Perhaps they were what we now call "plank-beds."

**Board-Nail.** 1334-5 in *Sacrist Rolls of Ely*, II. 72. "In v. cent de bordnaye empt."

Not recorded by N.E.D., but PLANCH or PLANCHE (plank) nails are recorded from the mid-fourteenth to the early seventeenth century. They are described as "flooring-nails."

**Bostillyng.** 1372-3, *Durham A/c Rolls*, (Surtees Society). "In factura murorum dicte capelle et infirmarie ch. bostillyng per idem tempus et dealbacione."

Not recorded by N.E.D. The derivation is O.Fr. *bosset* "to carve in relief, dent, batter," with intrusive t. C. BOSTE, noted by N.E.D. as a corruption of BOSS. The meaning is probably "pargetting," nearly always mentioned in these a/cs in connection with "blaunching" or "dealbacione" (whitewashing). Gilbert Millar, in *Plaster Plain and Decorative*, p. 28, notes that the word pargetting formerly signified "plaster decorated by means of stamped the soft plaster being stamped or pressed to form repeated designs." This explains the application of the term BOSSELLING to the process.

**Bowtel.** 1435, *Contract for rebuilding Fotheringay Church*, (Willis, *Architectural Nomenclature*), spelt "bowtel." 1447, *A/cs of Beauchamp Chapel* (*ibid.*) also spelt "bowtel." N.E.D. gives the etymology as "uncertain" and accepts as correct the spelling "boltel." The earliest example given is 1463, with the spelling "bowtel." Besides the two earlier references quoted I have three slightly later ones: 1477, *Exchequer A/cs* (Windsor Castle), "Pro mundacione iij bowtels." 1478, William of Worcester, *Itinerarium* (Willis, *Architectural Nomenclature*), spelt variously "bowtelle, boutel, boutelle, boutell," but never "boltel." 1500, *A/cs for the stalls of St. George's Chapel, Windsor* (*ibid.*), spelt "bowtelle."

None of these early examples have an l before the w, which disposes of the suggested derivation from *bolt*, "a arrow." The first occurrence of this l is in 1565, and in 1660 a form "bottle" occurs. The derivation should be Fr. *botele*, *bouteille*, "a bottle." It is borne out by the 1669 quotation, and the fact that the contemporary Italian name for the same moulding is *bottaccio*. For the spurious l cf. COULD, FAULT, and SPULTE for SPOUL (Durham *A/c Rolls*). It was probably introduced owing to the analogy of forms such as HAULTE, OULTRAGE, BEAULTE, etc.

**Braiding.** 1465, *A/cs of St. Michael's, Bath*, a payment is made to one Laurence "pro dicto tenemento breydand." *Ibid.* 1484-5, "breydyng et dawbyng" = wattle-and-daub. The rods for making the wattle are known as "breydyng rodde" in the *A/cs of the Church of St. Edmund, Sarum*, 1497-8, and in those of the *Fraternity of Jesus Mass* in the same city in 1499 (Wilts Record Society).

N.E.D. does not note this application of the verb BRAID, which is used in exactly the same way as the verb WIND. A rod to make a hurdle is known as a "winding" because it is wound in and out of the uprights. Cf. Randle Holme, *Academy of Armory*, 1688, III. 14, "Windings are used to make up the pennes of Walls in Wood Houses." As early as 900 A.D. we find in Bede "the roof of the house wound with rods and covered with thatch." In South Cheshire "windings" mean "boughs interwoven with the stakes used to shore up the banks of a stream. Soon the name is transferred to the hurdles which are formed of "windings"; "wattle-and-daub" appears in the *A/cs of Radholme, Lancs*, in 1435 as "daburam et wyndynges." Hence we have the verb WIND meaning the whole operation of making the hurdles and daubing them; it is so used throughout the *Churchwardens' A/cs of Ludlow, Shropshire*, e.g., there is a payment in 1547 for rods "to wynde walles in the church house."

In the case of BRAID the extension of meaning from or

part of the process to the whole may have been helped on by the existence of two words similar in sound; BRAID, a corruption of N.Fr. *braier*, "to pound, beat" (a mason *braids* the ingredients of mortar with a shovel), and M.E. *Breden*, O.E. *braedan*, "to overspread, cover."

**brickbat.** In 1367 John "Brekebat" was juror at an Inquisition Post Mortem at Aumbresbury on John de Wodehull, knight, (*British Record Society*, XLVIII, p. 344).

N.E.D. gives no reference till 1563, when a woman "sent a brickbat after him and hit him on the back," but the fact that in the earlier reference it is used as a surname points to it being quite a common fourteenth century word. It would be interesting to know whether John was a manufacturer of brickbats, or rivalled the exploit of the sixteenth century lady—as N.E.D. says, a brickbat is "the typical ready missile where stones are scarce."

**broach-Axe.** 1399, *York Fabric Rolls* (Surtees Society), p. 19, "iij brocheax."

Not recorded by N.E.D. A BROACH is any tapering or pointed instrument.

**carriour.** c. 1450, *Records of Godstow Nunnery* (E.E.T.S.). "Jordan Cariour"—in the Latin version of the same deed "Jordani verrarii."

Not recorded by N.E.D. The meaning is "Glazier," from O.Fr. *quarré*, "a square piece, a pane of glass."

Cf. QUARRELLER, noted by N.E.D. in a pun on the usual sense of "brawler" and derived from the synonym QUARREL, a pane of glass. 1630, "One said it was unfit a glasier should be a constable, because he was a common quarreler."

**arnel-Crenel.** 1245-6 in W. St. John Hope, *Windsor Castle*, I. 46. "Mandatum est Constabulario Castri de W. quod fieri faciat Karnellas Turris ejusdem castri."

Not recorded by N.E.D. till 1320. There are three variants of O.Fr. *crenel*, of which this is the second to appear in an English historical document; KERNEL is found as early as 1225, but the surviving CRENEL does not occur till 1481.

**entre.** 1334-5, *Sacrist Rolls of Ely*, II. 67. "In xxxij bord salic. empt pro cyntrys."

N.E.D. does not record till 1611, and this reference is worth preserving because it shows that the "centres" were made of willow.

**clamstaves.** 1688, Randle Holme, *Academy of Armory*, III. 14. "Daubing of Radling walls with clamstaves and Rods." For RADLING see infra. Not recorded by N.E.D., which gives, however, CLAM, verb, from the past tense of O.E. *claeman*, to smear. CLAMSTAVE is still used in Lancashire, "clamstave-and-daub" answering to "wattle-and-daub."

**cliket-Lock.** 1353-4 in W. St. John Hope, *Windsor Castle*, I. 167. "Et in j cliketlok cum vj clavibus emptis pro hostio del viz iijjs."

No record in N.E.D. till 1439 and no record at all of the synonym CLICKLOCK, which occurs in the *Sacrist Rolls of Ely*, II. 18, 1341-2. "In j clikeclor cum iij clau . . . 5d."

**clog.** 1371 in *York Fabric Rolls*, (Surtees Society), "j magno clog."

N.E.D. notes CLOG in the sense of a "lump" tied to anything as early as 1325, but in the sense of "a log of wood" the first record is 1400. The derivation is given as "obscure."

The form suggests a Scandinavian rather than an Anglo-Saxon origin, and Skeat gives as cognate Norw. *klugu*, "a hard, knotty lump of wood." The English form may either be borrowed from a different Scandinavian dialect from which it has now died out, or have changed its vowel after

it was adopted into English. There is a good deal of variation between o and u in words of this type, e.g., bug, boggle, boggart, "a terrifying object," fug and fog, shrug and shrog, "bushes," shug and shog, "to shake." The u-forms on the whole occur further north, and it is worth noting that the North Country form of CLOG when it means "wooden shoe" is CLUG. The variation has not been satisfactorily accounted for, but it is certainly not uncommon, and if the word were originally borrowed in the form CLUG, an obvious reason for the o-form superseding it is the analogy of the synonym LOG.

In 1552 in the *Journal of Queen's College, Cambridge* (Willis and Clark), occurs a variant, "Item, iisdem Joanni et Philippo pro dissecatione one magnorum lignorum sive les glogges ad eundem murum." This voicing of k before l is fairly common north of the Humber, e.g. glaggy, gleg, glasp, glowt, for claggy, "sticky," cleg, "horsefly," clasp, and clout, "blockhead." The form probably strayed into the Cambridge A/cs from the lips of a Northern workman; though glaver for claver, "chatter," is found as far south as Bedfordshire.

Three common words have a similar development in meaning, from "a piece of wood or iron" to "a hindrance." They are BLOCK, BAR and BALK.

**Cloth of Lead.** 1515 in the *Churchwardens' A/cs of Stratton, Cornwall* (Archæologia, XLVI. 204). "Paid to the plover for a clothe of led and soder and warkmanshep xxjs ijd." No record in N.E.D.

**Crampon.** 1325-6, *Sacrist Rolls of Ely*, II. 60. "In cramponys, boltis ad le filioli fabricand."

N.E.D. does not record till 1490 and gives no reference for the meaning here, "The border of metal which keeps a stone in a ring."

**Crob.** 1548, *Hall's Chronicle*. "The vautes in orbes (plain panels) with crobbes dependyng."

Not recorded by N.E.D. It is another form of CROP, head, which in architecture usually signifies "finial," here, perhaps, "boss." Cf. KNOP and KNOB, QUIP and QUIBBLE.

**Crowstone.** 1688, Randle Holme, *Academy of Armory*, I. iii. "Crowstone is a Stone cut to rest upon the end or point of the Gable end on which a Pinacle of Stone is fixed."

N.E.D. has no record. The word is a literal translation of French *corbeau*, "pierre plus ou moins saillante servant à soutenir une arcature, une corniche, etc." (Hatzfeld and Darmestre). From O.Fr. *corp*, L.Lat. *corbum*, Lat. *corvum*, "a crow." It is interesting to note how many building terms are derived from this bird, e.g., CROW-BAR, IRON-SPIKE, CORBEL, CORBEL-PIECE, CORBEL-TABLE, CORBEL, CORBIE or CROWSTEPS, CORBEL-STONE. There is also ROOK, "the cant name for a crow used in housebreaking" (N.E.D.).

**Culdor.** 1345 in W. St. John Hope, *Windsor Castle*, I. 127, "vj cribris et culdors faciendo."

N.E.D. has no record of this word. It is a doublet of COLANDER, Lat. *colatorium*, from *colare*, to strain; an earlier and purer form than the COLONUR recorded by N.E.D. in 1450.

**Culms.** 1405, *York Fabric Rolls* (Surtees Society), 2s. 3d., is received from Laurence of Broghton, "de culmes venditiis."

Not recorded by N.E.D. It means straw prepared for thatching. *Culmus* is already in classical Latin used with the meaning "thatch," and *culmen* is used poetically as the equivalent of *culmus*. The *Churchwardens' A/cs of St. Michael's, Bath*, distinguish carefully between reed and straw thatching, "*culmus*" and "*culmen*" being used for



straw and "*calamus*" for reed. A straw thatcher is a "*culminar*," a reed thatcher a "*calamor*." E.g., we have in 1503 "*pro manu jus culminaris operantis per ij dies et dimidium*," and in 1499 "*pro manu iij calamorum operantium a tasco per xij/cim dies*."

Mr. Powell tells us, in his article on "Thatch," that the thatch is pinned down with "hazel sticks about 3 feet long sharpened at both ends and then twisted at the centre and folded up so as to form a long staple." Wooden pins are also used for this purpose, and are found in many A/cs under the name of "straw-brods." The hazel sticks are known to Mr. Powell as "spekes," "spars," "buckles," and "peikles" (Yorkshire). In the *A/cs of St. Michael's, Bath*, "spekes" for pegging down straw thatch are called "culmer spekes" and for reed thatch "calamer spekes." On the word SPEKE see infra under STRUDDING.

**Curvies.** 1575, *A/cs of St. Michael's, Bath* (Somerset Record Society). "Paide to Fylche for Peeche Rosome, curvies, cordes and other things deliverde att divers tymes to mende the pipes." The meaning is a joint or bend, and N.E.D. has no record of CURVE used in this sense.

**Dawkin.** 1597, *Churchwardens' A/cs of Melton, Leicestershire* (Leicestershire Archaeological Society). "Item pead to Rulfe Crodyn for leaying faste the bras of the Dawkine. . . xijd." "Itm pead to William Cem. for mendinge the dawkyne whele. . . viid."

Not recorded by N.E.D. The word signifies some kind of hoisting machine, from the Christian name DAWE, with diminutive suffix -KIN. The machine is probably the same as the FERYN or VARIN, a sort of windlass, which "was constructed of timber, and appears to have been provided with two pulleys or blocks with brass wheels." (Notes to *Rochester Castle Fabric Roll*, Kent Archaeological Society, Vol. II.) DAVE is a form of DAVID, or rather, of DAVE; N.E.D. gives another instance under DAVIT of the application of this name to a hoisting machine, and cf. Fr. DAVIER. For tools with similar names, cf. JACK and JEMMY.

**Door-Nail.** 1295-6 in W. St. John Hope, *Windsor Castle*, I. 98, "vj Durneyll ad hostium Coquine." No reference in N.E.D. till 1350, when the word was so widely used as to have become a proverb—"I am ded as dorenail."

**Double.** A small size of roofing-slates, mentioned 1336-7 in the *Sacrist Rolls of Ely*, I. 83. "Item in c doublez empt." Not recorded by N.E.D. till 1825!

**Eavesdrop.** 1449, in R. Sharpe, *Calendar of Wills*, Court of Husting, London. A freewoman of the City of London, Margaret Cruse, left to John Lovell, her servant, a lower house beneath a solar, with easement of water-supply, lights, "evesdroppes," etc. (Vol. II, 520). The synonym EAVESDRIP was used as early as 868 A.D., but N.E.D. has no record of this form till 1837.

**Emperell.** 1487-8 in the *A/cs of St. Mary-at-Hill* (E.E.T.S.). "Item, to Thomas Wade, mason . . . for an emperell of ffrestone . . . to a chympney within the house upon the steyers . . . xxd."

The word means "chimney-piece" or "mantel-piece," and is not recorded by N.E.D., which, however, gives PAREL, "a chimney-piece," from O.Fr. APPAREILLER, "to adorn." For the clipping of the prefix in this word, cf. such words as STATE, SQUIRE. For the change of prefix in EMPELL, cf. EMBOAST, EMBATTLE.

**Entreteyse.** 1330-32 in the *A/c of Walter de Weston* for building the Chapel of St. Stephen, Westminster, (Smith

*Antiquities of Westminster*). "11 large pieces of timb called entreteyses."

N.E.D. does not record this word. The forms ENTEDESE, INTERDICE and INTERDUCE, which are quoted therein as a "corruption" of Fr. *entreteise*, are so Professor Weekley informs me, from O.Fr. *entredese*, originally meaning "the space between two joists," later applied to the wood which fills this space. On the other hand, the derivation of our present word, ENTRTEISE, is through Norman-French from Lat. *inter ar tensa*. Similar names are PURLIN, q.v. infra, and STRETCHER.

**Filling.** 1325-6 in *Sacrist Rolls of Ely*, II. 68. "Item petr. fodiend prole fillynge et frangend." N.E.D. has no record before 1596, when we learn that "great flinte and chalke" was used for the building of "small for fillinge."

**Flail.** A. H. Powell, "Thatch," *Architects' Journal*, 12 December, 1923. "Bundles of prepared straw . . . are carried to the thatcher's ladder in a 'flail' . . . a kind of rack filled with straw that can be left stuck into the roof and handy for the thatcher's use . . . A flail is in Devonshire a rush basket the fish-basket shape." Not recorded by N.E.D.; but Wright, *Dialect Dictionary* gives FLAIL-BASKET, E. Anglia. The derivation is from O.Fr. *flaieil*, "panier de jonc servant de mesure," recorded by Godefroy in 1285. Professor Weekley tells me that this word is from L.Lat *flagellum*, "switch, wicker."

**Floor-Tiles.** Mentioned in the *A/cs of the Manor of St. Savoy*, 1373-4 (Riley's *Memorials of London*.) No record in N.E.D.

**Garret.** 1362 in R. Sharpe, *Calendar of Wills*, Court of Husting, London, II. 75. Thomas le Neve left to John Michelson, vintner, a tavern with two solars, a "garyt," etc., at the corner of Bread Street.

This is apparently our modern use of the word, rather than "a turret or watchtower," but N.E.D. has no instance of this meaning till 1483.

**Glazier.** 1336, John le Glasier was a juror at an inquisition into the affairs of Robert de Hungerford. (British Record Society, XLVIII, 112.)

N.E.D. has no reference till 1385, but its occurrence as a surname points to its widespread use at the earlier date.

**Goron.** 1314-17 in an A/c quoted in Smith, *Antiquities of Westminster*. "To W. de Bury, Smith, for twelve gorons for the stones in the gable . . . 18 cramps and gorons 1337, *Ely Sacrist Rolls*, "Pro xij gorouns fabricand, ferro D'ni, 6d." 1361, *Will of Humphrey de Bohun*, "Master Andrew the Smith for 44 (and 32) gorons for the initials above the Chapel; also for 4 gorons made for holding the upper stones upon the great pinnacle of the Chapel." Not recorded by N.E.D. The meaning is a cramp-iron pin for fastening two stones together, and the word is possibly a corruption of O.Fr. *gueron*, *gron*, "wedge," another form of *giron*. Perhaps it was influenced by M. J. GORE, which in one mediæval glossary is given as the equivalent of *giron*.

**Gresur=Grozing-Iron,** from O.Fr. *gresoir*. 1341-2 in the *Sacrist Rolls of Ely*, II. 117. "In factura quamplurimarum gresuris." No record of this form in N.E.D., which gives GROZIEL 1404.

**Groft.** 1501-18 in the *A/cs relating to the building of Loue Steeple*, (Archæologia, X. 71). "There is coming stone . . . to the gallery within the steeple, 40 foot grofts and 10 orbs." No record in N.E.D. The word is cognate with GRAFT.

and is from O.Norw. *groftr*, "a digging." I have not found it used as a measurement in the Scandinavian dialects, but there are plenty of parallels in English, e.g., DELF, "a newly-cut sod," from DELVE; CLEFT, "a board," from CLEAVE, found in *Ludlow Churchwardens' A/cs*, 1562, "a klyfft to make bell whelles"; FELL, "a certain quantity of timber"; same *A/cs* 1555 "a fylle of timber" (not recorded by N.E.D. till 1650); a HAG of wood, LOP, "the branch of a tree," etc., etc.

**Guy-rope.** 1371, *York Fabric Rolls* (Surtees Society). "Et in jolraps, hausers et giraps et aliis cordis emptis." *Ibid.* 1471, "ij gyeropes." 1688, Randle Holme, *Academy of Armory*, III, xv. "The Guest rope or Guye rope is used to keepe a piece of Ordinance, the boats, or anything else which is swinging into the ship too fast when it is ouer the Gunwale."

For JOLRAP see *infra*. GUY-ROPE is from O.Fr. *guis*, "a guide," and is not recorded by N.E.D. till 1793.

**Harling Rods.** 1520-1, *A/cs of King's College, Cambridge* (Willis and Clark). "Item for a lode of harlyng rodde pro ede columbaria."

Not recorded by N.E.D. The verb HARL, meaning "to twist," occurs first in *Sir Gawayne and the Green Knight*, c. 1350, "the hasel and the haw-thorne were harled al samen." HARLYNG RODS are, therefore, exactly equivalent to BRAIDING RODS, *q.v.* *supra*. They were used for making hurdles. As in the case of BRAID and WIND, the original meaning has lapsed, and to HARL now means "to rough-cast with a mixture of hair and lime, known as 'harl'."

**Heathstone.** 1445-6 in the *Building A/cs of Eton College* (Willis and Clark). "Besides these stones ready for use, 'rag,' 'hethston' and flints were used in the walls and in their foundations."

There is no record of the word in N.E.D., but Wright's *Dialect Dictionary* records it, and says that it means "gneiss." It is interesting to note that German FELDSPAR, a word of similar formation, is a constituent of gneiss. Another parallel word is MOORSTONE, a kind of granite found chiefly in Cornwall, which occurs in the *Churchwardens' A/cs of Stratton, Cornwall*, (Archæologia, XLVI, 205), in 1517, "to Nicolas Woglow for ij wenys (wains) of more stone, iijjs iijjd," but is not noted by N.E.D. till 1600.

**Hongrell.** 1688, Randle Holme, *Academy of Armory*, III, 12. (a) See under BANFRIES. (b) "With this (a rake) the workman combeth or rakes down all the loose straw which is not held upon the hongrells or spars with the winding or thatch pricks." (c) III, 14. "Thatchers' Terms . . . Hongrell, Boughs instead of spars."

N.E.D. records HANGAREL, "a rod or perch suspended in a shop or stable to hang things on." Wright, *Dialect Dictionary*, records HANGAREL, commonly a stout branch of a tree with a number of knots left on.

HONGRELL or HANGAREL comes from M.E. *hongen* or *hangen*, "to hang," with suffix *-rel* as in MONGREL and GANGREL. The use of the word "hang" in connection with thatching is noted by Henry Best in his *Farm Book*, 1641 (Surtees Society); he says, "Many will (after a geasting manner) call the thatcher 'hangstrawe,' and say to him—

'Theaker, theaker, theake a spanne  
Come of your ladder and hang your man :'  
the man's answere—

'When my maister hayth thatched all his strawe

Hee will then come downe and hange him that sayeth soe !'  
The straw is "hung" to the spars or "hongrells" which serve as a foundation; cf. another passage in Best's *Farm Book*, where he says, "They (thatchers) usually make there sowing (sewing) bandes of staddle-hay, and soe fasten

the bottles (bundles of straw) to the sparres." He tells us also that "too much thacke is a meanes to make the sparres yeelde and oftentimes to breake."

**Jowl-Rope.** 1371, *York Fabric Rolls* (see under GUY-ROPE).

Not recorded by N.E.D. JOWL or JOL-ROPE is from M.E. *iolle*, "a head," and therefore the equivalent of our modern HEADROPE, of which I have two earlier instances than those given by N.E.D. (a) In the *A/cs* relating to the delivery of a barge to serve under the King, 1373, (Riley, *Memorials of London*), (b) in the *A/cs of St. Leonard's Hospital, York*, 1400, "pro ij magnis cordis vocatis heued-rofes."

**Key=Keystone.** 1357-8, *Sacrist Rolls of Ely*, II. 180. "In ij lapidibus vocatis keyes empt."

No record in N.E.D. till 1624. KEYSTONE does not occur till 1637, but is then used in a metaphorical sense, which points to long usage as an everyday word.

**Latchet.** 1295, W. St. John Hope, *Windsor Castle*, I. 98. "In v. barris renovandis cum xvij lakettis et cakettis ad unam fenestram ad capud capellam."

Not recorded by N.E.D. with the meaning "a catch or fastening for a shutter-bar" till 1842! Of the word "caket" or CATCHET, there is no record at all. It is evidently a diminutive of CATCH, which N.E.D. does not record with the sense of "fastening" till 1520.

**Lijon.** Recorded in a list of Somerset dialect words published by the Somerset Archæological Society, 1872, and said to mean "the main beam of a ceiling."

N.E.D. has no record of this word. I believe it to represent "lidgend" or "lidging," the present participle of M.E. *lidgen* (spelt *liggen*), "to lie." Cf. the Devonshire word ELUN, a shed, from *heling*, present participle of M.E. *helen*, to cover. There are many names of timber similar in meaning, e.g., North-Country LIGGER, a scaffolding-timber, SLEEPER, DORMANT, JOIST (O.Fr. *giste* from *gesir*, "to lie") and REST, which is not noted in this technical sense by N.E.D. till 1617, but which occurs in the *A/cs of St. Michael's, Bath*, in 1431, "Et de iijjs iid solutis pro meremio scilicet restys ad domum Willelmi Smallmore," and also in the *York Fabric Rolls* in 1578, "for sawing of restes for planckes." I have several times noted the word RESTER, but never in a context which made it certain that it was not a misprint for REFTER=RAFTER.

Professor Weekley suggests as an alternative derivation of LIJON, O.Fr. *liçon*, diminutive of *lit*, bed.

**Loch, Looch.** 1501-18 in the *A/cs relating to the building of Louth Steeple*, (Archæologia X.). "A looch or loch is a place to lay stone in" . . . "Paid to T.D. one day, bearing timber forth of the loch."

N.E.D. records as a mining term, meaning "a cavity in a vein," but gives no derivation. It is probably a form of LODGE. The variant LOOCH is paralleled by an entry in the *Chamberlains A/cs of York Minster*, where mention is made of the "luge" of Ninian Stavelly.

**Mallet.** 1295 in W. St. John Hope, *Windsor Castle*, I. 98, "in reparacione ij catenarum extra portam exteriorem cum viij malettis novis et clavis grossis."

This word means "links," and is a diminutive of O.Fr. *maille*, one of the metal rings of which chain-armour is composed. N.E.D. has no record.

**Marbler, Marberer.** 1307-8 in R. Sharpe, *Calendar of Wills*, Court of Husting, London, I. 195. Walter, called "Bache-ler," annulled a gift of property to Walter le Marbeler. 1331, *Ibid.*, I. 370. Adam le Marberer left houses to Hugh le Marberer.



N.E.D. does not record MARBLER till 1457, and has no record of the variant MARBERER, though it notes MARBER as an early form of MARBLE.

**Mason.** 1165-6 in W. St. John Hope, *Windsor Castle*, I. 19. "Et Mazoni qui operatur ad Tascam xviii. li. et vi. et viij. d." N.E.D. has no reference till 1205, when the variant MACHUN is given; the form MASON or MASON is not recorded till 1300. MASONRY occurs 1256, in *Windsor Castle*, I. 74. "Precipimus tibi quod de exitibus ballive tue ceteros defectus mazonerie . . . emendari." N.E.D. has no record before 1400, when we get the curious reference from the *Constitution of Masonry*, (Halliwell, 1844). "At these lordys prayers they cownterfetyd gemetry And yaf hyt the name of masonry."

**Moucel.** 1351-2 in the W. St. John Hope, *Windsor Castle*, I. 98. "In xvij mounceles platri paris emptis, tam pro fumerariis in Cameris Custodis Collegii faciendis." N.E.D. does not record this word, which is probably from O.Fr. *moncel*, "heap." The price given at the end of the account refers to other items besides the plaster of paris, so no guess can be made as to the quantity which composed a "moucel."

**Paviour.** 1306-7 in R. Sharpe, *Calendar of Wills*, Court of Husting, London, I. 183. William le Pavour left 12d. to London Bridge. No record till 1426-7 in N.E.D., but the word must have been common at this date, as it is used as a surname.

**Penstone.** For reference see AYSTER. Wright, *Dialect Dictionary*, records PENSTONE, the irregularly cut stone from which the arch of a bridge springs, and derives the word PEN from PEND, "an arch, an arched or covered gateway." N.E.D. traces PEND, without explanation, to Fr. *pendre*, Lat. *pendere*, "to hang." I think that PENSTONE is rather the stone which "pens" or confines each end of the arch.

**Plumber.** 1273 in an *extent of the manor of Barue* (British Record Society, XXX. 71), Alice, relict of William le Plomer, is mentioned as one of 45 customars who held 44½ virgates of land. N.E.D. has no record till 1385-6, but the word must have been common at this earlier date, as it is used as a surname.

**Polrenes.** 1330-32, *A/c of Walter de Weston* for building the chapel of St. Stephen, Westminster, (Smith, *Antiquities of Westminster*). "10 pieces of timber called polrenes." N.E.D. has no record. The word is from O.Fr. *palreuter*, "to plane smooth," recorded by Godefroy in 1480. For the omission of t before final z, cf. MUNTIN and BATTEN from O.Fr. *montant* and *battant*. The interchange of ol and al is common in mediæval English, and has been dealt with by Kemp Malone in *Modern Philology*, 1922-3.

**Poss.** 1517, *Churchwardens' A/cs of Stratton, Cornwall* (Archæologia, XLVI. 205). "Paid to John Hacker for possyng of Saugwen ys howse and for makyng of the howse to set the Church tymber in . . . iiij. d." N.E.D. records only in the general sense of "to pound, beat down flat." It here means to plaster. Cf. the use of DAUB, which had in old French the sense of "white-wash, plaster," and in later French meant, according to Cotgrave, "beat, swinge, lamme;" and PUG (which is not noted by N.E.D. in the sense of plaster). N.E.D. derives POSS from O.Fr. *pousser*, but does not account for the change of vowel.

**Poukweyn.** 1367-9, *Fabric Roll of Rochester Castle*

(Kent Archæological Society). "To Roger atte Few for i pair of wheels bought of him for the Poukweyn . . . 2s. 6d."

N.E.D. has no record. The word is from M.E. *pouken*, "to push," and *wain*, "cart." Cf. CROUD WEYN, from M.E. *crouden*, "to push."

**Purlins or Purloins.** To the references given in N.E.D. add the following from the Report of Sir Christopher Wren on St. George's Chapel, Windsor, quoted by St. John Hope in his *Windsor Castle*, 1682: "The purloins are rotted in the tenons . . . cleating the ends of purloins that are drawn or rotten in the tenons." N.E.D. says the derivation is unascertained. Probably from O.Fr. *porloigner*, Lat. *prolongare*. Among the meanings of this word Godefroy gives "étendre," and we have a parallel in the English word STRETCHER.

**Radling.** For reference see CLAMSTAVES. N.E.D. derives RADDLE, "a hurdle," from Nor.-Fr. *reiden*, but in view of the fact that a variant RODDLE is recorded I am inclined to think that RADDLE is a Northern form of ROD. The other variant, RUDDLE, would come from the cognate Scandinavian *rudla*.

**Remeneryng.** For reference see AYSTER. Not recorded by N.E.D. It is from O.Fr. *remanier*, "to re-handle, change, alter," L.Lat. (re-) *manizare*, from Lat. *manus*, hand.

**Ressaunt.** 1478, William of Worcester, *Itinerarium* (William's Architectural Nomenclature), given in a list of mouldings, and spelt resaunt, ressaunt, 1513, *Indenture for the finials of King's College, Cambridge*, "Fynny rysaut gabblettes" (printed rysant, but in most cases it is impossible to distinguish between u and n, in a mediæval MS.).

N.E.D. records, but gives no derivation. The word means an ogee moulding, and is from O.Fr. *ressaut*, from *ressalire*, "to leap back," with intrusive n as in COLANDREA, CELANDINE, MESSENGER, and perhaps BLIAUT from O.Fr. *bliaut*. Littré gives RESSAUT, "terme d'architecture, Saillie formée par quelque partie en dehors d'une ligne ou d'une surface," and "rebound" is obviously appropriate name for an ogee.

**Rhenish-Pipe.** *York Fabric Rolls* (Surtees Society), 1841. "Et in jrenyspipe empto pro reulor et sqwys cementarioru cum ij wadetonis 2s. 8d." No record in N.E.D. A "renys-pipe" is a barrel that has contained Rhenish wine. Cf. same A/cs, 1371, p. 1. "Et in v pipis vacuis pro palis iuxta domum Roberti Neuton emptis." A "wadeton" must be another "tun" or barrel, but of what kind I have not been able to discover.

**Running Door.** 1487-8, *A/cs of St. Mary-at-Hill* (E.E.T.S.) "Item, Allowed to Maistres Browne for Reparacions done by her in Carpentrye, in makyng of Rynnyng dorr betwene Exmoes well and her." No record in N.E.D. Wright, *Dialect Dictionary*, gives RINWALL, "a partition wall that divides a house from one side to another." Cf. the next word RUNROOFS, and FLYING BUTTRESS.

**Runroofs.** 1423-4, *A/c Rolls of Durham* (Surtees Society) Repair. domor . . . Super lez Rynrofez inter aulam cameram manerii de Pyttington et super cameram Senes ib'm . . . 47s. 3d." Not recorded by N.E.D. They were evidently partitioned roofs between those of the hall and the Seneschal's roof. Cf. RUNNING DOOR above.

**Slate.** 1302-3, *Sacrist Rolls of Ely*, II. 17. "Pro pet

slat, £6 15s." 1378, *A/cs of the Manor of Wardely, Durham*. "It'm i homini carianti slatston."

N.E.D. does not record SLATESTONE till 1392, and SLATE till 1455. In the *A/cs of Whytwell Manor, Lancs* (Whitaker, *History of Whalley*), in 1412-3 occurs a payment for "battering," i.e., breaking up slatestone, and this use of BATTER is not noted by N.E.D. till 1542.

**leading.** c. 1400, *York Fabric Rolls* (Surtees Society), 21. "In sleddyng lapidum per Adam Vendilok." N.E.D. has no record till 1755!

**oldering-Irons.** 1341-2, *Sacrist Rolls of Ely*, II. 117. "Soudinghirnes pro fabricacione vitri." N.E.D. 1688, when they were used for "Lead Workings."

**plint or Splitnails.** 1325-6, *Sacrist Rolls of Ely*, II. 60. "In ij M de splette nail ijs vd." *Ibid.* 1345-6. "In iij M de spleynt-nayle emp. 5/-." No record in N.E.D. They are the same kind of nails as SPRIGS, SPRAGS, q.v. infra, and CHITNAILS, quoted in *Windsor Castle A/cs*, the difference probably being in the size.

**prag, Sprig.** Wright, *Dialect Dictionary*, SPRAG, "a large nail." N.E.D. SPRIG, "a small, slender nail, either wedge-shaped and headless, or square-bodied with a slight head on one side." N.E.D. quotes SPRAG with three other senses. (a) "A shoot, twig, or spray of a plant, shrub or tree." (b) "A stout piece of wood used to check the revolution of a wheel (or roller), usually by inserting it between two of the spokes." (c) "A prop used to support the coal or roof during the working of a seam." It also gives SPROG, "a linch pin," SPRANG, (a) "A shoot or branch." (b) "The rung or round of a ladder," and SPRONG, "a prong." The derivation of SPRAG is from Scandinavian *sprag*, "a twig or spray," found in Denmark (Molbech's *Dictionary*) and Sweden (N.E.D.). From "twig" the meaning "wooden pin" develops. A stout "sprag" could be used as a wooden pin, the rung of a ladder, or to check a wheel. From the sense "shoot of a plant" (usually forked) we obtain the meaning "prong." The name must have been soon transferred to similar objects made of metal, i.e., nails, and to larger objects used for the same purposes as the smaller, i.e., props and linch-pins. Scandinavian *sprag* comes from a Teutonic root *sprak-*, originally "to crackle, split, burst, bud, burgeon, produce shoots," from Indo-Germanic *spark*, "to crackle or burst with a noise." (Skeat.) Possibly SPRIG comes from the same root, with a weakened vowel to indicate smallness. SPRANG and SPRONG show nasalisation; cf. SPRACK, SPRANK, both from Anglo-Saxon *spraec*.

**stairing.** 1322-3, *Sacrist Rolls of Ely*, II. 33. "In M iij c de spikingg pro steyringg . . . in virgis emptis pro steiringg." Not recorded by N.E.D.!

**tailrope.** Quoted by N.E.D. with the comment that the meaning is "obscure." But mediæval STERT is a synonym for TAIL, and TAILROPE is a familiar word. Cf. HEADROPE and JOWLROPE, q.v. supra.

**stoneman.** 1304, mentioned as a surname in an Inquisition Post Mortem. (British Record Society, XL. 28.)

A "stoneman" is a stonecutter, or a mason. N.E.D. has no record till 1912!

**Strudding.** (2) 1479-80 in the *A/cs of St. Michael's, Bath*. "Et pro octodecim semys virgis . . . iijjs. Et pro strydyng de le yerdes (rods) et schuppyng (shaping) de spekes eorundem . . . xd. Et cuidam pro factura le Watyll." (1) 1364, *Ibid.* "In ulmorum strudend in Elmehay xjd. ob." No record in N.E.D. It is from Anglo-Saxon *strydan* or *ge-strydan*, meaning "to spoil, rob, deprive of," and here means stripping the elms of branches and the wattle-rods of leaves. On the meaning of SPEKE see CULMS supra (not noted by N.E.D.). SPEKE is from M.Dutch or Middle Low German SPEKE, "a spoke."

**Sturtes.** c. 1350, *Sir Gawayne and the Green Knight*. 1. 171, "his athel sturtes That euer glemered and glent al of grene stones." 1593, *A/cs of the Fraternity of Jesus Mass* (Wilts Record Society), "hookes, twists and stertes for Dore." 1625-6, *A/cs of St. Thomas, Sarum* (*Ibid.*), "for Jrone sturtes for the sowth windoe in the Towre." No record in N.E.D. They are nails of the kind known as studs, and are derived from mediæval STERT, "tail."

**Temples.** 1422, *York Fabric Rolls* (Surtees Society). "Pro virgis, pro templis et wethis (withies) emptis 16d." 1435-6, *A/cs of Manor of Whytwell, Lancs* (Whitaker's *History of Whalley*). "Et solutis cuidam laborario pro prostacione virgarum vocaturum spelles temples et wythes." Wright, *Dialect Dictionary*, TEMPLE RODS, long hazel rods used in holding down thatch. N.E.D. does not record this sense, but has TEMPLE, "in the hand-loom a pair of flat rods having toothed ends which caught the selvage on each side." For the derivation of this it suggests O.Fr. *temple*, "brow." The interchange of terms dealing with weaving and carpentry, etc., has been noted before. I think the derivation of TEMPLE is rather, through French, the Lat. *templum*, "a roof-timber," which is also the ancestor of TEMPLATE, "a horizontal piece of timber in a wall or spanning a window or doorway." The reason for the extension of meaning is shown by the following definition in the *Encyclopædic Dictionary*, which gives "TEMPLA. Certain timbers introduced in the roofs of temples. They were placed upon the canterii or principal rafters, extending the whole length of the temple from one fastigium to the other, corresponding in situation and use with the common purlins."

A TEMPLUM, then, is not, strictly speaking, a "rafter," as the N.E.D. defines it, but a horizontal timber of the type that we call a STRETCHER, and the name was therefore extended to horizontal timbers with other functions, and finally to the rods in the loom which hold down the selvage, and the thatcher's rods which hold down the thatch, just as the TEMPLA hold down the rafters.

**Twitching Ropes.** 1479, *York Fabric Rolls* (Surtees Society). "In twichying ropes pro les scaffald." N.E.D. has no record, but gives in 1615 TWITCH, "to draw tight by means of a cord." Cf. with this WELLRAPES, i.e., "welding-ropes" (*A/cs of Ripon*, 1425).

**Vanell.** c. 1405, *York Fabric Rolls* (Surtees Society). A tiler receives a payment for doing something (illegible) with "vii vanell in parvo carnivico." No record in N.E.D. From O.Fr. *vanel*, "sorte de tuile," recorded by Godefroy, *Dictionnaire de l'ancienne langue française*, in 1336.



### LEGAL. BUILDING AND ADJOINING OWNERS.

A deferred judgment was recently given by Judge Lindley in a County Court case affecting payment for the use of a share of a party wall.

Plaintiff built his house in 1909, including a party wall with flues and breasts on its outer side. In 1926 defendant built a house making use of the party wall. The question before the learned Judge was as to the value to be paid for share of the wall. Plaintiff claimed half the present-day value, but defendant contended he should only be required to pay half the original cost of construction.

In evidence it was shown that both parties are engaged in the occupation of builders, and his Honour held that the increased cost of building had not put the plaintiff to any additional expense, and therefore defendant should pay half the cost of the actual erection only. It appeared further that plaintiff's figures were based upon an ordinary contract price, giving the usual builder's profit, and the learned Judge held that as the builder was also the owner he was only entitled to be recouped for actual disbursement.

W. E. WATSON [F.].

### COMPARATIVE COST OF BUILDING WORK.

The London Building Acts Committee of the R.I.B.A. desire to draw the attention of members to the following extract from the Minutes of the London County Council:

#### REPORT OF THE HOUSING COMMITTEE.

##### *White Hart Street site, Kennington—Erection of dwellings.*

We have considered as to the steps to be taken for the erection of Calstock House and Fowey House, the first two blocks of dwellings on the White Hart Street site, Kennington, comprising, in all, 64 tenements containing 144 rooms with accommodation for 288 persons. We were advised that these two blocks afforded a favourable opportunity of ascertaining definitely whether any economical substitute could be obtained for the type of brick construction usually adopted by the Council for block dwellings. Alternative designs were accordingly prepared, one based on the normal method of brick construction and the other specially adapted to the requirements of steel and concrete; and for the latter design alternatives of (1) a steel frame with external walling entirely of concrete, and (2) a steel frame with external walling of concrete but with brick facing, were included. In addition to the different methods of construction embraced by the drawings and specification, provision was made to enable prices to be submitted for the buildings if constructed of any special material such as reinforced concrete, or by any special method, the drawings in these cases being regarded as indicative only of the requirements as to equipment and accommodation.

Tenders on this basis were accordingly invited by public advertisement on 21st May 1926, and were returnable by 12th July 1926. The undermentioned tenders were received and were opened by the Deputy-

Chairman of the Council under the authority given 11th May 1926:—

#### A.—Normal brick construction.

	£	s.
Lowest Tender—R. J. Rowley, Tottenham .. .. .	21,752	0
Highest Tender—Albert Monk, Lower Edmonton .. .. .	28,620	0

#### B.—Steel and concrete construction.

	For steel frame with external walling entirely of concrete.			Alternative—For steel frame with external walling of concrete, but with brick facing		
	£	s.	d.	£	s.	d.
Lowest Tender—Rowley Brothers, Limited, Tottenham .. .. .	28,651	0	0	24,442	0	0
Highest Tender—Albert Monk, Lower Edmonton .. .. .	34,533	0	0	29,883	0	0

#### C.—Reinforced concrete construction.

	£
Trussed Concrete Steel Company, Limited, South Kensington .. .. .	24,762
Allen Fairhead and Sons, Limited, Enfield .. .. .	28,280

It will be seen that the lowest tender is that of Mr. R. J. Rowley, amounting to £21,752, for buildings of normal brick construction. In every case in which a firm has submitted prices both for brick and steel-frame construction the price for brick construction is considerably lower. The tenders for steel-frame construction show a substantial reduction in every instance. Brick facing, instead of concrete throughout, is used for the external walls. The lowest tender for brick construction (£21,752) is equivalent to about £151 a habitable room, for steel-frame construction (£24,442), about £171 a room, and for reinforced concrete construction (£24,762) about £172 a room.

### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

The Society is now able, through a leading assurance society, to assist architects (or their clients) in securing the capital required for the purchase of a house on terms which are specially attractive. In the case of an architect who is building his own house according to an approved plan, one half of the loan is advanced when the walls of the house are erected and the roof on.

The amount of the loan is repaid by means of an endowment assurance on the borrower's life. The advantage of this feature is immediately appreciated when it is realised that in the event of the premature death of the assured the loan is paid off by the life assurance and the house is left unencumbered to the assured's dependents.

## Allied Societies

### NOTTINGHAM AND DERBY ARCHITECTURAL SOCIETY

EXTRACT FROM THE ANNUAL ADDRESS OF THE PRESIDENT,  
MR. H. ALDERMAN DICKMAN [F.]

#### The Practice of Architecture in Nottingham

In 1876 the population of Nottingham was about 50,000 and the number of practising architects was 32, of whom few if any were members of the R.I.B.A. The membership of our own Society in 1862 was 22. To-day 50 years later the population is about 260,000, the practising architects number 50 (of whom 31 are members of the R.I.B.A.) and the membership of this Society, in Nottingham alone, is 87, of whom 50 are in practice. The increase in the numbers of practising architects is not out of the way, but the fact remains that the increase in the numbers of the profession is out of proportion to the amount of work available, but *not* out of proportion to the quantity of work which should be in the hands of architects in private practice.

Up to the year 1902, when a very contentious Education Act was passed, it was common custom for all commissions for public buildings of any size (this applies locally if we omit police stations) to be placed in the hands of private practitioners, either directly, or by way of open or limited competition; the office of "Public Architect" was practically unknown outside H.M.'s Office of Works. With the passing of the Act mentioned came the formation of architects' departments in connection with most of the Education Authorities appointed. These have gradually developed into city and county architects' departments, or departments administered by the city engineer or the county surveyor, and, to quote our own particular case, the department has grown until to-day we find them not only building schools, but town halls, libraries, baths and public washhouses, generating stations, covered markets, abattoirs, mental hospitals, school clinics, tram sheds and garages, cemetery chapels, shops and offices and even war memorials.

Leaving public work we come to that which is of a semi-public nature, such as banks, insurance offices, &c. The amalgamation of the principal banks has produced a central authority, usually located in London, and with it has disappeared that local connection which formerly existed between the manager and his customers. Whilst a certain amount of work is deputed to a few provincial architects there is a distinct tendency towards the employment of a resident architect or of a chosen few. Similar conditions prevail in insurance companies and other kindred institutions. In addition many large public companies—themselves often controlling subsidiary concerns—employ an architect and staff to carry out their building projects.

As to commercial work, our field of opportunity is restricted by the formation of multiple-shop companies to employ a so-called architectural staff, but a more quieting feature in this section is the invasion of our domain by those who on other occasions seek business

from or through us. I refer to ferro-concrete and structural steel firms, shop fitters, furnishing firms, and last, but not least, the ordinary building contractor.

It is an old saying that every Englishman considers himself a born architect, but he would probably confine his pretensions to work of a purely domestic character. Now, in this section of our practice—which is by far the largest field of work common to most practitioners—we find a great amount of business is done to-day by companies formed to provide and sell the completed house and garden (with garage). Much is done by the speculative builder as of yore, and to-day a new type of "born architect" exists who obtains a design, for a nominal sum, from one of the many illustrated papers devoting a section of their contents to the reproduction of designs for houses or bungalows. I have seen such publication actually advising the non-employment of an architect.

Domestic work outside the architects' practice I mention as the last item, but not the least, since dwellings for the people occupy the larger portion of land developed. Housing as understood since 1919 must be referred to because although it is supposed to be provided for what is termed the working-class, the larger number I should imagine are occupied—owing to the very high rents obtaining—by those who in pre-war days would have built their own, or bought houses erected as a speculation. The "tail-end" of housing has produced the "Subsidy" type which serves to disfigure the landscape in every direction, showing, in almost every case, the lack of an architect's control.

With reference to public work in which politics wields so large and so unfair an influence it is obvious we shall not obtain our just dues by the value of our local vote; but I certainly think we should take a keener interest in local affairs, either individually or collectively. Do not think I am suggesting the obtainment of influence on local bodies for the sole purpose of public work for architects, but I have in mind the foolish idea so often put forward as to the costly method of building by "direct labour." This particular ingredient of nationalisation is actually in existence as far as architecture is concerned, and, to our detriment as architects first, and ratepayers afterwards, is constantly being extended. Undoubtedly this fallacy should have been tackled in its early growth, and one can but hope that we in failing to resist it were more concerned for the improvement of art than the welfare of architects.

A word as to business ability. It is often stated that the architect by virtue of the practice of an art is not, and cannot be, a business man; indeed, a popular idea obtains he is a person who makes drawings only, and the prettier the drawing the greater, perhaps, his reputation. Such an illusion needs to be dispelled. We must each of us keep abreast of the times in all matters relating to building and be capable of producing for our clients good results at a reasonable cost. The architect who cannot advise the prospective building owner on site value, cost of building, and rents obtainable in the projected commission, has not much hope of success.

Advertisement plays so large a part in modern business that the architect is sometimes full of vain regrets as to the curtailment of his opportunities in this direction; but



does he make the most of those he is entitled to use? I think not. Some are diffident with regard to putting their name on the notice board of a new job; but why? How are the public to know whether it is merely a builder's job, a municipal job or the work of a man in private practice with his living to make? Of course, there are occasions when certain conditions obtain, or where the client has claimed his right to call the tune unduly which may produce a desire not to advertise the work in progress, but the architect should at every opportunity make his presence felt.

We do not, as a long established Society, make the most of our position as an authoritative body on questions of art as affecting the public weal. I venture to think that if our Society had possessed the influence its years and work should have provided for it, the beautiful park of Wollaton would not have been ruined or the rebuilding of Park Street be so free of restrictions as to make one wonder if our City Council has any regard for beauty or even seemliness. As a learned Society we have not had in the past a good enough press, but this is largely our own fault. There is ample opportunity to-day for us to further our influence and the general interest in architecture by keeping the public well informed of all matters relating to architecture by way of what is now a more sympathetic local press. Another suggestion with regard to education of the public in architecture is one from the Board of Architectural Education, that lectures should be given in the secondary schools by members of our Society. This I think an excellent suggestion.

With reference to the curtailment of our opportunities in commercial and domestic work, it should be possible for us to come to some arrangement with the Builders' Organisation, and I think a deputation on this matter long overdue. As to the smaller class of housing in which the speculative builder will work his will sooner or later—the sooner the better from the tax- and rate-payers' point of view—I think something might be done with the House Builders' Association. Architects as a whole have had little to do with this large portion of building, but none the less they are often associated with its baneful effects. The Housing Schemes have proved that a satisfactory scale of fees can be applied to such work, and I think the builders of such property would be prepared to consider decent architectural design with details at a small charge, for we all of us know that property of this type cannot afford anything like the ordinary scale. We also know that such property need not cost any more and can be infinitely more pleasing in appearance if properly designed and detailed. The same remarks apply in a similar fashion to the slightly larger type of domestic work, say those costing from £500 to £750 per house.

I have briefly indicated some of the causes I consider responsible for the lack of standing of our Society and the state of the profession generally, and I think you will agree that lack of the slightest representation in local politics accounts for much, and our own lack of enterprise in other directions for the remainder. We have congratulated ourselves recently on our improved activities as a Society, but undoubtedly we have still a

long way to go to attain that position of influence for the good of architecture and the position of architects therefore I would ask for the strong and continue support of the R.I.B.A. and its Allied Societies in connection with the Registration Bill which has been drafted and which, we hope, may soon be on the Statute Book.

## Obituary

### JOHN WILSON WALKER [F.]

Mr. Walker died at Aberdeen in consequence of having been knocked down by a motor car on 18 November, the age of forty-seven. In 1896 he entered the office of Messrs. Ellis and Wilson, architects, Aberdeen, as pupil. On completion of his articles in 1901 he became an assistant to Messrs. Niven and Wigglesworth. In 1906 he became a partner in the firm of Messrs. Wilson and Walker, Aberdeen, and assisted in carrying on general practice in the north of Scotland. He was elected an Associate in 1905 and a Fellow in 1902. He was also a Fellow of the Incorporation of Architects in Scotland. Mr. Walker was mobilised in the first days of the war and was demobilised with the rank of Major in 1919.

### CHARLES HENRY CHANNON [F.]

Mr. Channon, who died recently at Malton, Yorkshire, was born at Cheltenham in 1854. His early education was at Cheltenham Grammar School. He occupied a prominent position as an architect in Malton as the head of the firm of Messrs. C. H. Channon and Sons. For many years he was the architect to Earl Fitzwilliam's Estate, Malton, where many examples of his work are to be found. He was elected a Fellow in 1899 and in 1901–1902 was president of the York Architectural Society, and represented that body on the Council of the R.I.B.A. in 1902.

### D. B. KORA [L.]

Dahyabhai Balabhai Kora was born at Kaira, Bombay, India, in September, 1886. After receiving his early education in Gondal, he graduated in engineering from the Poona College in 1908, where he held various scholarships. Later he served for about ten years in the P.W.D.'s of successive progressive States as Baroda and Gondal and the C.P. Government. Thereafter he joined the Nawanagar State in 1917. During his nine years' connection with the State he was in charge of the Irrigation, P.W.D. and City Planning Departments. During this period he designed and constructed many important architectural and monumental works, including new roads, bridges, irrigation, sanitary, city improvement and town planning works, costing in all more than a million pounds sterling. Many of the public and State buildings by which the city of Jamnagar has attained the reputation of being the most beautiful in Kathiawad were designed and erected under his supervision. He was an able engineer and a skilful designer and carried out his works with a high sense of duty.

In spite of the onerous duties of his post, he kept himself in touch with the progress of engineering science in foreign countries. He was a member of various professional institutions chief amongst which were the Society of Engineers, the Institutes of Structural Engineers, Municipal and County Engineers, Royal Sanitary Institute and the Institute of Indian Engineers. He was also associated with the American Institute and the Royal Institute of British Architects. He contributed many important papers at various Engineering Conferences.

## R.I.B.A. PROBATIONERS.

Since September 1926 the following have been registered as Probationers of the Royal Institute :

IANO : LEONARD GEORGE MACKLEDON, 246 Vauxhall Bridge Road, Victoria.  
 LDRIDGE : ROWLAND DE WINTON, Bankton, Lower Kingswood, Surrey.  
 LMROTT : ANDREW FREDERICK, 11 Dewhurst Road, Cheshunt, Herts.  
 LMDEKAR : VIRESHWAR NILKANTH, 14 Ghatkoparwala's Chawe, Mughbat, Bombay 4.  
 ANDREWS : EDWIN DOUGLAS, "Locksley," Princess Road, Sea Point, Cape Town, S.A.  
 ARCHER : HILARY, "Lissant Mount," Fairview Road, Oxtou, Birkenhead.  
 ARKCOLL : PERCY BRADWELL, "Heathfield," Lawton Road, Alsager, Stoke-on-Trent.  
 ARMITAGE : HAROLD MARSHALL ARMITAGE, 43 Blenheim Crescent, W.11.  
 ASGHAR : SYED ALI, c.o. School of Art, 167 Renfrew Street, Glasgow.  
 BAMBER : STANLEY WATMOUGH, 5 Kenilworth Square, Smithills, Bolton, Lancs.  
 BARKER : FRANCES VIOLET JANE, 25 Blackheath Park, S.E.3.  
 BARRAND : RONALD, Gatton Lodge, Rhiwbina, Cardiff.  
 BATES : BERTRAM HAROLD, 87 Alliance Avenue, Hull, Yorks.  
 BATH : CHARLES GEORGE, 1 Clare Street East, South Shore, Blackpool.  
 BECK : RICHARD THEODORE, 4 Mount Avenue, Ealing, W.5.  
 BEVAN : CHARLES SHERLOCK, 49 Waldemar Avenue, Ealing, W.13.  
 BIDMEAD : KENNETH ANDREW, "Tramore," Elburton, South Devon.  
 BISHOP : JOHN WILLIAM, 42, Sandringham Road, Cardiff, South Wales.  
 BLACKBOURN : GEOFFREY ROY, 355 High Road, Tottenham, N.15.  
 BLACKER : GRAHAME AMBROSE, c.o. J. Pearn-Lewis, Canada House, Baldwin Street, Bristol.  
 BLADES : BEATRICE AGNES, 13 Buckleigh Road, Streatham.  
 BLEAZARD : JOHN LEWIS, "Lyndhurst," 13 Park Avenue, Clitheroe, Lancs.  
 BOARDMAN : HUMPHREY COLMAN, How Hill, Ludham, Great Yarmouth, Norfolk.  
 BOLLUM : CYRIL EDWARD, 1A Essex Road, Acton, W.3.  
 BOLSOVER : GERALD, Ashton-Rathbone Hall, Ullet Road, Liverpool.  
 BRAMHAM : EDWARD, Bar Lane, Stanley, Wakefield.  
 BRAYSHAW : KATHLEEN ORREY, 22 Cleveland Road, Huddersfield.  
 BRIGGS : JOHN WILFRED, Greyhound Hotel, York Road, Leeds.  
 BROAD : LEYTON SAMUEL, 1 Moor View, Keyham Barton, Devonport.  
 BRODIE : MARGARET BRASH, 70 Oakfield Avenue, Hillhead, Glasgow.  
 BROWN : CLIFFORD WILLIAM, 102 Burlington Road, Dewsbury Road, Leeds.  
 BROWN : THOMAS, 24 Wakeman Road, Kensal Rise, N.W.10.  
 BROWNLEE : GEORGE CLIFFORD, "Rathfarnham," Caledonian Road, West Hartlepool.  
 BURCHELL : NOEL EDMUND IRONSIDE, "Norwood," 72 Canaan Lane, Edinburgh, Scotland.  
 CAIRNS : JAMES BROWN, 16 Craigpark Drive, Dennistoun, Glasgow.  
 CAUSLEY : HARRY ERNEST, 17 Wilton Street, Wilton, Taunton, Somerset.  
 CHACKETT : LESLIE ARTHUR, Waxland Road, Halesowen, Birmingham.

CHAPMAN : EDWIN BRECKON, "Ivydene," Stoughton Road Stoneygate, Leicester.  
 CHOLMONDELEY : HUGH, Anderson Manor, Blandford, Dorset.  
 CLARK : FREDERICK VICTOR WATSON, Yew Tree Cottage, Owston Ferry, via Doncaster.  
 COLBORNE : WALTER JOHN, "The Quinton," Normandy, near Guildford, Surrey.  
 COLEMAN : ERNEST DOUGLAS, "Pharelands," Searle Street, Crediton, Devon.  
 COLLIE : ROBERT ANDERSON, 5 Abbey Drive, Glasgow, W.2.  
 COOK : DOUGLAS MAWSON, 5 Lancaster Road, Hampstead, N.W.3.  
 CORDINER : ALBERT DICK, 26 Midlothian Drive, Shawlands, Glasgow.  
 CORTIS : HERBERT WILLIAM "Inglenook," Uplands Road, Drayton, near Cosham, Hants.  
 COTTON : ARTHUR CALVALEY, 50 Shrewsbury Road, Oxtou, Birkenhead, Cheshire.  
 COULBY : THOMAS ERNEST, 115 Windmill Lane, Sneinton, Nottingham.  
 COX : FRANK RUSSELL, Stowe House, Knowle, Warwickshire.  
 COX : WILLIAM JOHN PATERSON, 3 Allenby Road, Forest Hill, S.E.23.  
 CROWTHER : JAMES LEONARD, 32 Northbrook Street, Chapel Allerton, Leeds.  
 DAMSTRA : WILHELMINA CHRISTINA, "Endsleigh," Upper Orange Street, Orangezicht, Cape Town.  
 DARBYSHIRE : LESLIE, 8 Oliver Terrace, Oliver Street, Nottingham.  
 DARROLL : WILLIAM WALTER, "Salamanca," Main Road, Wynberg, S.A.  
 DAVIDSON : JOHN GEORGE, 8 Manor Place, Cults, Aberdeen.  
 DAVIES : EVAN HUGH, "Glanogwy," Brynmenyn, near Bridgend.  
 DAVIS : FRANK CECIL, 22 Guildhall Street, Lincoln.  
 DEAN : STANLEY FAERS, 7 Southey Road, Wimbledon, S.W.19.  
 DENNY : THOMAS JAMES, 107 Narbonne Avenue, Clapham, S.W.4.  
 DILWORTH : ROBERT, c.o. 33 Lincroft Street, Moss Side, Manchester.  
 DOE : HAROLD EDMUND, 150 Effra Road, Wimbledon, S.W.19.  
 DOFFMAN : HAROLD, 82 Broad Street, Hanley, Stoke-on-Trent.  
 DOWNING : SAMUEL, "Yew Tree," 2 Albion Road, West Bromwich.  
 DRY : THOMAS JAN, 23 Union Street, Cape Town, South Africa.  
 DUGGAN : DANIEL MICHAEL, Connaught Club, 75 Seymour Street, W.2.  
 DUMBLE : ALAN, 3 Roseville Street, Sunderland.  
 DUNCAN : THOMAS NEWHALL, 63 Nile Grove, Edinburgh.  
 DYER : LEONARD STACEY, 62 Silverdale Avenue, Westcliff-on-Sea, Essex.  
 EDWARDS : EDWARD GERALD WALTON, "The Homestead," Lemsford Road, St. Albans, Herts.  
 ELLICOTT : LANGFORD PANNELL, 6 Gordon Mansions, Barnet, Herts.  
 ELLIS : HAROLD GEORGE, 16 Sandiways Road, Wallasey, Cheshire.  
 ELLIS : HAROLD HARPER, "Penkenna," Abbotswood, Guildford.  
 FAIRCLOUGH : ARTHUR BASIL ROWLAND, 9 Victoria Road, Waterloo, Liverpool.  
 FARMER : HENRY COLLINGWOOD, 34 Temple Fortune Lane, N.W.11.  
 FARQUHAR : ROWLAND EDWARD, 255 South Lambeth Road, S.W.8.  
 FARROW : JOHN WILFORD, Oxford Chambers, East London, South Africa.  
 FELCE : EVELINE, 31 King's Road, Willesden Green, N.W.10.



- FENTON : EDWARD LOUIS, 23 Silver Hill Road, Eccleshall, Sheffield.
- FYANS : NORMAN HARRY, 1 Callander Road, Fairfield, Liverpool.
- GIBBERD : FREDERICK ERNEST, Clarendon House, Clarendon Street, Earlsdon, Coventry.
- GOFFEY : ALBERT EDWARD, 436 East Park Road, Leicester.
- GOODAIR : ALFRED GEORGE, "Listowel," 3 Inhurst Road, Portsmouth, Hants.
- GOODSELL : EDMUND RICHARD, "Bon Holme," Napier Road, Tunbridge Wells, Kent.
- GORDON : ANDREW FREDERICK SANDEMAN, 233 Wellesley Road, Methel, Fife, N.B.
- GOURLEY : ERIC MACAULAY EDINE, 248 West George Street, Glasgow.
- GRAY : SYLVIA CHARITY, 50 FitzGeorge Avenue, W.14.
- GRICE : RICHARD GERALD, Cross House, Bootle, Cumberland.
- HALSALL : BASIL, 3 Abbey Gardens, Birkdale, Southport.
- HAMILTON : ARCHIBALD OLIPHANT, 71 Langside Road, Newlands, Glasgow.
- HAMILTON : HUMPHREY ALLEN, 22 St. Mary Abbot's Terrace, Kensington, W.14.
- HARDOUN : MAURICE EUGENE, 36 Mount Nod Road, Streatham, S.W.16.
- HARGREAVES : EDWIN, Temple Street, Sidmouth.
- HARGROVES : AMY MURIEL, 62 St. George's Road, Golders Green, N.W.11.
- HARPER : FREDERICK WALTER, 3 Southbank Street, Leek, Staffs.
- HARPER : DENIS RAWNSLEY, The Pharmacy, Starbeck, Harrogate.
- HARRIS : CECIL JOHN, 76K Trowbridge Road, Bradford-on-Avon, Wilts.
- HAYWOOD : NANCIE BROWNING, 8 Bewick Road, Gateshead-on-Tyne.
- HESLOP : JOHN LOWES, 156 Chester Road, Sunderland.
- HOLFORD : WILLIAM GRAHAM, 38 Ullet Road, Liverpool.
- HOLT : ARTHUR NEVILLE, Morlan, Graham Road, West Kirby.
- HOMER : WILLIAM HENRY, 92 Bromford Lane, Erdington, Birmingham.
- HOMER : WILLIAM ELEY, 45 High Street, Netherton, near Dudley, Worcestershire.
- HONIBALL : THOMAS OCHSE, c.o. P. Milne Duncan, 73 St. George's Street, Cape Town.
- HOPE : JOHN LEONARD, 77 Brecknock Road, Camden Town, N.7.
- HORTON : CYRIL CHARLES, 53 Ponsonby Avenue, Antrim Road, Belfast, Ireland.
- HUDSON : JAMES GODFREY, 373 Central Drive, Blackpool, Lancashire.
- HUGHES : HUBERT JOHN, The Vicarage, Chepstow, Mon.
- HUGHES : JOHN, School of Architecture, Liverpool University.
- HUMPHREYS : CHARLES RICHARD, 198 Charlton Lane, Charlton, S.E.7.
- HYETT : FREDERICK LESLIE, 169 Clapham Park Road, Clapham, Park, S.W.4.
- INGLIS : COLIN WILLIAM ANDERSON, 10 Canynge Road, Clifton, Bristol.
- IRVING : DONALD HUDSON, c.o. Marconi International Marine Communication Co., Ltd., Wittett Road, Ballard Estate, Bombay, India.
- IRWIN : NORMAN LINDSAY, 53 Haypark Avenue, Belfast, North Ireland.
- JACKSON : RICHARD JOHN LAURENCE, The Knoll, Guisborough, North Yorks.
- JAMES : ROLAND PHILLIP, 8 Lower Parade, Exmouth, South Devon.
- JARRATT : HERBERT STANLEY, Penrhyn Lodge, Picton Road, Ramsgate.
- JOHNSON : HENRY ARTHUR, 20 Priory Place, Doncaster.
- JOHNSTON : ALAN CONNOR, 22 Camp Street, Gardens, Cape Town, South Africa.
- JONES : EDGAR ARTHUR, "Maybank," 59 Melbourne Road, Coventry.
- JONES : HAROLD MAURICE, Cambridge House, 344 High Street, Bangor, North Wales.
- KENYON : GEORGE, 2 Wellington Field, Sefton Park, Liverpool.
- KING : ELIZABETH STEVENSON, 26 Regent Park Square, Glasgow, S.1.
- KNIGHTON : PHILIP HAROLD, May Cottage, Hepthorne Lane, near Chesterfield.
- KNOWLES : HERBERT JAMES, 59 Hampton Road, Southport, Lancs.
- LAWTON : JOHN, 4 Lane Ends, Dunston-on-Tyne.
- LEICESTER : OSBORNE HOWARD, c.o. Lanchester, Lucas and Lodge, 19 Bedford Square, W.C.1.
- LISTER : LESLIE WILLIAM, "Lindow," 10 Grassfield Avenue, Lower Broughton, Manchester.
- LLOYD-THOMSON : STEWART, Overseas Club, Park Place, St. James's, S.W.1.
- LOVETT : WILLIAM FRANCIS BENJAMIN, 34 Cartwright Garden, Tavistock Square, W.C.1.
- LOWE : GEORGE CHARLES, 35 Dalberg Road, Brixton, S.W.2.
- LUKE : HIM SAU, 4 Hau Fung Lane, Ship Street, Hong-Kong.
- MACDONALD : GEORGE SUTHERLAND, c.o. Mrs. Leslie, 55 Boscord Street, Aberdeen.
- MACKENZIE : KENNETH RONALD, School of Architecture, Liverpool University.
- MARKS : JOYCE, "Aalsmeer," Regent Street, Stoke-on-Trent.
- MARWICK : THOMAS WALTER, 43 York Place, Edinburgh.
- MASON : STANLEY CYRIL, 54 St. Mary's Road, Prittlewell, Essex.
- MASSEY : EDWARD FRANCIS, Laburnum House, Manchester Road, near Warrington.
- MAY : EDWARD WILSON, "Greenacres," Old Bracknell, Berks.
- MCGREGOR : ALAN ROY, 13 Ovington Road, Cardiff.
- MEALINGS : RICHARD FREDERICK, 100 Bristol Road, Edgbaston, Birmingham.
- MELDON : AUSTIN GEORGE PUGIN, 2 Old Mill Lane, Formby, Lancs.
- MERCHANT : YAHYABHOY CASUMJI, c.o. Gregson, Batley and King, Fort Bombay, India.
- MITCHELL : CHARLES MARCUS FITZ-WILLIAM, c.o. James Morris, Union Castle Building, Cape Town.
- MORRISON : ARTHUR BAIN, 34 Marchmont Road, Edinburgh.
- MORTER : PHILIP SIDNEY PELHAM, 26 Princes Avenue, Liverpool.
- MORTIMER : GEOFFREY ERNEST, 9 East Avenue, Bournemouth, Hants.
- MORTIMER : LEONARD, 50 Church Street, Trowbridge, Wilt.
- MUDD : FRANCIS WILLIAM, 9 Fern Bank, Otley, Yorks.
- MUMMERY : JOHN FRANK, Wallbridge Hotel, Frome, Somerset.
- NAPOLITANO : FREDERICK, 35 Theobalds Road, W.C.1.
- NARIELWALLA : NARIMAN DADABHOY, Contractors Building, Khetwadi, Back Road, Bombay, India.
- NELSON : JOHN OUGHTRED, 11 Conyers Avenue, Birkdale, Southport.
- NEWTON : FRANK ARTHUR, 6 Dunollie Place, Kentish Town, N.W.5.
- NICHOLL : FRANK, 42 Clive Street, Stoneyholme, Burnley.
- NIXON : ALEC GEORGE, The Laurels, Derby Road, Breaston, Derbyshire.
- O'FLYNN : EDMOND, Lee Villa, Sundays Well, Cork, Ireland.
- OLLEY : BERNARD WILLIAM JAMES, 2 Bourne Road, Colchester, Essex.
- O'RORKE : EDWARD BRIAN, 14 Ovington Street, Chelsea, S.W.
- ORPEN : TERENCE FRANCIS MORIARTY, "Rosendal," Main Road, Rondebosch, South Africa.

RELL : JOSEPH WILSON, Cliff House, New Road, Radcliffe, Lancs.  
 WEN : HERBERT, "Gadlys," Monmouth Road, Wallasey, Cheshire.  
 NTER : FREDERICK, 25 Olive Avenue, Long Eaton, Derbyshire.  
 TTERSON : JOHN, Bellevue, Ladybank, Fife.  
 ERMAHOMED : ABDULLA MAHOMED, c.o. Architectural Association, 34 Bedford Square, London, W.C.1.  
 IRIS : PETER HENRY WILSON, Y.M.C.A. Students' Branch, Lamington Road, Bombay, India.  
 ERCE : DUDLEY, 5 Temple Fortune House, Golders Green, N.W.  
 TTENDRIGH : HECTOR BERESFORD, 99 Kenlor Road, Tooting, S.W.17.  
 ANT : WALTER GEOFFREY, Hall Cross Cottage, Doncaster, Yorks.  
 OTTS : ALAN EDWARD, "Lennox," Poulton-le-Fylde.  
 ULTON : DENIS, 2 Wellington Square, Oxford.  
 OWNALL : FREDERICK CHARLES WILLIAM, 70 Lonsdale Road, Oxford.  
 ESTON : CONSTANCE WINIFRED, 7 Hillsleigh Road, W.8.  
 RINCE : ARTHUR, c.o. Mrs. Harrison, The Broadway, St. Ives, Hants.  
 OFFITT : NORMAN WEDGWOOD, 62 Jesson Road, Walsall, Staffs.  
 UILLIAM : GEORGE DAVID, 268 Huron Street, Niagara Falls, Ontario, Canada.  
 AYNOR : GEOFFREY, 41 Kensington Road, Barnsley.  
 EES : LISTER PHILIP, Fortis Green, The Common, Whitechurch, Glam.  
 EID : JAMES EUGENE, 63 Ashwell Road, Manningham, Bradford, Yorks.  
 OTH : STANLEY HENRY JAMES, c.o. The Architectural Association, 35 Bedford Square, W.C.1.  
 OWBOTHAM : FREDERICK WILLIAM, School House, Eastington, Stonehouse, Glos.  
 AIFE : EDGAR FREDERICK, 3 Beech Road, Stockport.  
 OTT : THOMAS GEORGE BIRCHALL, "Glaslyn," London Road, Brentwood, Essex.  
 NIOR : FRANK, 3 West Park, Harrogate.  
 ACKLETON : JOHN, "Moorcroft," Park Road, Littleborough, near Manchester.  
 AW : MARION MITCHELL, "Lynwood," St. Meddan's Street, Troon, Ayrshire.  
 ALVA : JAMES FREDERICK LEOPOLD DE, c.o. Messrs. Richardson and Co., 26 King Street, St. James's, S.W.  
 MMS : ERIC, 15 Linley Road, Hartshill, Stoke-on-Trent.  
 ELCHER : PHILIP, 65 Evelyn Road, Sparkhill, Birmingham.  
 EIGH : ALISON, 16 Gordon Square, W.C.1.  
 MITH : CYRIL BERTRAM, 3 Bedesman's Lane, St. Mary's, Bedford.  
 MITH : ALFRED, 11 Victor Street, Heywood, Lancs.  
 MITH : EWART TRIST ASHLEY, 5 Baxter Avenue, Southend-on-Sea, Essex.  
 OW : HARRY ALEXANDER, "Grafton," Powderham Road, Newton Abbot, South Devon.  
 USTER : ERNEST HICKS STRAFFORD, Strafford House, Marryat Road, Wimbledon Common.  
 EPHENS : CLIFFORD HENRY, Shelfield Lodge, Henbury Road, Westbury-on-Trym, Bristol.  
 OUT : HARRY BRANTHWAITE, Laurel Bank, Whitehaven.  
 FRINGER : GEORGE JAMES WILLIAM, 51A, Tremaine Road, Anerley, S.E.20.  
 DBURY : FRANCIS TATHAM, "Wayside," Longfield Lane, Ilkeston.  
 RSTES : JOHN, 14 Hylton Terrace, North Shields.  
 NTON : HUBERT JOHN, "Chartleigh," Beach Road, Three Anchor Bay, C.P., South Africa.  
 YLOR : LESLIE LAMB, St. John Street, Newcastle-on-Tyne.

TENNISON : ALAN HARRY FARRIES, 355 Anlaby Road, Hull.  
 THAKUR : KHANDERAO PANDURANG, Offices of Military Lands Scheme, 1 Willoughby Road, Marine Lines, Bombay, India.  
 THOMAS : CATHERINE CELIA HARTLAND, 2 Codrington Place, Clifton, Bristol.  
 THOMAS : MARION PAULINE HARTLAND, 2 Codrington Place, Clifton, Bristol.  
 THUELL : DONALD ALLEN, 19 Elliston Road, Redland, Bristol.  
 TROUTON : ANNE MABEL OLIVIA, 39 Bedford Square, W.C.1.  
 TURNER : CHARLES AUSTIN CHARLEWOOD, 76D Holland Park, W.11.  
 TURNER : RICHARD, 574 Caledonian Road, Holloway, N.7.  
 TWEDDELL : NOEL, 22 Beverley Gardens, Cullercoats, Northumberland.  
 UNSWORTH : TOM, "Ivydene," Cross Copp, Heysham Road, Morecambe.  
 VARCOE : LEO CYRIL FRANCIS, 2 Hilary Road, W.12.  
 WHITEHEAD : FRANK, 12 Granville Street, Berry Hill, Heckmondwike, Yorkshire.  
 WHITTINGHAM : ARTHUR BENSLEY, The Bishop's House, Ipswich.  
 WILKINSON : AUSTIN, 2 Peart Street, Burnley, Lancs.  
 WILKINSON : HAROLD HERBERT, 23 Bibby's Lane, Bootle.  
 WILLIAMS : JONATHAN WINSTON, 4 Bod Idris, Brymbo, near Wrexham.  
 WOLLEDGE : HENRY CHARLES, 117 Rowlands Road, Worthing Sussex.  
 WOODS : HAROLD JOSEPH, 37 Manor Hill, Birkenhead.  
 WOOLLEY : FREDERICK ERNEST, 268 Woodborough Road, Nottingham.  
 WYNESS : JAMES FENTON, 45 Salisbury Terrace, Aberdeen.

#### THE R.I.B.A. STATUTORY EXAMINATIONS.

At the last Statutory Examination for District Surveyors and the Examination for Building Surveyors under local authorities ten candidates presented themselves, and it is thought that attention should be called to these examinations as being well worth the consideration of students of architecture. The subjects included in the examinations are all of direct practical interest to architects, and a sound knowledge of them is indispensable to those who wish to practise good architecture, so that not only those who propose applying for appointments either as district surveyors or building surveyors benefit from having passed the examinations, but students who want to have guidance in their studies also benefit.

The study of the Metropolitan Building Acts is of value not only to the metropolitan architect, but also to those who practise in the provinces and occasionally do work under London district surveyors.

The next examinations will be held on 19, 20 and 21 October 1927, and the closing date for applications is 3 October. Full particulars can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.

#### R.I.B.A. (ARCHIBALD DAWNAY) SCHOLARSHIPS.

An exhibition of the work submitted in competition for the R.I.B.A. (Archibald Dawnay) Scholarships, the awards of which have recently been announced, will be held in the R.I.B.A. Galleries from December 20 to 23, inclusive. The exhibition will be open between the hours of 10 a.m. and 8 p.m.



## ASHMOLEAN MUSEUM, OXFORD.

## PROPOSED WINDOW TO SIR CHRISTOPHER WREN.

The Council of the R.I.B.A. opened in July of this year a subscription list to enable members to contribute to the cost of placing a window in the Old Ashmolean building at Oxford as a memorial of Sir Christopher Wren.

The design will be Sir Christopher's coat of arms in a cartouche to pair with the Ashmole Memorial Window.

The following is a complete list of the subscriptions which have been received from members of the Institute. Mr. T. P. Marwick [F.], who had already subscribed a guinea, has now given the sum of £27 15s. 6d. to complete the required amount, which is estimated at £65.

	£	s.	d.
Mr. R. Langton Cole [F.]	1	1	0
Mr. T. Harold Hughes [A.]	1	1	0
Sir Banister Fletcher [Vice-President R.I.B.A.]	1	1	0
Mr. E. Stanley Hall [Hon. Secretary R.I.B.A.]	1	1	0
Messrs. Wm. and T. R. Milburn [FF.]	1	1	0
Mr. Louis de Soissons [F.]	1	1	0
Mr. Thomas P. Marwick [F.]	1	1	0
Mr. P. Leslie Waterhouse [R.F.]	1	1	0
Mr. Edward Maufe [F.]	2	2	0
Mr. W. D. Caröe [F.]	1	1	0
Professor J. G. A. Stegall [H.A.]	0	10	6
Major E. C. P. Monson [F.]	1	1	0
Mr. E. Guy Dawber [President R.I.B.A.]	1	1	0
Mr. S. D. Kitson [F.]	1	1	0
Sir William W. Portal, Bart. [H.A.]	1	1	0
The Rt. Hon. Lord Riddell [H.A.]	1	1	0
Sir Herbert Baker, A.R.A. [F.]	1	1	0
Sir Charles Walston, Litt.D. [H.A.]	1	1	0
Mr. Oswald P. Milne [F.]	0	10	6
Messrs. Niven and Wigglesworth [FF.]	1	1	0
Mr. W. H. Godfrey [F.]	0	10	0
Mr. Horace Field [F.]	1	1	0
Mr. Beresford Pite [F.]	1	1	0
Mr. W. Talbot Brown [F.]	1	1	0
Professor Hubert Worthington [A.]	0	10	6
Mr. John Murray [F.]	1	1	0
Mr. A. N. Prentice [F.]	2	2	0
Frank J. Potter [F.]	0	10	6
Sir Edwin Cooper [F.]	1	1	0
J. Alfred Gotch [F.]	1	1	0
Mowbray A. Green [F.]	1	1	0
Sir Edwin Lutyens [F.]	2	2	0
Mr. F. A. Richards [F.]	1	0	0
Mr. Norman Culley [F.]	1	1	0
Mr. Ronald P. Jones [F.]	1	1	0
Mr. T. P. Marwick [F.]	27	15	6
	65	0	0

LONDON STREET ARCHITECTURE  
MEDAL JURY.

The Council of the Royal Institute of British Architects, on the recommendation of the Art Standing Committee, have decided to strengthen the personnel and add to the representative character of the London Street Architecture Medal Jury by inviting the Corporation of the City of London, the London County Council and the

Metropolitan Boroughs' Standing Joint Committee each to appoint one representative to serve on the jury.

The following appointments have now been made to these bodies:—

The Corporation of the City of London: Alderman Josiah Gunton, F.R.I.B.A.

The London County Council: Mr. William H. J.P., Vice-Chairman of the L.C.C.

The Metropolitan Boroughs' Standing Joint Committee: Alderman George A. Lansdown, F.R.I.B.A.

## Notices

## THE FIFTH GENERAL MEETING.

The Fifth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 3 January 1927, at p.m., for the following purposes:

To read the Minutes of the General Meeting (Ordinary) held on 13 December 1926; formally to admit members attending for the first time since their election or transfer.

To read the following paper: "Mosaics," by Mr. Boris Anrep.

## VISITS TO BUILDINGS.

A visit has been arranged by the Art Standing Committee to take place on Saturday, 8 January 1927, at Adelaide House, London Bridge, and St. Magnus' Church, Martyn.

As the number of tickets to be issued for the visit must be limited, members who wish to take part are requested to apply as early as possible to the Secretary, R.I.B.A.

## ELECTION OF MEMBERS.

14 February 1927.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday 17 January 1927.

## AS FELLOWS (19).

- BROWN: WALTER JAMES [A. 1919], 30 Lower Fitzwilliam Street, Dublin; 4 Grosvenor Square, Dublin.
- COLERIDGE: PAUL HUMPHREY, M.C. [A. 1919], 14 North Audley Street, W.; Stannershill Farm, Chobham, Surrey.
- DAVIES: EDWARD CECIL [A. 1919], 44 Great Russell Street, W.C.1; Abbotsford, Earlswood, Surrey.
- EASTON: JOHN MURRAY [A. 1921], 36 Bedford Square, W.C.1; 12 Ladbroke Square, W.11.
- FOSTER: ALFRED HERBERT [A. 1900], Town Hall, Brisbane, Queensland, Australia; Hendra, Brisbane, Queensland, Australia.
- GAYMER: BERNARD PRESTON [A. 1914], Gilgie, Kenya Colony.
- GOODCHILD, WILLIAM [A. 1910], 9 Quay Street, Cardigan, Clynderwen, Llandaff, Glam.
- HAWLEY: CHARLES DEARMAN [A. 1914], Tilehurst, Windsor, Ewell, Surrey.
- HENDERSON: COLONEL WILLIAM ALEXANDER, C.M.G., D.S.O. V.D. [A. 1923], Brougham Chambers, Chancery Lane, Melbourne, Australia; Harwood, Yarrbat Avenue, Balwyn, Melbourne, Australia.

ENNIE : FREDERICK EDWARD [A. 1911], 11 New Court, Lincoln's Inn, W.C.2 ; 311 Cambridge Road, Bethnal Green, E.2 ; 96 Kinfauns Road, Goodmayes, Essex.  
 OODIE : THOMAS ANDERSON [A. 1900], Finsbury House, Blomfield Street, E.C.2 ; 43 Wolseley Road, Crouch End, N.8.

ENFOLD : EDWARD [A. 1895], High Street, Reigate, Surrey ; 4 Park Lane, South Park, Reigate.

And the following Licentiates, who are qualified under section IV, Clause C (ii) of the Supplemental Charter of 1925 :—

LARDYCE : HENRY WILLIAM, Clock House Chambers, Bark- ing, Essex ; Wilmar Cottage, Lonsdale Road, Southend- on-Sea, Essex.

UNDALL : FREDERICK GEORGE, 71 Parade, Leamington Spa ; 30 Gaveston Road, Leamington Spa.

ERGUSON : GODFREY W., J.P., Avenue Chambers, Belfast ; Carnamenagh, Belfast.

And the following Licentiates who have passed the Qualifying examination :—

RESSEY : CHARLES, 512 West Vine Street, Glendale, California, U.S.A.

EDDIE : JAMES, 226A George Street, Sydney, N.S.W. ; 139 Raglan Street, Mosman, Sydney, N.S.W.

HUTE : MONTAGUE ARNOLD, 12 Market Place, Nuneaton ; Rotherwood, Lutterworth Road, Nuneaton.

ILSON : JOHN WILFRED, c/o Messrs. Algar and Co., Ltd., Algar Building, Hong Kong Road, Shanghai, China ; 1 Kelmescott Gardens, French Concession, Shanghai.

#### AS ASSOCIATES (8).

OWEN : WILLIAM ARCHER FORREST [*Special*], Central Cham- bers, Bolton.

OSH : JAMES AUBREY, B.Arch.(Sydney) [*Final Examination*], Old Sandgate Road, Clayfield, Brisbane, Queensland, Australia.

LOYD : SETON HOWARD [*Passed five years' course at Architec- tural Association. Exempted from Final Examination after passing Examination in Professional Practice*], 14 Augustus Road, Edgbaston, Birmingham.

RANGNELL : CECIL THOMAS [*Final Examination*], Hillside Cottage, Upper Warlingham, Surrey.

UGG : ERIC [*Passed five years' course at Architectural Asso- ciation. Exempted from Final Examination after passing Examination in Professional Practice*], Hamlet Court, Westcliff-on-Sea, Essex.

OMSON : LESLIE GRAHAME, F.S.A.(Scot.) [*Passed six years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice*], Inglewood, 18 Hermitage Drive, Edinburgh.

ALLIS : DOUGLAS THOMAS [*Passed five years' course at Archi- tectural Association. Exempted from Final Examination after passing Examination in Professional Practice*], 84 Woodbourne Avenue, Streatham, S.W.

ALLNUTT : CHARLES NIGEL [*Special*], 39 Mount St. John Avenue, Epsom, Auckland, New Zealand.

#### AS HON. ASSOCIATE (1).

CKMASTER : MARTIN ARNOLD, A.R.C.A., 17 Coleherne Man- sions, S.W.5.

#### AS HONORARY CORRESPONDING MEMBERS

(4).

ENATZ : PROFESSOR PAUL, am Bismarckturm 45, Stuttgart, Germany.

SCHER : PROFESSOR THEODOR, Agnes Bernauerstr. 112, München, Germany.

FFMANN : LUDWIG, Margaretenstrass 18, Berlin, W.10, Germany.

UMACHER : PROFESSOR FRITZ, City Architect, Hamburg, Germany.

## Competitions

### LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M.H.P. Berlage (The Hague), Sir John J. Burnet (Lon- don), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President ; M. Charles Lemaesquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stock- holm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

### RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recom- mended to consult the Secretary R.I.B.A. before deciding to compete.

### SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the atten- tion of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Com- mittee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### MANCHESTER TOWN HALL EXTENSION.

#### PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [*F.*], Mr. Robert Atkinson [*F.*] and Mr. Ralph Knott [*F.*]. Last day for questions 2 October 1926. Final date for sub- mission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 is.

### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [*F.*]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 is., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.



## Members' Column

### PREPARATION OF PERSPECTIVES.

ARCHITECTS (S.W. Counties) undertake the preparation of perspectives. Line perspectives for reproduction a speciality.—Address, Box 1311, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### ASSISTANCE OFFERED.

ASSOCIATE R.I.B.A., experienced, renders occasional assistance to Architects in his own office or elsewhere. Working drawings, details, etc., from sketches, perspectives; competition work a speciality. Remuneration by arrangement.—Apply, Box 8126, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE

A.R.I.B.A., wide experience starting practise on own. Wishes to share office, etc., with another architect. Any architect with available space preferably. West End or Westminster.—Reply to Box No. 1512, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

Mr. L. Mason Apps [A].  
Mr. Harold W. Chester [A].  
Mr. J. O'Hanlon Hughes [A].  
Mr. Gordon Pringle [A].

The Secretary announced that by a resolution of the Council the following had ceased to be members of the Royal Institute of Architects:—Harold Bailly.

Associates.—Robert Hunter Cameron, Frank George Geary, Waldo Emerson Guy, George Arthur Langdell, Benjamin Kenny Ollard Mathews.

Licentiates.—Henry Joseph Baigent, James Frederick Carruthers Bell, John Ross Wills.

Mr. G. Drysdale [F.], having read a paper on "The Work of Leonard Stokes," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. J. Alfred Gotch, F.S.A. Past-President, seconded by Mr. Adrian Stokes, R.A., a vote of thanks was passed to Mr. Drysdale by acclamation, and was briefly responded to.

The proceedings closed at 9.40 p.m.

At a Special General Meeting held on Monday, 13 December 1926, immediately after the Ordinary General Meeting above recorded, and similarly constituted with the exception of the guests, who had been requested to retire, the President announced that the meeting had been summoned for the purpose of confirming the following resolution passed at the Business General Meeting held on 29 November 1926, for the amendment of Bye-law 29:

That Bye-law 29 (c) be amended as follows, and that the necessary steps be taken to obtain the sanction of the Privy Council to such amendment of Bye-law 29 as is required to give effect to this resolution.

29 (c).—Twenty-two representatives of societies in alliance with the Royal Institute within the United Kingdom or the Irish Free State distributed and selected as follows:

(i) Six representatives from the Northern Province of England, which territory shall be deemed to include the Northern Architectural Association, the Manchester Society of Architects, the Liverpool Architectural Society, the York and East Yorkshire Architectural Society, the Leeds and West Yorkshire Architectural Society, and the Sheffield, South Yorkshire and District Society of Architects and Surveyors.

(ii) Five representatives from the Midland Province of England, which territory shall be deemed to include the Birmingham Architectural Association, the Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, and the Norfolk and Norwich Association of Architects.

(iii) Four representatives from the Southern Province of England, which territory shall be deemed to include the Devon and Cornwall Architectural Society, the Wessex Society of Architects, the Berks, Bucks and Oxon Architectural Association, and the Hampshire and Isle of Wight Architectural Association.

(iv) Four representatives of Allied Societies in Scotland nominated by the Council of the Incorporation of Architects in Scotland.

(v) One representative of Allied Societies in Wales, nominated by the Council of the South Wales Institute of Architects.

(vi) Two representatives of Allied Societies in Ireland nominated respectively by the Councils of the Royal Institute of Architects of Ireland and the Ulster Society of Architects.

Every such representative of an Allied Society must be a Fellow of the Royal Institute, and must be either the President of the Society which he represents or, in the event of the President's inability to act, a Member of the Council of such Society nominated by such Council.

The confirming resolution was moved from the chair and passed by a unanimous vote.

The proceedings closed at 9.45 p.m.

## Minutes IV

### SESSION 1926-1927

At an Extra General Meeting held on Monday, December 6, 1926, at 8 p.m., Sir Banister F. Fletcher, Vice-President, in the Chair. The attendance book was signed by 8 Fellows (including 2 members of the Council), 9 Associates (including 1 member of the Council), 3 Licentiates, and a considerable number of visitors.

Mr. A. H. Smith, C.B., M.A. (Hon. Associate), attending for the first time since his election, was formally admitted by the Chairman.

Mr. A. H. Smith having read a Paper on "The Building Inscriptions of the Acropolis of Athens," and illustrated it by lantern slides, a discussion ensued, and on the motion of the Chairman a vote of thanks was passed to Mr. Smith by acclamation and was briefly responded to.

The meeting ended at 9.15 p.m.

## Minutes V

At a Special General Meeting held on Monday, 13 December 1926, the Draft Bill for the Registration of Architects was amended and approved by a unanimous and enthusiastic vote (the Minutes will be published in full in the next issue of the JOURNAL).

## Minutes VI and VII

At the Fourth General Meeting (Ordinary) of the Session 1926-27, held on Monday, 13 December 1926, Mr. E. Guy Dawber, President, in the chair. The attendance book was signed by 22 Fellows (including 10 members of the Council), 21 Associates (including 2 members of the Council), 2 Licentiates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the Third General Meeting (Business) held on 29 November 1926, having been taken as read, were confirmed and signed by the President.

The Hon. Secretary announced the decease of:

JOHN ARCHIBALD WILSON, transferred to Fellowship, 1925.  
FREDERICK HENRY APPLETON HARDCASTLE, F.S.I., elected Associate 1881.

And it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members, attending for the first time since their election, were formally admitted by the President:

Mr. Lawton R. Ford [F].  
Mr. Walter Millard [F].

# Journal of the Royal Institute of British Architects

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THIRD SERIES

8 JANUARY 1927

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THE CITY GATE, NAPLES

From a water colour drawing by the late Sir Ernest George, R.A.

R.I.B.A collection



FIG. 10. DOWNSIDE SCHOOL, NEAR BATH. Leonard Stokes, Architect

## The Work of Leonard Stokes

BY GEORGE DRYSDALE [F.].

[*A Paper read before the Royal Institute of British Architects, on Monday, 13 December 1926.*]

ON reading an account of a man's work, such as I have been asked by your Council to do this evening, it is difficult to know how much stress should be laid on birth, early environment, and the many other influences which contribute towards the making of an artist. The effect of early training, health, natural predilections. By what movements was he affected? Under whom did he study and on what buildings did he, as it were, break his architectural teeth? I think you will agree that, generally speaking, these early experiences, such as they happen to be, remain, and are discernible as influences throughout the career that follows. Sign-posts, as it were, turned round.

Born in 1858 at Southport, Mr. Stokes was the son of Scott Nasmyth Stokes, H.M. Inspector of Schools. Being delicate as a boy, he was educated

privately; coming to London in 1871, he was articled to Mr. S. J. Nicholl, going from him to spend some time in the office of a quantity surveyor. Of the dire effects of this experience he always complained, his trouble being that he was ever afterwards inclined to put the cart before the horse and consider the probable cost of a detail before thinking of its suitability for the matter in hand. He afterwards worked in G. E. Street's office and, according to Mr. Millard, was well thought of there. After acting as clerk of the works, for a time, on Christ Church Cathedral, Dublin, he spent some time with Mr. Colcutt and with Messrs. Bodley & Garner. This latter firm employed him on the first competition for the Cathedral at Liverpool, Mr. Bidlake being in charge of the drawings, I believe.



Mr. Stokes won the Pugin Studentship in 1881 and about this time made sketching trips to Italy and South Germany.

It will be seen from this that his training was almost all under Gothic influence, an influence that remained throughout his career. His mentality, if I might so express it, was entirely Gothic in the sense of being content with the general drift of the meaning of, or emotion caused by, a thing as he understood it, rather than anxious for an exact knowledge of the logic of its parts; a Gothic mentality bereft of fear and to a great extent of superstition. He easily assimilated the spirit and was satisfied, careless rather of the exact shape and seemingly unworried by second thoughts. Rules, as he used to say, were only made to be broken, everything realised not so much by logic as by personal impression gained by the use of his eyes. An artist always rather than a scholar, his feelings were always his guide. The essence, not the thing created, the soul rather than the outward form, were what he seemed to strive for. His art, always remembering the realm of sensation from which it sprang, might be said to consist in magnifying the emotions felt, developing their vital qualities apart from any learning attached. His sense of design was a subtle one, often dramatic in expression.

Appreciation for materials, the elementary pleasure of the senses, rather than only the desire for perfect form; the expression of the dumb life in stone and wood, of mass in equilibrium rather than the display of knowledge appealed to him in building. Coming at a time when the enthusiasm created by what is now known as the Battle of the Styles was growing somewhat thin, influenced by Ruskin perhaps, his effort was towards the humanising of the Revivalist correctness by means of proportion and affection for the material. He found Pugin cold and thin, but greatly admired Bentley, Bodley and Garner's work, and that of Temple Moore. Norman Shaw and Pearson were also among the gods. All names which appeal by the human charm of their art rather than its archaeological correctness. An enthusiast who was always ready to test his feelings for architecture by reason, and by the discipline of practical common sense. His was not the enthusiasm of the dreamer, rather of one whose work is to look after the small things of the day. As one who worked for him for many years I knew, often to my cost, what this meant,

this dealing with an enthusiast who was naturally not exactly a monument of patience. A great worker, he used to complain of people who left the office and forgot it until their return. With him his work went on always.

He went shooting on two or three occasions, played a few games of golf, and drove a car for a while. None of these things seemed to appeal, however. He never seemed to feel the necessity for what we call "hobbies," seldom even spoke of natural history or of Nature other than his love for the sun. His knowledge of cricket was lamentable. During his last years, as he sat in the office incapable of doing much, he used to bombard me with elementary questions about the game. He was rather lacking in ambition, once saying that "enough work has generally come along for me to do without worrying about the getting of it."

Definitely Gothic in temperament, his work in the Classic manner was always against the grain, of necessity, often imagined, rather than desire. Essentially English and individual, his adventures in Classic, as he called them, were generally his least successful efforts. He despised the rules—rules that were, I fear, generally stronger than he was.

In passing, I might say it does seem curious that a man who had given twenty of the best years of his life to the study of Gothic could imagine that knowledge of, and ability to, design in other styles should come naturally, without particular effort. The influence of Classic art on the work we are considering was a subconscious one, a softening of the asperity of the Gothic towards greater breadth and quietness. Like many Gothic devotees, Mr. Stokes gave, at any rate, lip service to the half truth that Classic is designed from without, in. He never seemed to realise the great principles of the Roman plan or the ordered dignity of Classic elevation, probably considering them impersonal in their appeal and unsympathetic in their entire lack of the sentimental or the personal. His Renaissance mouldings were often bold and vigorous. These were personal, if not correct, his wish always to design new shapes rather than merely proportion known shapes in mouldings. He had no respect for the orders, once perpetrating an elliptical column which luckily was never carried out; always preferred an arch to a lintel and had no regard for an arris edge. Frieze and architrave were one to him. He hated the word "stylist,"



FIG. 1. ST. CLARE'S CHURCH, SEFTON PARK, LIVERPOOL. Leonard Stokes, Architect

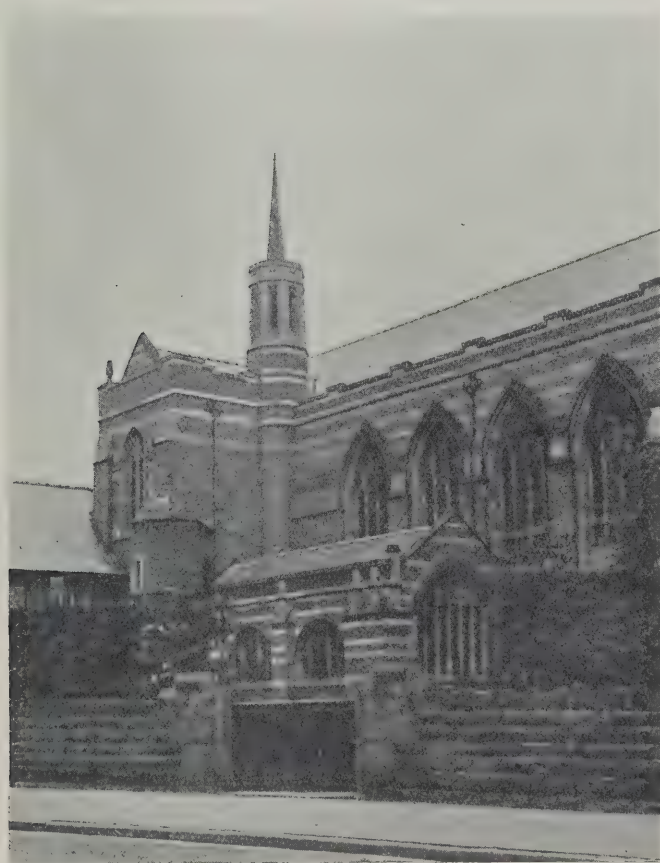


FIG. 2. ST. CLARE'S CHURCH, SEFTON PARK, LIVERPOOL. Leonard Stokes, Architect



and always desired, as he expressed it, "to make it a little more naughty." On the other hand, he

dows well placed; every part of the building received attention and was lighted; floors and roofs



FIG. 3. DESIGN FOR MILES PLATTING CHURCH, MANCHESTER. Leonard Stokes, Architect

always complained that he had been but half-educated in his art.

As a planner he could not boil down space after the manner of the competition expert. His corridors, however, were spacious, his doors and win-

worked; his planning was practical, generally economical, and often imaginative. When he had finished, a building was the result and not a compilation of mathematical shapes.

My impression is that his colour sense was not

highly developed, nor did carving or sculpture greatly appeal to him. His great interest and genius was in the ordering of those ordinary things—the trades with their manifold details, the casements and door furniture, switches; texture and finish, in fact; his great joy, good workmanship. Nothing was too small for his personal attention. Miserable details cannot be said to have existed for him. Inspired, perhaps, by Mr. Voysey, he realised that the so-called small ordinary things about a house have their dignity and that thought is

gauge the depth of his thought, or the method of his approach; he certainly had an original mind. His early drawings were very careful and painstaking; he never seemed proud of his draughtsmanship; in fact, he seemed to care very little for drawing. He was probably too good an architect ever to be a great draughtsman: his chief desire, to get the design down on paper accurately drawn, foolproof, and clear in statement. He always preferred to lay out his own full-size details and was thoroughly conversant with all the drawings on the



FIG. 4. CHURCH, PICKERING, YORKS. Leonard Stokes, Architect

required in their disposal—the little things of no named style, but of the essence of style as finished.

In the office his method of approach in design was a direct one, putting a thing down on paper with great care and leaving it there. The soft pencil, tracing-paper and lots of india-rubber manner was not his. His ideas seemed to come as a child's are said to do, naturally—no seeming struggle. The design seemed to be made before it reached the paper stage. He had a rare sense of the general size and scale of things, an uncanny memory of the shape of things seen, and a power of seeing the obvious. It was always difficult to

job. I remember the old days when the rule was to lay out our tracings on a side table for his final inspection before their going out to the builder, and how difficult it was to get them safely posted. There was always something to be added for clearness' sake, or some slight error. The smaller this mistake the greater the trouble. When things went really wrong, he was very reasonable, even kind. After carelessness or sloppiness, no mercy was shown. Equally sharp with clients and draughtsmen, and a fair judge of men, he expected people to know their job. If they did they were received as friends. He got on very well with his



builders and had always the greatest respect for a good workman. Mr. Stokes had no little surface dignities, was never pompous in his manner, and had an ever-ready, witty, sometimes wicked tongue.

A faithful servant with a great sense of duty, if

like to think of him as the Sanmichele of the Later Gothic Revival—one whose possibilities were great, but who, for one reason or another, never seemed to obtain the opportunity for the proper display of his power. It must not be forgotten that

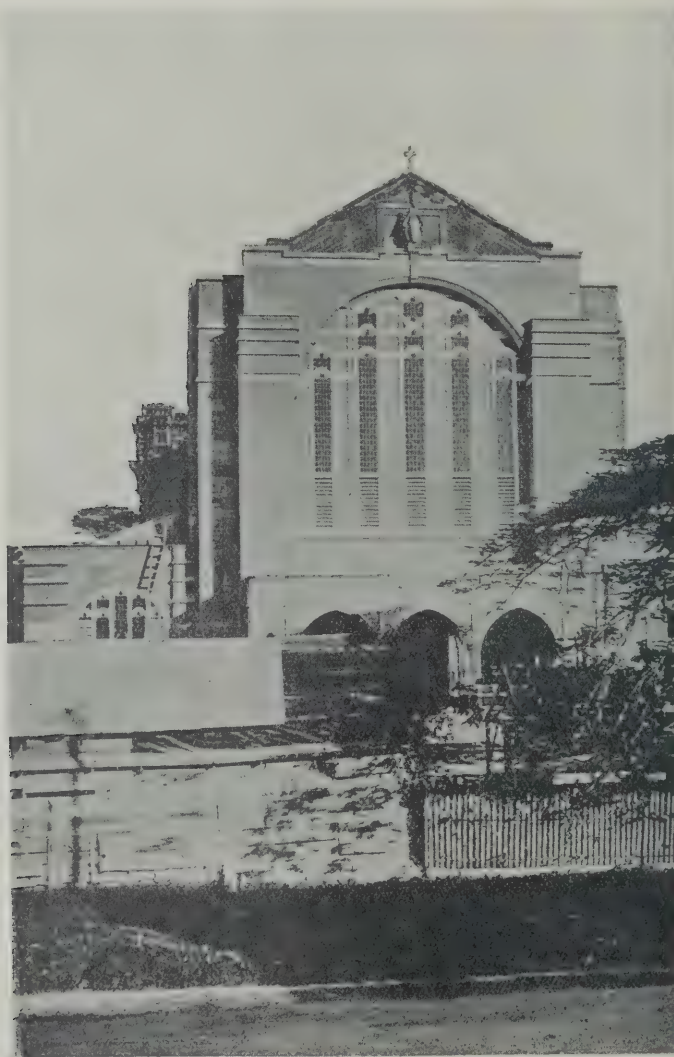


FIG. 5. GEORGETOWN CATHEDRAL, DEMERARA. Leonard Stokes, Architect

his ideas came easily his work worried him considerably—the worry of seeing that his clients got a fair deal. Architecture for him was the arrangement of the details of building, and in what he considered was the right arrangement of these details he seemed to find his greatest satisfaction. I

his last illness commenced some fourteen years before his death, while he was President of this Institute, and when further honours and opportunity for larger work seemed open to him.

After a certain amount of early work, such as the Church of the Sacred Heart at Exeter, which he

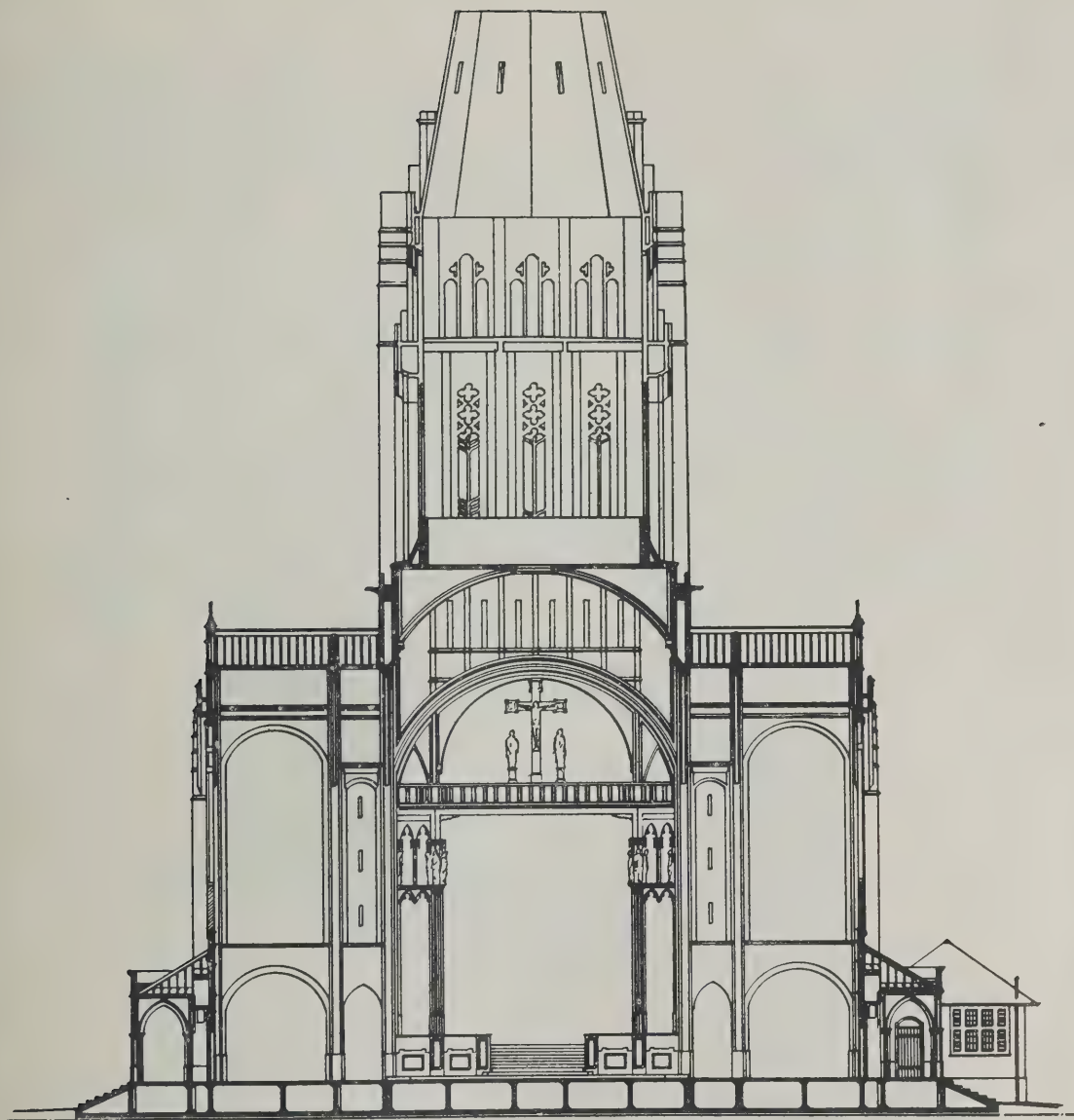


FIG. 6.

- ED. L. STOKES ARCHT. LONDON -

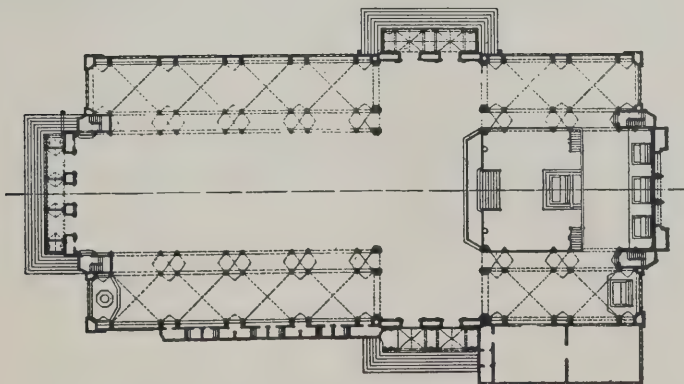


FIG. 7. GEORGETOWN CATHEDRAL, DEMERARA



did in collaboration with the late Mr. Ware of Exeter, rather in the manner of Street—only nervous and very correct—Mr. Stokes may be said to have found himself in the design of St. Clare's Church, Liverpool, a cheap church costing in

that the use of light mortar in the pointing of the brickwork of this church was a revolutionary thing in Liverpool. Unfortunately, the cutting out of the stone and substitution of plaster inside rather stultified the interior as originally arranged.



FIG. 8. COLNEY CONVENT, ST. ALBANS. Leonard Stokes, Architect

those days about £8,000, yet dignified in treatment, imaginative, and for its time free and bold in design. (Figs. 1 and 2.) Great care is taken with the mouldings and with the play of surfaces. The West end seems to be especially fine in scale. It may now seem a small thing, but I have always understood

prefer to show his own drawing of the Mile Platting Church, Manchester, a very fine drawing of what might have been a most successful church (Fig. 3.) It was never carried out. Peterborough, Maidenhead, Balham, Begbroke, Lynton, Chigwell, and Pickering were among other churches, or part



FIG. 9. CONVENT OF THE POOR CLARES, LYNTON, DEVONSHIRE. Leonard Stokes, Architect



FIG. 11. DORMITORY : DOWNSIDE SCHOOL. Leonard Stokes, Architect





FIG. 12. MASTER'S HOUSE, SCHOOL, PANGBOURNE. Leonard Stokes, Architect



FIG. 14. EMMANUEL COLLEGE, CAMBRIDGE: NEW NORTH COURT. Leonard Stokes, Architect

of churches and chapels, with the exception of Lynton and Chigwell all Gothic in character. Begbroke, near Oxford, shows the massiveness of some of his later work, which might appear coarse except for the great attention paid to mouldings and other detail. Pickering Church (Fig. 4) and Hall

material and under very difficult conditions, the drawings being done in the early years of the War when paralysis had already attacked him. It says something for the man, however, that as far as I know not one mistake was discovered either in drawings or in other directions given for this



FIG. 13. BROMPTON ORATORY BOYS' SCHOOL

to me seems very satisfactory, built as it is in North Yorkshire a dignified little mass, in style and character in keeping with the town. It seems lamentable that his great chance in church work may be said never to have arrived. The Cathedral at Demerara (Figs. 5, 6 and 7), not yet finished, had to be carried out in a strange

work at the other side of the world; he remembered every detail on the many sheets of drawings until the end. Practically all materials were sent out from this country to be put together by a band of niggers under one, extremely efficient, Scottish clerk of works. I am sorry I have not better slides to show of this Cathedral and hope that Mr. Steinberg will



have something to say later on, on the structural problems of the building.

In addition to churches, Mr. Stokes built and added to many convents, that at Colney, St. Albans, being perhaps the best known and most satisfactory. (Fig. 8.) There is a comfort and smiling breadth about this work which puts it at about the highest level of his attainment. The convent at Lynnton, North Devon, built for the Order of the Poor Clares, is attractive in its kindly severity of white wall, green roof and polished chestnut woodwork. (Fig. 9.) It is built of local stone slate hung and then roughcasted to keep out the driving rains of the country, all the internal woodwork being left unpainted, following the rules of the Order. Many schools in various parts of the country, generally Georgian in character, and not offering great opportunity for exciting elevations. (Figs. 10, 11, 12 and 13.) Downside was more ambitious, and on the whole satisfactory. The moulded mullions of Colney have now gone, the glass line being brought forward almost to the wall face, the windows cleverly contrasted with the masses of the walling, dressed stone alternating with carefully coursed local rubble, and the great roof overall, the result more mannered, perhaps, and not quite so sure in touch.

The additions to Emmanuel College, Cambridge, are another good example of his later architecture. (Fig. 14.)

A good deal of domestic work passed through the office, a house for Lord Digby at Cerne Abbas being, at any rate, the largest. His houses were generally designed to be roughcasted with grey cement architraves to door and window, the roughcast fairly smooth and light yellow ochre in colour.

Another method of treatment was by means of different coloured brickwork developed very far along the lines of the eighteenth century models, an effort by means of bands and panels to give interest to the plain wall surfaces and develop possibilities of proportion and expression.

At one time the office was crowded with telephone exchanges, about twenty being built in London and the Provinces. Most of them show a high standard of design in their quiet fronts; one of the adventurous among them is that in Gerrard Street, Soho, where Gothic tendencies

are very much in evidence; while Birmingham possesses one of the best examples. Of other commercial work, Messrs. Gagnière's premises in Golden Square are a specimen, the result rather a worried one for one whose work was, as a rule, so quiet and so simple.

The offices attached to Chelsea Town Hall were almost his only municipal work of any importance. Perhaps the finest characteristic of the works just shown on the screen is their oneness: no question of ghosts employed here, no fashionable stunt of the moment, no half-understood detail absorbed from the Press. The work is that of one brain, a brain with a well-defined programme of what building is, possessed of a very personal point of view, and a rare power of throwing away what it could not assimilate. The endeavour always to develop the mass in an architecture well understood in its three dimensions. Detail carefully drawn and kept subordinate. Loose ends avoided. The result original work of decided individuality, work which, when compared with other work of its time, can be said to have equally well avoided the Scylla of coarseness and the Charybdis of archæological timidity. Besides work done on committees and the council both at the R.I.B.A. and A.A., Mr. Stokes served for some years on the Ancient Monuments Committee and on the Westminster City Council. He also acted as assessor in several competitions including the Parliament Building and the Town Hall, Winnipeg, the former a most satisfactory competition judged by Mr. Symons' building. He also judged the competition for the Town Hall at Johannesburg.

In conclusion, and whatever may be the final verdict of the work we have been considering, there is no doubt that it was done by a sincere and faithful artist who, even if he never learnt the lesson of suffering fools gladly, was a man who, I think we will all agree, meant well in what he did—a man, the memory of whom, entirely apart from his professional work, deserves a high respect owing to the extraordinary bravery and cheerfulness with which he encountered the ever-increasing pain in the one long agony of his last years. A man's life lived is always a more imposing thing among his fellows than any particular work he may have succeeded in producing.

## Discussion

(THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR.)

Mr. J. ALFRED GOTCH (Past President), in proposing the vote of thanks to Mr Drysdale, said : I knew Mr. Stokes for many years. The first time I met him was in the old days of the A.A., when, as an infant in architecture, I came to London. I well remember how, on that occasion, I wondered who the young man might be with the deep, arresting eyes. Later I came to know Mr. Stokes personally, and for more than thirty years he was one of my architectural friends. The circumstances of our friendship never led, on either side, to what one may call a deep revelation of character. To me he was always the light-hearted amusing companion, quaint and original. But how much that implies ! How many amusing people one meets who have to go to memory for their wit, and how comparatively few are those whose wit springs from within them and who are constantly saying the apt but unexpected word. Leonard Stokes was one of those whose sayings bubbled up from an inner fount of humour or of feeling. Of his work, I regret to say, I knew little ; but who of us really knows much of his friend's work ? I remember, when I was young, I used to take pleasure in showing to architectural friends the offspring of my genius, but as I grew older I grew less expansive or perhaps more diffident, and the circumstances never arose which led to either of us becoming fully acquainted with the other's work. I fully agree with Stokes' lament that he was always inclined, owing to the influence of the quantity surveyor's office, to consider the cost of work before the beauty, because a great part of my own life has been passed in endeavouring to give people a pound's worth of result from about twelve and sixpence of outlay ; and it is with great pleasure that to-night I have heard the paper and seen the illustrations that have been shown us, and have learned, from one who knew him so well as Mr. Drysdale did, the point of view from which Stokes regarded his own work. I can well believe that he liked it to be personal, that he desired as few trammels as possible, and that it should be occasionally "naughty." This point of view has the sanction of the past, and notably in the architecture of our own country, for there is a personal and homely feeling about, for instance, the strivings after classic detail of the Elizabethans which really touch a deeper chord than the more learned labours of the eighteenth century. It is not given to everyone to be a double Blue, to excel both in sports and in intellectual pursuits, and I think none the worse of Stokes for not being a cricketer or a golfer. We all deeply regret those long years of suffering which clouded the end of his life, suffering which could not have been borne with greater fortitude, helped, in no small degree, by the devotion of his family. Crippled as he was, the sparks of fun were not extinguished, and his brave bearing when last I saw him will always linger in my memory.

I have much pleasure, Sir, in proposing that a vote of thanks be accorded to Mr. Drysdale for this very interesting account of the work of one of our distinguished vice-presidents.

Mr. ADRIAN STOKES, R.A. : I have the honour of seconding the proposed vote of thanks to Mr. Drysdale for the able and most interesting address he has just given

to us. And I thank the Council for having devoted the evening to the memory of my brother, for it was over-work, largely connected with this Institute, which undermined his health. I cannot say anything to you experts about architecture, but, with your permission, I will venture to say a word or two about him.

I remember him first as a pale, delicate child, with long yellow hair falling on his shoulders. Of a large family he was my father's favourite, but he early developed a somewhat bitter tongue, which soon reduced him to the level of the rest of us, and, I fear, served him ill through life. That was the only defect I knew in his character, and to set against it were many of the qualities we admire most in men. He was brave—witness his bearing during his prolonged last illness : he was honest always, hating, above all, shams both in architecture and in architects. He was generous, he was kind.

Dr. PETER GILES (Master, Emmanuel College, Cambridge) : My presence here is accounted for by my acquaintance with Mr. Drysdale and my admiration for his former master, Mr. Stokes. It may be of some interest to architects to know sometimes how amateurs choose an architect. I was present at the deliberations of my college when they were considering the problem of how to find an architect. They did it by a somewhat original method, I think, because they set themselves to find out where good buildings had been built in recent years, and they went in ones and twos and studied those buildings and got photographs of them and brought them to the meetings. The body numbered 15 or 16. Ultimately it came to a vote, when everybody was to put down the name of the architect he thought best, also the name of the architect he thought second best. As it happened, Stokes was fortunate enough to have two votes, and nobody else had more than one. It might not have stopped there if the voters had not been convinced, by a study of what they could learn about his work, that really he was a very good architect. I cannot say they had much of his work in Cambridge from which they could learn, because the only thing he had done in Cambridge was a very small telephone exchange in a by-street. But we learned by assiduous enquiry—because he was not an advertising man—where his work was to be seen, and some of us saw it. He did for us two large pieces of work. One, a set of five lecture rooms, the largest of which, by universal admission in the University, is the finest lecture room in Cambridge, the other, a court, holding rooms for 60 undergraduates and two fellows, one of the largest courts which have been built in Cambridge for some centuries. It was a very strenuous piece of work, and he was not a University man. The details of University work are rather complicated, and I have heard of another distinguished architect who, fifty years ago, was similarly employed in Cambridge and received a number of injunctions about a "gyp" room. He said he would attend to them all very carefully. But when he got the Bursar by himself he said, "Tell me what a gyp room is." Everybody who lives there knows that such a room is a very important piece of domestic architecture. Stokes picked up his learning very well. He said, when we had a dinner at the end of the building, that in all his experience he had



never been so well instructed by the Bursar, representing the employers, as he had been in the case of the North Court at Emmanuel. The Bursar was a trained engineer, and was able to tell him all the things he required in college and domestic architecture. The building had a strange beginning, because four-sevenths of it was occupied for its first four years by soldiers instead of undergraduates. Cadets were trained and lived in that building from 1914 to 1919, and in 1919 were succeeded by members of the Navy. The treatment it received was testing, but it stood the test very well, and when it had been carefully cleaned, after the military had left it, it was found to be none the worse for the somewhat severe treatment it had received. I have never heard any complaint with regard to the building, except one, and that is, that all the floors being strengthened by reinforced concrete, the building is bound into one, and if you tap your pipe on your mantelpiece, your neighbours all hear it. Until that came to pass, nobody had remarked on the possibility of its happening. It is not a serious defect, and I do not think anybody troubles much about it.

I am surprised to hear that Stokes' temper was supposed to be so short. We had him about Emmanuel for six or seven years, and I have never heard anything of that kind said about him. He had to serve somewhat difficult masters who were not always very patient, and they might have tried the temper of even the most patient of architects. But I never heard that, in all the troubles, Stokes once flinched or kicked out. He behaved extraordinarily well, considering how difficult it is to work for a body which is so large and has so many different interests to serve. The work was very well done, and it had one merit which, I am told, is not very common in architecture, but which, from the employer's point of view, is a very important one, and that is, that the actual cost of the two large buildings was really less than the estimate which the architect put before us. I have only to say to architects, whom I cannot instruct in their proper business, that that is an example they will do well to imitate.

The PRESIDENT: We have with us to-night a very old friend of Mr. Stokes, who I am sure will like to say something—Mr. Walter Millard.

Mr. WALTER MILLARD: I have great pleasure in supporting this vote of thanks to Mr. Drysdale, and particularly for the good selection in lantern slides he has made of Mr. Stokes' work, showing what an all-round man he was. It astonished me, although I thought I knew something about his work.

I saw most of Leonard Stokes while we were young together. He was the younger of the two, and a privileged jester. For any hampering inexperience that bothered him he made up by the vivacity and courage with which he went about his work. From the first, his strong, straightforward individuality impressed one by its simple openness and sincerity, the very antithesis of humbug and insincerity. He did not pose, and, with all his inborn cleverness he never gave one the notion that he was "too clever by half." He never showed any timidity in experimenting. By nature, he was a pioneer; I think his work shows that. He went his own road, a bit of a rebel, but a sane rebel. Much more might be said of him as a man, but it is his work as an architect we are considering to-night. Thanks to Mr. Drysdale, we have a rare opportunity afforded us of making our various esti-

mates of that. It was Leonard Stokes' fate to drop into architectural practice, that is, the devising and directing the execution of real building work, at an early age for such responsibilities. Necessarily, he had to go through the process of what we call "finding his feet," a process familiar enough to most of us, and one that was none the easier for him by reason of his constitutional disinclination to follow in the footsteps of others as a matter of obligation. So far as I can remember, no man in the architectural profession of that day appeared as a hero to him. I do not remember his looking up to anybody very much. In his eyes the leading architects of that day were eminently respectable and successful practitioners. Stokes, I fear, cared for none of these—I mean, as flame-bearers—for him their torches flared in vain. A year or two later, however, a new name cropped up, and I discovered Leonard Stokes talking, with freshly-awakened and evidently real interest, of a man who could do things. He had fallen under the spell of John Francis Bentley, and from that time on, the spell was potent. This was years before Bentley's name appeared in connection with the Westminster Cathedral. How soon Stokes may have come to make Bentley's personal acquaintance I cannot say. The important point is that, at this time, he had just undergone the experience of encountering, no matter how, a congenial spirit in the realm of architecture, a vivifying experience. Through this wireless correspondence with a master-mind, Stokes presently became inspired to the putting forth of his own latent powers, as yet undeveloped. Henceforward we find a new note in his work; not that he was mimicking, but at length he was doing things really his own. Of course, there were other influences that came to bear on the maturing of Leonard Stokes' abilities. Two names occur to me of men whose level-headed outlook on architecture Stokes must have responded to in sympathy, James Maclaren and J. M. Brydon. I believe that in later years, as his practice grew, Stokes had the good fortune to gather round him a very efficient staff; they would be so. Venturing, on one occasion, to suggest a possible alternative to his treatment of some feature in a design he was showing me, I was entertained by his replying, "Yes, I had thought of doing that, but the Staff would not allow it."

I must just tell of a little close corporation, or club one might call it, to which Stokes and eleven others of us belonged. A charm about this Institute-in-miniature was that we had no head and no tail, no president, no secretary, only unwritten by-laws, no subscription, and consequently no funds. Our officials were the members themselves, since by meeting at one another's rooms, or offices, in turn we each came to act as vice-president. The host of the evening kept the sketches made to a set subject at his meeting. I never heard fully about the genesis of this solemn league of twelve choice spirits, because I had started for abroad before it was fully constituted, but Stokes, I feel sure, must have had a good deal to do with the founding of it. All I learned, by letter, was that I was bidden to call myself an Angle, and that when I got back I was to hold a meeting of the twelve Angles, whose names and addresses were enclosed. When it came to our meeting together, Stokes, I am ready to assert, proved to be not the most obtuse Angle! This tiny fraternity has never been disbanded, and has never added a name to the original dozen. I feel that I may speak to-night in the name of the six sur-

vivors—the remnant—and say that the Angles, an obscure little body, to which Leonard Stokes belonged, are proud of the fact that they have given a President to this Institute, and, moreover, may read his name inscribed here on our Roll of Royal Gold Medallists.

Mr. GRAHAM PETRIE: My only qualification, or rather my only excuse, for supplementing what has been said about Leonard Stokes is that for nearly fifty years I was privileged to be his intimate friend.

I think it was in 1879 that I first met him. My old friend Walter Millard had just won the Pugin Travelling Studentship, and asked me to join him in a sketching tour through the Eastern Counties. I did so, and after a few weeks Stokes joined us.

I confess that for the first few hours I did not welcome his advent. His dynamic personality ruffled the placid waters of my life with Millard, and even provoked a brief storm; but very soon I found myself fascinated by the very forcefulness I had at first resented, and from that day till the time of his death there was never a flaw in our friendship.

The drawings he made during that tour won for him the Pugin Studentship. They were remarkable for their lucidity, every touch telling its tale. Vagueness was a quality he never tolerated. He was ever fearless in making his meaning clear with pencil, pen or tongue. The judges were so impressed by the exceptional competence of these drawings that they doubted the veracity of his stated age, and demanded the production of a birth certificate.

A few months later, having completed my articles with the late Phene Spiers, I joined the staff of the late Piers St. Aubin, where Stokes was working, and as my engagement was due to his recommendation I was placed, more or less, in his charge. Our daily companionship at that period is a very pleasant memory.

Having long since deserted the noble profession of architecture I hesitate to discuss architectural design in such

an august assembly: yet there is one building to which I should like to allude.

For many years I have lived within a stone's throw of the Chelsea Town Hall. I have passed it thousands of times and never without a throb of pleasure. Mr. Drysdale has told us that Stokes' mind was essentially Gothic—that he had no respect for the orders, and that to him frieze and architecture were one. Yet I can recall no modern building which shows a more complete understanding or a more successful capture of the spirit of Classic Art than the Chelsea Town Hall: that spirit which has been well described as strong but not stern, simple but not plain, beautiful yet chaste, neither too little nor too much. There is no irreverent treatment of the orders, no futile effort to improve on perfection. Pediment, entablature, and column are carefully proportioned with at least so reasonable a respect for tradition that deviation is not noticeable, and yet personality is abundantly expressed in the arrangement of features familiar since the age of Pericles.

With this masterpiece before my eyes I find it difficult to believe that Stokes' mind was essentially Gothic, or that to design in the Classic style was for him to work against the grain. The only obvious departure from precedent is in the ornamentation of the portals where the arches have been simplified by the omission of architraves in order to provide becoming space for some very beautiful and effective carving in the manner of Grinling Gibbons. Approached by flights of broad low steps these doorways combine dignity with intimacy, and bear an aspect of friendly welcome appropriate to the hospitalities dispensed behind them.

A man of brilliant talent, of quick perception and tireless energy, of ready wit and kindly heart; gay as a companion, loyal as a friend, and in his sufferings brave beyond compare—such was Leonard Stokes.

Mr. Drysdale briefly responded to the vote of thanks.

*Churches and Chapels.*—1883, St. Patrick's Church, Woolston; 1884, Sacred Heart, Exeter; 1884-1913, St. Joseph's, Maidenhead; 1887, St. Joseph's, Southampton; 1888, St. Clare's, Sefton Park, Liverpool; 1888, Catholic Church, Folkestone; 1893, Catholic Church, Sudbury, Suffolk; 1896, Catholic Church (All Souls), Peterborough; 1896, Catholic Church, Balham (unfinished); 1900, Catholic Church (St. Philip's), Begbroke; 1907, Catholic Church, Lynton (Convent Chapel); Catholic Church (St. Joseph's), Pickering, Yorks; 1910, Catholic Church, Chigwell (Convent Chapel); 1914, Georgetown Cathedral, Demerara; 1915, Catholic Church, Newquay (High Altar); 1915, Baptistery at Birmingham Oratory.

*Convents.*—Nazareth House, Hammersmith (additions); 1888-95, St. Michael's, Waterloo, Hants; 1899, All Saints' Convent, Colney, nr. St. Albans; 1900, Nazareth House, Southsea; 1903, Ascot Priory (additions); 1908, Convent of Poor Clares, Lynton; 1909, Convent of the Assumption, Ramsgate (addition); 1893-1909, Nazareth House, Bexhill (additions).

*Schools and Colleges.*—1886, St. George's Cathedral Schools, Southwark; 1887, St. Joseph's, Southampton; 1889, Catholic Schools, Walworth; 1889, Catholic Schools, Liverpool, St. Clare's; 1891, Catholic Schools, Rotherhithe; 1892, Catholic Schools, Vauxhall and Chelsea; 1893, Catholic Schools, Dockhead; 1893, Catholic Schools, Bermondsey; 1894, Guardian Angels, Mile End; 1896, St. Mary's Training College, Hammersmith (additions); 1899, three Schools at Oxford, for Oxford School Board; 1901, Oratory Boys' School; Oratory Girls' School; Caversham, Arundel, Wellingboro', Pangbourne, Brighton and Isleworth Industrial

School; 1902, Corpus Christi, Manchester; St. Charles Practising School, Bayswater; 1903, Lincoln Grammar School; St. Mary's Training College, Fenham, Newcastle-upon-Tyne; 1907, Downside School; 1908, Emmanuel College, Cambridge; Lecture Rooms, Weybridge Catholic School; La Retraite High School, Clapham; Turnham Green (additions); 1911, Catholic Schools, Camberwell; additions to Jews' Deaf and Dumb Home, Balham.

*Houses.*—1888, House at Palace Court; 1897, Shooters Hill House, Pangbourne; 10 Kensington Palace Gardens; 1898, House at West Drive, Streatham; Cold Ash, Newbury; The Temple, Goring-on-Thames; Sud Pray Farm; 1901, House at Ascot; 1902, Hill End, Wendover; 1903, Minterne House, Cerne Abbas, for Lord Digby; House at Sunningdale; Oakfield Mortimer; Dairy and Lodge; 1904, House at Warlingham; 1905, House at Sunningdale; 1906, Littleshaw, Woldingham (own house); House at Ashburton; Inholmes, Hungerford; 1909, Nansidwell, Falmouth; 1912, Hyde Farm, Club House, Balham; additions to houses at Crawley (Nymans); additions to Broxwood Court; Presbytery at Southend-on-Sea; Presbytery at Folkestone; Presbytery at Market Harborough.

*Telephone Exchanges.*—London Wall; Kensington; 1900, Limehouse; Liverpool; Southampton; Reading; Edinburgh; 1904, Gerrard Street; Paddington; 1906, Aberdeen; Hammersmith; East Ham; Tottenham; Glasgow; 1907, Lee Green; New Cross; Cambridge; Manchester; 1909, Birmingham.

*Generally.*—1904-8, Chelsea Town Hall; 1913-4, Golden Square (warehouse for Messrs. Gagniere & Co.); 1911, Emmanuel College, New North Court.



## Report of the Royal Commission on Cross-River Traffic in London

BY RONALD P. JONES [F.], L.C.C.

THE first impression left on the reader of this Report, who has studied its sphere of action and the numerous schemes, approved or disapproved, put forward for dealing with the problems involved, must be one of admiration for the speed with which the situation was grasped and the conclusions reached without any sacrifice to mere haste and time-saving. In the wording of the Commission, the "urgency of the question" is emphasised, and the Report explains the method adopted by the Commissioners, who not only issued detailed questionnaires to the bodies who were to give evidence, but asked for a précis of the evidence in advance, so that when the interviews took place the oral evidence, like a *viva voce* in an Oxford Final School, was "confined to points on which fuller information might be required."

Even so, however, the 53 meetings, the reading of the evidence, the visits to all the existing bridges and their approaches, and to the sites suggested for new bridges, the consideration of the traffic and navigation problems, and the working out of the recommendations, make the production of this Report in four months something of a *tour de force*.

The area dealt with is that known as the London Traffic Area, with a population of over eight millions, extending to a radius of 25 miles from Charing Cross, and therefore much exceeding the Metropolitan Police district, the largest administrative area at present in being; within this stretch of the river there are 16 ferries, tunnels, or bridges, and in connection with the last the following important proposition is put forward:—"Bridges cannot be regarded merely as a means of getting from one bank of the river to the other, and must always be considered in connection with both their immediate and more distant approaches. Properly looked at, a bridge is only a link in a long line of communication, and the use made of it is largely determined by the extent to which its approaches are adequate and convenient." At first sight this seems almost a platitude, but it is pointed out in more than one case that it has not been taken into account in the planning of a new bridge.

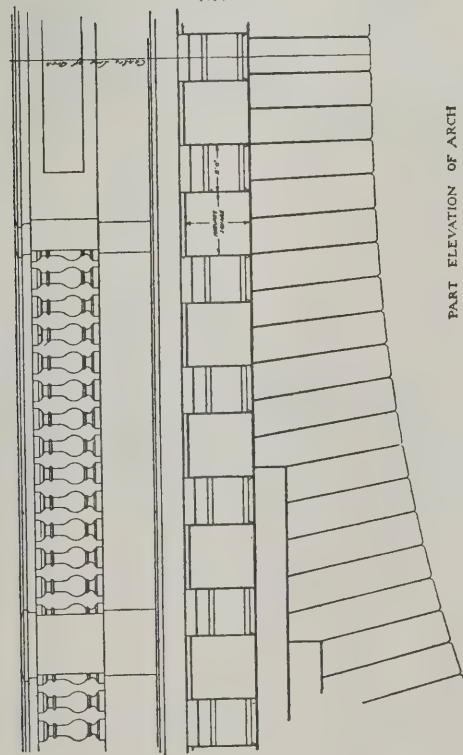
After a survey of traffic density on the central part of the river, the first conclusion is laid down, that relief must be provided for Westminster, Waterloo and London Bridges; and the second, that the approaches to any new bridges within this central area must be as far as practicable "high level" roads, carried over the main roads parallel to, and near to, the course of the river; this is described as the "guiding principle" on which existing schemes are judged, and new proposals made for the Ludgate and Charing Cross bridges.

The section dealing with navigation interests will be surprising to the average reader, especially if, like myself, he is often in sight of the river in the course of an ordinary day's work, and has been struck by its apparent neglect as a means of general transit. We evidently do not realise the importance of the river transport as it now exists, the immense number of wharves and jetties and the extent of the barge traffic. The Commissioners expect a progressive increase in the various uses of the river for transport, and they therefore felt it imperative to make no proposals which would involve new and serious obstacles to navigation, beyond those now involved in the present bridges.

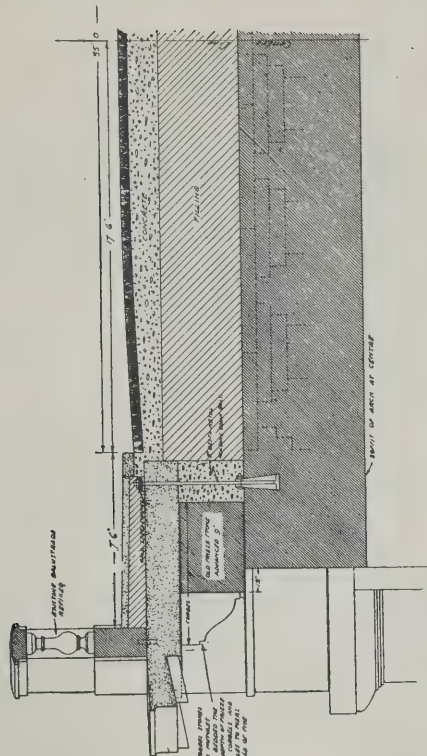
The sections dealing with Waterloo Bridge will, of course, arouse the keenest interest among architects; this particular problem, supported to a smaller extent by that of St. Paul's Bridge, gave rise to the appointment of the Commission in the first place; it has had, on the whole, a "good press," and the conclusions reached are already well known. The Report justifies the contention of the "Conference of Societies" that the condition of the bridge is not so serious as to require its demolition, though it recommends the rebuilding of the four central piers and their arches, while the remainder of the piers should be underpinned if further examination shows it to be necessary. In order to verify their own opinions, the Commissioners consulted Sir Alexander Gibb, an engineer of special eminence, who, like Professor Inglis himself, could still be described as "completely unconnected with the controversy," and his verdict is perfectly clear and definite, and will no doubt be accepted as such by all parties concerned with the future of the bridge.

On the second part of the problem—the width required for the roadway—the Report disagrees with the six-line proposal of the L.C.C., owing to the nature of the approaches and the congestion which would be caused in the Strand; and takes the view put forward by the Ministry of Transport that if the Charing Cross Bridge is provided a four-line roadway at Waterloo Bridge is all that is needed. In point of fact, the six-line scheme was very little pressed in the later debates on the County Council, after the Strand subway idea had been tacitly dropped. What was really demanded was the four-line roadway, but it was argued that if, as then appeared, the bridge would have to be demolished in any case, it would be as well to provide for all future possibilities by a new six-line road.

The natural method of providing this four-line roadway would have been to extend the whole bridge on one side, and replace the entire elevation a few feet further out; the limited addition to the width of the "tunnels"



PART ELEVATION OF ARCH



TRANSVERSE SECTION

# WATERLOO BRIDGE Sir Reginald Blomfield's Proposal for Widening

Reginald Blomfield, R.A.  
New Court  
Temple, S.E.  
Nov. 1926



would have made very little difference to the architectural effect of the bridge in diagonal perspective.

the problem had therefore to be set aside in favour of widening the roadway without altering the arches, by



PERSPECTIVE DRAWING SHOWING SIR REGINALD BLOMFIELD'S PROPOSAL FOR WIDENING

But here the navigation difficulty arose owing to the bridge coming at an awkward point where the river turns abruptly; any addition at all to the width of the tunnels was strenuously opposed, and this solution of

pushing out the cornice and parapet on each side. The Commissioners, while giving due weight to the views of the Conference of Societies against any alteration in the design, state that they are satisfied that

moderate widening is possible without impairing the general effect and beauty of the bridge.

On this point it should be noted that the proposal for widening which was referred by the L.C.C. to Sir Edwin Lutyens and condemned by him, involved so great an extension outwards of the parapet that all projection over the piers would have been obliterated and the balustrade would have run without a break across the entire bridge, with a disproportionately deep shadow on the arches below. The Commissioners only propose to increase the present road width of 35 feet 6 inches to 35 feet, and leave the footpaths as they are; an addition of 3 feet 9 inches is therefore required on each side, and this would still leave a considerable projection of the parapet over the piers. It is remarked in the Report that "40 feet is the present desideratum for four lines," but it is not obvious why this should be so, in view of the following list of widths of existing four-line bridges:—London Bridge, Kingston and Southwark (1921), all 35 feet; Kew (1903), 36 feet 9 inches; the proposed Lambeth Bridge (where the "present desideratum" might be expected to hold good), 36 feet. Vauxhall Bridge is a six-line roadway, including two tramway tracks, and has a width of 50 feet.

Various suggestions and designs for the treatment of this projection of the cornice are illustrated, of which those by Sir Reginald Blomfield and Mr. Maurice Webb are here reproduced; the Report expresses no opinion on the merits of any scheme, but indicates that the Fine Arts Commission should be entrusted with the task of settling this question.

Sir Reginald Blomfield's design provides corbels with square spaces of the present frieze retained to form "metopes," though themselves projecting slightly more than at present beyond the voussoirs; and the modules under the cornice are re-spaced to correspond with the corbels. Mr. Webb suggests a curved cyma moulding in place of the frieze, which would form, so to speak, a continuous corbel between the piers. Both designs involve a double curved form which seems slightly alien to the prevailing rectangular forms of the Greek order, apart from the balustrade where the conventional baluster design is used. Another possible treatment occurs to me in the method by which Scimus Burton, not long after the bridge was built, carried the first floor balcony of the Athenæum Club on corbels which take the place of alternate triglyphs in the frieze, with a single curved outline, and a grooved face, like that of the flat triglyphs. I have always thought this an ingenious and justifiable adaptation of a Greek element of design to modern requirements, logical enough when the triglyph is considered as an abstract rendering of the end of a timber beam, and it should be worth an experiment even when the time comes for trying the effect of full-size models on the bridge itself.

In view of these possibilities, what final attitude does the architect adopt to this part of the Report? I believe it should be described as "resigned but regretful"; it is unfortunate that general circumstances require the widening, but that being so, only the most obstinate die-hard would maintain that the effect of the bridge will be ruined, or that it will be so greatly injured that the whole bridge is therefore not worth preserving at all.

The proposed St. Paul's Bridge is condemned both on traffic considerations and out of regard for the security of the cathedral. Incidentally the failure of Southwark Bridge to attract traffic is explained by the fact that it does not conform to one of the principles mentioned above, being "conceived merely as a means of crossing from one bank to the other, and not as a link in a north and south thoroughfare." The St. Paul's bridge also violates a principle laid down in the Report, that of high-level approach roads to any new bridge, and in relation to the cathedral the possibility is envisaged, not only of a large circus at the S.E. corner, but of an eventual gyratory system right round the building—a development for which a far stronger expression might be found than the "highly undesirable" of the Commissioners!

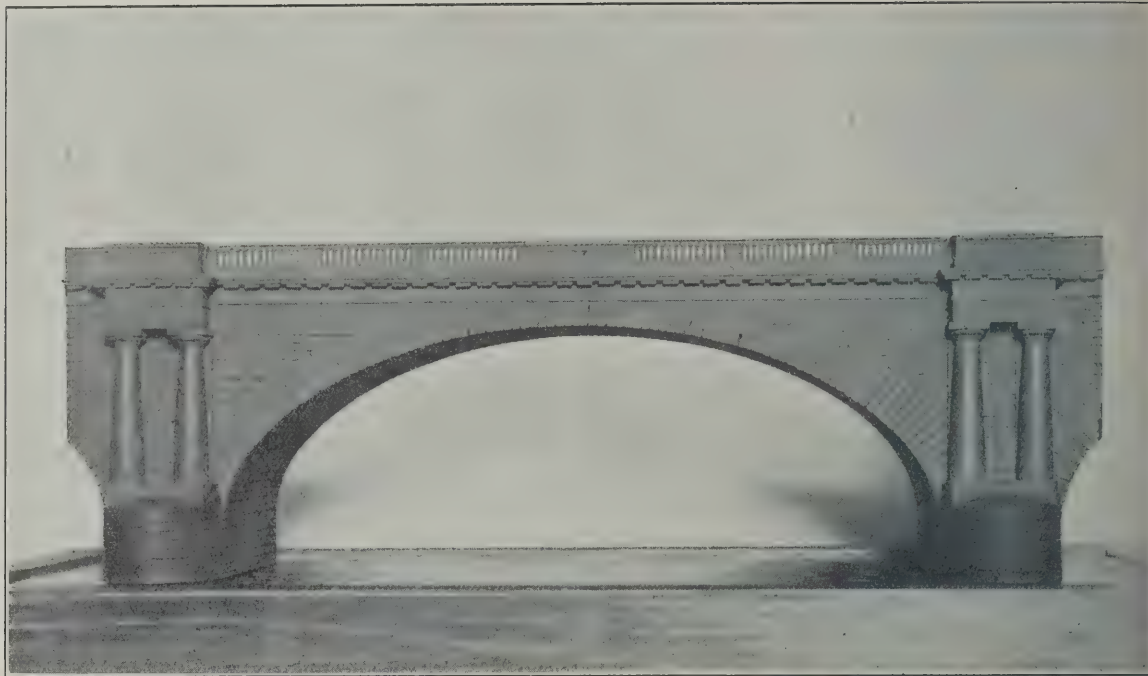
The alternative proposed in the Report, called the Ludgate Bridge, has a touch of genius about it, since it provides an excellent outlet opposite the Central Criminal Court, where the Old Bailey widens out to Holborn Viaduct, it introduces no new architectural obstacles in its road bridges, which run side by side with the railway line, and the additional river bridge, so far from being an eyesore, might greatly improve the effect at that point, as the Commissioners remark with some humour that the existing railway bridge is "so unsightly that it would be an advantage to hide it by a better designed road bridge on the downstream side."

The scheme avoids any contact with the cathedral while giving all the traffic facilities which the St. Paul's bridge would offer, together with a high-level north and south route; finally, being within the city boundary, it could be financed by the Bridge House Estates.

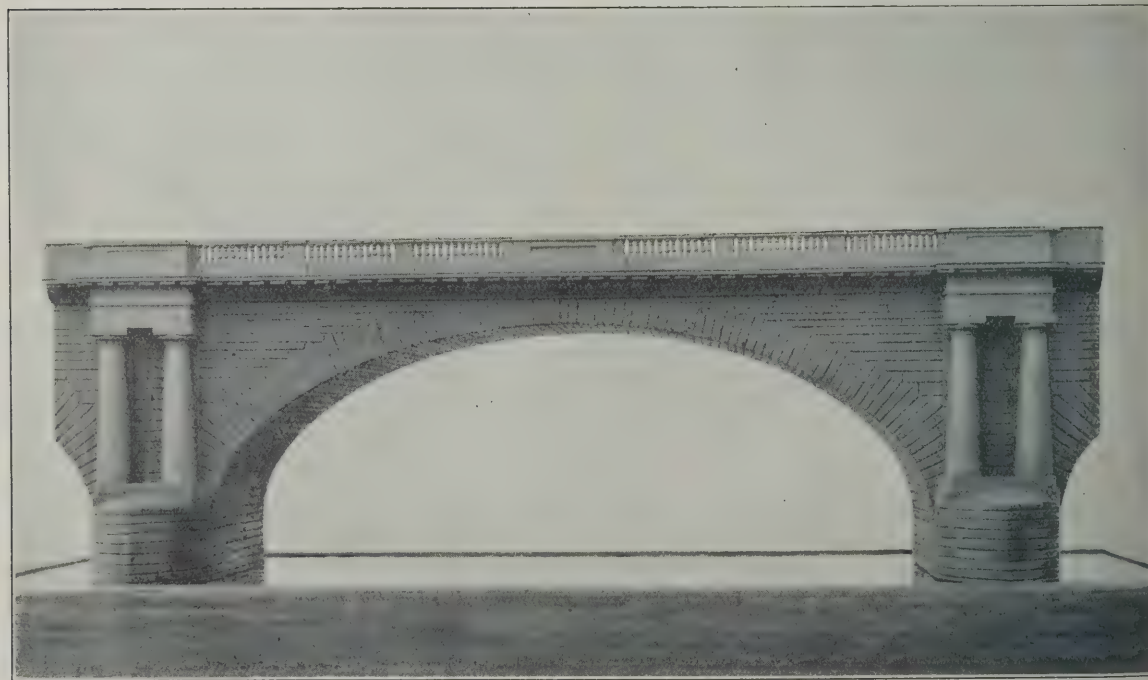
The Charing Cross proposal is equally ingenious, if the claim is conceded that the railway station must be retained on the north side somewhere; and the consent of the Southern Railway appears to have been secured for this combined road and rail bridge, with a station under the roadway, adjoining the present station. The two architectural problems here are the road bridge over the Strand, with its approach from the north, and the general effect on the river of a double-deck bridge, crossing in three spans.

So far as the Strand is concerned, there would be an opportunity for a fine bridge design, as there is no reason why a single-arch bridge over another road should not be as successful in design as a similar bridge





WATERLOO BRIDGE: AS EXISTING



WATERLOO BRIDGE: AS PROPOSED BY MR. MAURICE E. WEBB

over a river. The objection to interference with the vista down the Strand at this point is not valid, because experiment shows that the real Strand vista, ending with St. Mary and St. Clement Danes, does not come into sight until one is opposite to the Hotel Cecil. The northern approach is well aligned with the curve of the roadway by the National Portrait Gallery, and though we should have to reconcile ourselves to the loss of the St. Martin's parish school, a charming late Georgian building, this might perhaps be balanced, as light compensation, by the loss of the Cavell Memorial. The double-decked steel bridge over the river would cross just below the railway bridge, which would

a form, so to speak, as possible, and its two-deck nature should be revealed and emphasised; concealing the lower deck within solid walling above the arches would be wrong in theory, and obstructive to the view in fact, and there are many modern examples in steel or concrete, particularly in America, which indicate forms of design that could be effectively employed.

The southern approaches are worked in with the Ministry of Transport's proposed by-pass roads to avoid the Elephant. They involve two long sloping ramps, meeting just S.E. of Waterloo station, and the united road has then to be carried along at the level of the station yard, over the present Waterloo Road,



VIEW OF MODEL OF WATERLOO BRIDGE

Showing the roadway over the four arches on the left, widened as proposed by Mr. Maurice Webb, and the three on the right as existing

itself be abolished. Replying in advance to protests against blocking the river vistas, the Commissioners point out that these can hardly be said to exist at present, and never have existed since the railway bridge took its present form. It is a fact that a good deal of argument on this question is based on mistaken ideas as to the curve of the river, and how much of it can really be seen from certain view-points. On the other hand, the proposed new roadway on the upper deck would provide superb views both up and down stream, at a point where long stretches of the river are in sight in each direction. If the three-arch bridge is not to appear too large in scale for its surroundings, it will have to be designed in as transparent

which for about 500 feet would be in a kind of tunnel, and could only receive daylight from its north side. This seems to be the one part of the scheme which is open to some objection; but if the lighting difficulty can be got over, an attractive problem of design would arise where the lower road emerges through an archway between the two sloping ramps.

Proceeding up the river, the Report gives a satisfactory testimonial to the strength of permanence of Westminster bridge, but is not enthusiastic about the adopted scheme for Lambeth; the bridge, as is noted, really replaces an old ferry, and will be of very little use as a through traffic route. It is somewhat surprising that the design for the bridge approved by the L.C.C.



Improvements Committee is severely criticised from the point of view of river navigation, on which evidence was given that owing to the low headway of all but the central arch, this would be the "worst in the whole London area," and some alteration in the arch heights is suggested as necessary.

Vauxhall bridge is only 20 years old, and could carry a larger share of the traffic but for the perpetual block by Vauxhall Station, where relief could be given by bringing another railway arch into use for a roadway.

The various up-river bridges are dealt with in turn. Briefly, the verdict is that they are all too narrow, and the suspension bridges are further handicapped by restriction of weight in the vehicles allowed to cross them. It is recommended that they should all eventually be widened and reconstructed, the most urgent cases being Wandsworth, Putney and Hammersmith bridges. Putney in particular, as anyone knows who habitually uses it, is a constant source of congestion, and calls for a big scheme of approach widening, in addition to the bridge itself.

The suggestions for new western roads and bridges, put forward by the Ministry of Transport and by the "Western Exits Society," are fully discussed, and the latter is on the whole recommended, so far as the new bridges east and west of the Castelnau peninsula are concerned, the extension of the Cromwell Road west-

wards with a bridge over the railway is approved, but not regarded as urgent, in view of the widening of Lillie Road, which is to be taken in hand shortly.

The proposals for the river below Tower Bridge do not involve any problems of architectural interest, being concerned with the improvement of existing tunnels and ferries, and the provision of a new tunnel from Dartford to Purfleet.

Finally a scheme is outlined for assisting the finance of the complete series of improvements by means of a large annual grant from the Road Board, administered by a new "Central Authority" set up by Parliament, and formed out of the present Traffic Advisory Committee. If it is found possible to provide funds from the National finances in some less controversial way, the recommendations of the Report will stand a better chance of being launched on a successful career with general consent. For any idea of another new "Authority" will certainly be strenuously opposed by the already unwieldy crowd of co-existing, competing, and often conflicting Corporations, Councils, Associations, Boards and Societies, of which the names alone occupy seventeen lines of type at the beginning of the Report, and whose united existence makes the task of London government probably the most difficult civic problem in the world.

## Correspondence

### THE BUILDING INSCRIPTIONS OF THE ACRO- POLIS OF ATHENS.

*The Editor, JOURNAL R.I.B.A.—*

DEAR SIR,—In referring to the Propylæa, Mr. A. H. Smith, in his recent lecture at the Institute on "The Building Inscriptions of the Acropolis of Athens," observes: "There were no sculptors to be paid."

It would be very interesting to know if, by this, he intends us to understand that no sculpture was employed upon this building, and if the reconstruction by Thiersch, which shows a sculptured Western pediment, must be regarded as apocryphal?

Yours faithfully,  
EDWARD R. BILL, [A.].

\*\*\* Mr. Arthur H. Smith sends the following note in connection with Mr. Bill's enquiry:—I am out of reach at present of means of references. I do not, however, remember any architectural evidence in the extant remains that can be set against the negative indications of the inscriptions.

A.H.S.

### COMPARATIVE COST OF BUILDING WORK.

*Stangate House,  
235, Westminster Bridge Road,  
S.E.1.  
23 December 1926.*

*To the Editor, JOURNAL R.I.B.A.—*

SIR,—With reference to the extract from the Minutes of the London County Council published in the last number of the JOURNAL, apparently with a view to affording architects in practice guidance as to the relative cost of the different types of construction therein referred to in a particular case, it may be well to point out that the cost of the normal brick construction may possibly require some modification.

It no doubt represents the normal practice of the Housing Committee of the Council, but not necessarily that of an architect in ordinary practice. For buildings of this type in some cases special concessions are secured by the Committee in relation to the thickness of external walls which materially affect the cost.

For the purpose of comparing costs it would be of interest to know whether in this particular case the brickwork of the external walls conforms in every respect to the regulations of the London Building Act 1894, Schedule I, or if portions of them are executed in brickwork of less thickness than required by this schedule.—I am, Sir, yours faithfully,

R. ELSEY SMITH [F.].

## Reviews

**BUILDING STONES.** *Their Properties, Decay and Preservation.* By A. R. Warnes, F.I.C., A.I.Struct.E. [London: Ernest Benn, Ltd.]

**STONE DECAY AND ITS PREVENTION.** By J. E. Marsh. [Oxford: Basil Blackwell.]

The book on Building Stones by Mr. Warnes is a very useful and practical publication.

After general discussion of the geology of building stones, he gives a detailed description arranged alphabetically of a large number of our leading building stones, dealing with their physical and chemical properties, their microscopic structure and their probable durability in different situations. This chapter should be invaluable to the architects, as we have nothing quite so complete and practical available at present.

The chapters on the decay of building stones and on their preservation will be found of great interest, the many possible causes of decay being dealt with and fully discussed. The architect in reading these chapters may be bewildered to find how many causes there are and in how many ways a stone may decay; and it will also be evident that our information on this subject is still incomplete, although Mr. Warnes has brought our information up to date and has added many interesting and ingenious experiments of his own.

The problem requires the study of physical, chemical and bacteriological problems, and the relative importance of these is a matter of some difficulty of adjustment.

It is also evident from his chapter on stone preserving that much still requires to be done before this problem is solved and that the record of the efforts of the chemist in the past has been on the whole a record of failure for want of a thorough grasp of the required conditions. At the same time something can be done. Dangerous treatments can be avoided, and if it is recognised that even the best preservative requires renewal from time to time something will be gained.

It is gratifying to learn that Mr. Warnes recommends the washing down of buildings with water during the summer, especially under cornices and places which cannot be reached by the free action of wind and rain. If this method of treatment could be adopted now from the start in the many new buildings going up in London a great deal could be done to preserve them from unsightly decay. It is satisfactory also to see that he points out that there are many cases in which limewashing is a dangerous expedient and should not be resorted to without careful consideration both of the kind of stone and of local conditions.

Progress is being made every day in the investigation of the problem of stone decay, so that a book is no sooner published than, to a certain extent, it is out of date, but if architects will read what Mr. Warnes has written they will be in a position intelligently to follow further developments and the results obtained by various investigators, including the Committee of the Board of Scientific and Industrial Research.

Mr. Warnes's book should be in the hands of every architect.

Professor Marsh can be congratulated on producing a most interesting pamphlet in which he brings together many ingenious arguments in favour of his theory of the bacteriological decay of stone.

We may take it as demonstrated that at any rate in lime stones we have sufficient of the mineral material required for bacteriological life; that in the ammonia of the air we have the required supply of nitrogenous material and that the organisms which are able to convert ammonia into nitric acid are quite possibly present in many of our stones, and therefore that bacteriological decay cannot be ruled out of consideration. But that it forms the most important elements of decay under modern conditions is another matter.

The result of experience is in favour of the view that the most rapid cause is the crystallisation of calcium sulphate and in some cases magnesium sulphate, and there is no difficulty in reproducing experimentally in a few months rapid examples of stone decay from the crystallisation of salts. The suggested remedy given by Professor Marsh, viz., the treatment of the stone surface with sodium peroxide, is of very doubtful value. Sodium peroxide like caustic soda will, under the conditions of atmosphere in our towns, be rapidly converted into sodium sulphate, which in crystallising breaks up the stone. The destruction done by cleaning with caustic soda has been brought to the notice of the writer, and it is extraordinary how rapidly sodium sulphate is formed and what disastrous results it has in certain cases produced.

A. P. LAURIE.

**THEATER UND LICHTSPIELHÄUSER.** Von Paul Zucker. Published by Ernst Wasmuth, Berlin.

The problem of the modern theatre would appear to be a source of inspiration to the Continental architect who, in its solution, has produced many fine architectural schemes. Generously planned on open sites, they fail to give the impression, to which we are accustomed, that their designers have been pre-occupied with difficult sites, requirements of authorities, and the commercial dictum that any space not occupied by a seat is a waste space. In turning the pages of this book, one is frequently struck by the beauty of planning and the high quality of architectural design and also by the unpleasantness, to the English mind, of a certain type of Teutonic invention. The impression made is of a clean efficiency, and of requirements exactly and economically met. These buildings are, and look like, theatres, and several of them are good examples of successful modernism.

It will be noticed that advertisement seldom transcends architecture, and never covers it up. Where advertisements are required, they are carefully placed and framed and serve in the decorative scheme.

Paul Zucker's book deals with some twenty theatres built during the past fifteen years, and planned for the legitimate stage and also a few for the cinematograph. They mainly represent German work, but include the well known Théâtre des Champs Elysees by A. and G. Perret. Illustration is excellently made by plans, sections and photographs and there is a short note dealing with each building.

CHARLES COWLES-VOYSEY [A.].



## Informal Lectures to Workers in the Building Trades

*The second of the series of lectures to workers in the building trades, entitled "The Architect and the Craftsman," given by Professor Hubert Worthington [A.] at the Royal Institute of British Architects, on Thursday, November 4.*

MR. MAURICE WEBB [F.] IN THE CHAIR.

THE CHAIRMAN: We hope that this series of talks—they are really more in the nature of talks than set lectures—will be of great help both to us and, possibly, to some of you. We have long felt that a closer relationship between architects and the men who actually carry out our dreams was desirable, and we hope these meetings will prove to be a benefit to both sides. There are no reporters present, except our own shorthand writer who does the work for the Institute's JOURNAL, so all of you may say anything without having any fear that it will go abroad too far. I would also like to say we do not want, at these meetings, to get into political discussions of any kind, such as on questions of wages and hours. Our talks are intended to be kept clear of the political side of our work. What we want is a free discussion on points connected with the art of good building.

MR. WORTHINGTON:—Many members of the Building Trade, like many members of the general public, think that the architect is a fellow who puts superfluous ornament on a building, which could carry on just as well without him. To prove my contention let me tell you of an experience that I had with a country builder who was going through some full size details in our office. After trying to grasp their meaning he scratched his head and remarked:

"I know what Bill my slater 'll say when 'e sees these 'ere details—'them dawned architecks again, more — fancy work'!"

Yet the episode, I am glad to say, did not end here, for when I went on the job a week later I found everything duly carried out and Bill remarked:

"I rather like this 'ere detail, I'm going to use it myself in t' future."

So, you see, many of our first opinions are not really correct.

One of the special objects of these talks is to get us all to try and understand one another's point of view better.

William James in one of his illuminating papers "On a certain Blindness of Human Beings" writes as follows:—

"Take our dogs and ourselves, connected as we are by a tie more intimate than most ties in this world; and yet, outside of that tie of friendly fondness, how insensible, each of us, to all that makes life significant for the other!—we to the rapture of bones under hedges, or the smells of trees and lamp posts, they to the delights of literature and art. As you sit reading the most moving romance you ever fell upon, what sort of a judge is your fox terrier of your behaviour? With all his good will towards you, the nature of your conduct is absolutely excluded from his comprehension. To sit there like a senseless statue when you might be taking him to walk and throwing sticks for him to catch! What queer disease is this that comes over

you every day, of holding things and staring at them for hours together, paralyzed of motion and vacant of all conscious life?"

Now this passage sums up a good deal of the difficulties and misunderstandings that beset humanity.

The architect, if he is worthy of the name, is not a mere purveyor of "fancy work," he deals with the essentials of building. We must get down to rockbottom and realize that we should all be out for the same thing, to produce good job—to build strongly, simply and beautifully with good materials. To meet the demands of the building owner, to solve the particular problem in the best possible way.

You will say—"What about the bad architect there are many about?" Well, yes, there are, but there are also many bad craftsmen about—so let us forget all about that, and try and see what the architects and craftsmen who take a pride in their work should aim at.

At our last meeting Mr. Sullivan put clearly before you the difficulties with which the architect has to contend, and the tremendous amount of thankless work and responsibility that is laid upon him. He is, in a sense, the scapegoat for everyone's shortcomings, in the eyes of the building owner (and his wife).

And in the last discussion we architects found out many of your difficulties, particularly about the workman being kept in the dark. It was mentioned that he often does not see the drawings of the building he is working on, and that he has no idea what the architect is aiming at in consequence. That is a dreadful thing, and one cannot, under those conditions, expect a man to take an interest in his work. I am sure that most architects would do their utmost to remedy this by sending another copy of a drawing to be posted up where the men can see it.

Above all things we want to keep free of politics. A workman said to me the other day "we've too many first class 'gas bags' knockin' about in every department, and too many second class craftsmen. What we want is a few more first class craftsmen and a few more second class gas bags and then we shall get summat done." You will find very few politicians among architects. I think I'm right in saying there is not a single member of this large Institute in Parliament. Questions of Capital and Labour are not really the architect's concern. He doesn't profit out of the workmen's wages. He doesn't gain if the stone is not laid on its natural bed, or lime is substituted for cement or inferior timber is inserted. He is there to see fair play and honest execution all round. He wants a smooth organisation and good workmanship and good results. He is paid a fee for professional services on a fixed even rate.

Unless there is friendly co-operation no great work can be carried through without endless friction and discomfort to everyone, and great building is a co-operative effort. Buildings are not the work of one man. You have

st the building owner who initiates the job, the architect who puts the ideas into shape and form, and a whole host of executants, from the master builder to the junior navy. The architect is the leader, but he must necessarily depute the work. The heating engineer knows more about heating, the mason more about masonry, the bricklayer more about brickwork, but there is a keen desire on the part of good architects to get into touch with the workmen, and to understand the difficulties with which they have to contend.

We all have a great deal to learn from one another. Personally, I've learned far more about building construction from talking to the practical man and being on jobs, than I ever did in any classroom, and I hope I'm learning as much as ever, and shall continue to do so.

To-night you are going to see a number of slides on the screen showing work old and new, work good and bad. If the references are mainly to country practice, rather than London practice you must bear with me, for most of my experience is in the North, and moreover London is so big and complicated that it is hard to establish that personal touch between architect and executant, which is so important a factor in production and in craftsmanship. In the orbit in which our practice comes, I generally know the foreman's Christian names—he is seldom a stranger to me. The same carvers in wood and stone and the same blacksmiths have done our work for years, and surely it is right that it should be so. It used to be so in the good old days.

Whatever the craft is, we have in England a great tradition, and the question arises, is this going to be lost in these days of commercialism and mass production? There are not many workmen left, for example, who are skilled in the art of laying Cotswold stone slates. Thatchers are very few, and so are competent blacksmiths. In a few years many crafts may have gone beyond recall, because they can only live by being handed on, from father to son, from master to apprentice. The torch must be kept alight, and that is no easy thing to do.

In showing you these pictures I want to try and explain to you some of the things which the architect aims at in setting his effects, and some of the achievements of the English tradition of workmanship. Take brickwork.

Firstly, here is a typical old English manor house in the tradition of Sir Christopher Wren, such as you can see all over the country, of the seventeenth and eighteenth century. It is a square house, masculine, simple and unaffected, obviously the home of a gentleman, built of good bricks, relying for its effect on essentials of good building, on the bond of the brick, on the variety and texture that comes from the proper laying of a hand-made brick of soft colour contrasting with a thick white mortar joint. The bricks are smaller than the ones we generally use to-day, they are 2 inch bricks with a  $\frac{1}{2}$  inch joint, set to a gauge of our courses to 10 inches as against 4 to 13. Many of us are trying to get back to this old gauge, for it gives far more vitality to a building, and if you study the history of brickwork you will generally find that the smaller the brick, the bigger the effect, as Roman brickwork will prove.

For the rest, this house has a good hipped roof, at the right pitch for tiles, say  $51^\circ$  (not  $45^\circ$ ). The pitch of the

roof is a question of the right use of a particular roofing material, not a question of what looks "pretty." A white wooden cornice protects the wall, collects the rainwater, and ties in the design. The sash windows are carefully spaced, solid and void being justly weighed. The sash frame shows, the sash bars are 2 inches thick, the panes are well proportioned, their height being the diagonal of the square of their width, as Wren laid down, and the white paint of the woodwork is in contrast to the red brick wall and the dark of the glass. Paint the woodwork green and the house at once looks like a mortuary. Emphasis on the doorway and the central window, a fine flight of steps, a fine gate of wrought iron, a setting in a garden that is in harmony with the house, and you have all the elements of the external design. Within it is as satisfying as without—a comfortable staircase, white panelled rooms, capacious fireplaces comfortably placed, and a homely dignity in every detail.

Secondly, look at this typical villa of the late nineteenth century. We all know the type—it is almost universal. Though a "villa" it has gate piers like a manor house. The elaborate window of the pretentious "drawing room" has its upper part filled with what one can only call "sanitary glass," which robs the room within of its best pure sunlight. The porch is a vulgar humbug, the windows above, on the main angle come within 9 inches of the corner, and the Lord alone knows how it stands up at all. The ill-proportioned shape, and the great sheets of plate glass give a sense of forbidding gloom. The vent and soil pipes flaunt themselves in an almost indecent prominence. The "half timber" is a  $\frac{1}{2}$ -inch thick attachment, the chimneys are top heavy, the roofs are of a thin purple slate, the crinkled ridge is of a bright and shining red, and at the gable end is a "worm rampant" as a finial.

Now, by way of contrast, look at this little modern house recently finished. It is designed by an architect and built by local builders. The bricks were specially made at a local brickyard, and are small 2-inch ones. A quiet and homely serenity is obtained by a logical roof, well proportioned windows, a careful relation of solid to void, a terrace to form a substantial base, low wings to set off the central mass, and the whole set comfortably in a background of trees. It is built of honest and harmonious materials and is meant to last.

It is difficult to design a simple thing, it is easy to throw up the first undigested idea that comes into the untrained and unthinking brain.

Let us now turn from brickwork to the great craft of masonry. These Cotswold cottages are modern ones, designed in the manner of that very particular locality. The walls are of the warm rubble, rich in colour and texture, that rests the eye and fits into the gentle landscape, and you have the harmony of the stone slate roof, with its graded courses and its swept valleys, and here is the polished beauty of freestone quoins and mullions.

The new War Memorial Cloister at Winchester College is naturally of a different character, but it has similar qualities. The walls are of flint, the concentric dome at the angle is of ashlar, like these coupled columns with their clear cut classic grace. The roof generally is of English oak richly carved with regimental coats of arms that gleam with gold and colour. The names are crisply



cut in Hoptonwood stone. Heraldry and fine applied sculpture add to the simple beauty of the architecture. It is magnificent alike in its design and in its craftsmanship, and will hold its own with any cloister of the past.

Coming to joinery, we can, I think, claim that the British joiner is second to none. This slide shows a typical English staircase. In design and workmanship it is beyond all praise. It is all so easy, so sure of itself. How well related are the lengths of the different flights, how rich the turned balusters, how full of animation and variety the vigorous carving of the step ends, how comfortably and securely the hand slips up the supporting handrail, with its finely executed ramps and curves and mouldings.

The Chapel of the Thistle at St. Giles Cathedral, Edinburgh, belongs to our day. These choir stalls are as good as any in the land; carving, stained glass, and every accessory are excellent.

Here are some iron gates, which were made a year or two ago by a little blacksmith who works in the back part of a northern industrial city. He is in every sense of the word a true artist. His enthusiasm for his craft knows no bounds. Not only is it a good gate that works well and easily on its hinges, and has a good hand-made lock, but the scroll work has a sweetness of line and delicacy of taper that will bear comparison with our best smiths' work of the eighteenth century.

The plasterer must not be forgotten, because plastering is a skilled craft, and it can be very badly done. Not many plasterers distinguish between a 1/16th of an inch sinking and a 1/8 inch sinking, but it makes a great difference. As a wise old rustic once remarked, "There's not much difference between one man and another, but when you go to the bottom of it, what little difference there is is very important."

Here is an imposing building from my "Chamber of Horrors." Could you guess its purpose? This tracery, these cusps and crockets, this effect of a kind of elongated mediæval monastery hardly suggests that it is a warehouse for sanitary conveniences, but that is what it is in fact. Fitness is an elementary architectural quality.

In contrast to it this fine munition warehouse of ferro-concrete is true and expressive in its efficiency.

Again, Adelaide House, by London Bridge, is a significant building. It shows a very frank attempt to solve a steel framed building. It is expressive, and it belongs to this epoch.

To finish up I will put on three slides to remind you of the different kinds of jobs architects have to do, how they have to keep their minds alert and nimble and ready to solve whatever is asked of them.

First, there is the Cathedral of Liverpool, that will always rank as one of the great works of man. Well, not content with this "Life Work," Sir Giles Scott went in for the competition for the new telephone boxes and won it. For a man who is building a great cathedral to do this sort of thing is surely splendid. We are all beginning to enjoy these cheerful little structures that are already adding so greatly to the brightness of London streets, particularly at night.

The third example from the hands of the same designer is the new block of buildings for Clare College, Cambridge. Built of small grey bricks and Portland stone, it is as different from the Cathedral as it can be, but it is

likewise a great building that will stand the test of time. It is good to know that we live in a time that can produce such things.

In this quick survey I have shown you not only examples of the past, but work done in our own time, and I have tried to point out that the architect who is an architect and not a speculative builder or seaside estate agent, knows that he is not a law unto himself, but can only bring his work to fruition if he has the right kind of craftsmen to carry out his ideas. Members of this Institute are who are heartedly anxious to encourage good craftsmanship and an eager attitude towards work, which, after all, is perhaps one of the greatest sources of true happiness not only to the worker, but to mankind. We want, above everything else, to keep up the fine English tradition of good craftsmanship.

The CHAIRMAN: Our last discussion was mainly concerned with the question whether men working on buildings would take more interest in them if they were shown models and drawings of what was to be done. We discussed stone work, but wood work and brickwork, joinery, painting, and iron work were not discussed and I suggest that to-night the joiners might "put us wise to some of the nefarious tricks which go on in the trade. Some day, when the lectures have gone further, I hope we shall be able to formulate proposals which will be valuable to the building trade.

A SPEAKER: Will the lecturer tell us where architecture ends and artifice begins? He has touched on many points about building and expert craftsmanship, but one of the chief things which disconcerts myself and others is, that we see architectural humbug. When we look at the tracery in the Henry VIII Chapel, we realise it is not plaster: there is a girder at the back holding it up. It is there by the beauty of its structure. When we go into a banking hall we may see pretentious plaster which holds up nothing, it is merely lath and plaster. I ask the lecturer to say where architecture ends and humbug begins. Another point: how much latitude is a craftsman to be allowed? Some architects do not allow you to put down a line unless they tell you to; you must not depart from the strict letter of the law, you must not use your own initiative, otherwise you will be in the wrong. But surely a man is not an artist if he is not allowed an initiative.

Mr. WORTHINGTON: If you were to take a census of architects who are prepared to allow some latitude and compared the figures with those of thirty years ago you would find there is a fairly big increase in the number who welcome variety in that way. I know that some insist on the actual letter of the law; but a man cannot enjoy his work then—he might as well be employed on making a Ford motor-car. We want to get away from the Ford motor-car idea. I designed a little War Memorial in an old church, and three men worked on it: one did the wall, another carved it, and another did the small bronze figure. There was a pelican and an angel, and I wanted to get as much individual work in this as I could. When it was time for the ceremony, I asked the clergyman to mention every craftsman by name. The names appeared in the local paper which was handed round with great pride.

ANOTHER SPEAKER: Speaking from the architect's point of view, I have again and again tried to get joiner craftsmen to put a little of his own enjoyment into the work, but I have found they are absolutely governed by tradition, or timidity, or it may be, fear of the architect. Our difficulty is not in allowing the man to have rope, but in getting him to use the rope when we give it to him.

A SPEAKER: As a carver I have had a great deal of country experience and, in later years, London experience. The difficulty we find with carvers, in London—I speak more of stone carving, because that is the portion of the craft I have been engaged in of late years—is that the architect will insist on the models being copied which are made before the stone is carved, and we do not have the opportunity of using what I may call our private ability. We are bound by the hard-and-fast rule made by the modeller, and the majority of architects insist on models being made before the carving is touched.

The CHAIRMAN: Do you suggest we should dispense with models? That you should carve direct into stone, or would you make the models?

The SPEAKER: No, we have men who are more skilled in that particular branch of the trade, and they could probably make better models. What we object to is being bound down to copy every detail and line of the model. The workman does not get into touch with the architect, but the foreman and the employer do. The workman has simply to copy the model. That is making men mere machines and craftsmanship is suffering from it.

Mr. WORTHINGTON: That is one of the points I particularly wanted dealt with. I have been talking of practice in the country or in a fairly large town. I know the difficulty in London, it is so big, and the question is how can some de-centralisation be brought about?

A SPEAKER: Do not many architects to-day desire to have models so as to be able to see what effect they are going to get, particularly because they do not know what they want until they do see models?

A SPEAKER: I think that is true, because if it is ornament in the round you cannot decide from a flat drawing exactly what it is you want. The ideal thing is for you and the man with the clay to go at it hand-in-hand, and then it gradually grows out of your two minds. You know what you want when you see it. You cannot draw a projection on the flat, if it is anything in the round, you must see it in the round.

The CHAIRMAN: Your carving may be 80 feet up, and anybody who has experience of carving 80 feet up knows it is difficult to judge the scale of light and shade, and if you can have a model put up at the proper height and in the proper light, it may mean that the model is scrapped and you start again. It is legitimate for us to have the help of a model.

A SPEAKER: I would strengthen the remarks of the Chairman with regard to a model. I have had experience lately of having models for a job of mine. It was 80 feet up. In the studio we could not raise it more than 30 feet, but that was not high enough, and we could not tell the effect until we had it at the right height. Unless you do that you cannot visualise exactly what it will look like. You must have a model, and

your alterations are made, when the model is on the building, because that is the only time when you can judge it.

THE FORMER SPEAKER: I was particularly alluding to what Mr. Worthington said with regard to bad architects. There are many of them who do not know what they want until a model is made, and they rely on certain model-makers to make those models for them, and they have no ideas to offer craftsmen.

A SPEAKER: One of the things we are suffering from is this. When I was a young man everything was being done in terra cotta pressed in moulds, and so we have come to believe in strict uniformity. We have to get away from that idea.

A SPEAKER: That is very interesting, especially hearing it from the craftsman's point of view. I represent a trade which has not been mentioned this evening, but one which is equally important to some. I am a plumber. The point which struck me, and has dwelt with me a long time, is, how can we expect to get craftsmen on the materials which are being introduced on buildings to-day? We go back centuries and we find, lead on the roofs and old lead pipes; they have become a feature of the building. To-day we see beautiful buildings erected with that cold substance iron surrounding them. That has much to do with the sort of craftsmen who are being made to-day. Another point is, you get a good workman and an indifferent workman, and probably the indifferent workman turns out far more work than the good workman. The man who takes a pride in his work may take longer to finish it and may not be complimented by anyone. The architect may not take notice of that particular craft, and he may not be directly interested in whether the workman is taking an interest in his job. The workman may suggest to the foreman that something would look better done another way, and when the foreman suggests it to the architect he is pleased, but the workman does not get the praise, so he says "What is the good of my taking an interest in my work?" We feel in my trade that the use of iron does not produce the craftsmen you are after.

Mr. WORTHINGTON: I am very sorry I did not mention plumbers; it is partly due to the fact that I have no slides showing the plumber's craft to-night. Lead is one of the particular English crafts which are excellent, and it is one of the tragedies, almost as great a tragedy as that of the thatch. How the plumber is to be kept going, I do not know. It is not only a question of material but modern conditions. The lead lights are now made by, perhaps, half-a-dozen firms, it has become a specialised trade, whereas quite recently lead lights were made by village plumbers. Lead heads are now modelled in a firm by an expert modeller. This is one of the things which is sapping the interest of the workmen. It is the same sort of thing with plaster work, it is cheaper and easier to send it out and have it fixed with screws, whereas in the old days it was done on the spot. With regard to lead, it is partly a matter of price. Keen architects are particularly upset about the passing of lead, but they are up against it in the matter of price. The architect gets out a scheme for building; he wants



to put the best possible into it and to give the men a chance, and the thing comes out 25 per cent. more than it should do. Then one of the first things to go out is lead.

A SPEAKER: There has always been a strong opposition to the cheap methods which are being introduced. I know smiths who can do detail work to-day, but the work is not being asked for. The same applies to woodwork. I was talking to a carpenter in connection with the restoration of Hampton Court roof where there is beautiful tracery. I said "Have you been accustomed to doing this sort of work before?" He said "Never." I said "It is remarkably good," and he said "I have set my mind to it." In the case of the majority of craftsmen if they were given the opportunity to show their best they would do it. Where there is nothing enticing about the work, the workman wants to leave his job directly the whistle goes, for he is a machine.

A SPEAKER: I also am interested in plumbing, and my experience has not always been that of the lecturer. In many instances, even where there is no stint of wealth, craftsmanship is not encouraged to any extent in this industry. Twelve months ago I had occasion to send some of my men into the wilds of Yorkshire to put up a sanitary installation, in a very nice building. When I got there there was a lot of very good work put into the lead soil pipes, but they were inside the building, in chases. It was a revelation to the local craftsmen, because they had never seen lead pipes bent in that particular form and in the way my men were accustomed to do it. The method adopted by the local plumber was to use, as far as he could, lead bends and lead pipes; they were made to fit as nearly as they could the particular place they were intended for. My foreman wrote and told me that after he had completed a length of lead soil pipe, with five or six bends in it, the men were so interested in it that he had 40 or 50 visiting his work and it was criticised and commented on very freely. I had occasion, three or four months afterwards, to visit that job, and I was anxious to see the work my men had been doing. I said "You might show me this length of pipe that there seemed to be so much feeling about." He said "I am very sorry I can't show you the work I have done, because it has got a 4½ in. brick wall built up in front of it."

The CHAIRMAN.—Surely the fact that the architect was willing to cover up these finely jointed pipes in drawn lead was the greatest compliment he could have paid to the plumber. He had such confidence in the work that he felt it was safe for centuries. He would not have dared to do that if the pipes had been in thin cast iron.

Another SPEAKER.—If I may venture to say so, we never criticise the design and workmanship of the Almighty. He filled us with pipes and tubes but not one of them is externally visible.

Mr. WORTHINGTON then briefly summed up the discussion. He said "the architect has a real desire for a spirit of friendly co-operation between all members of the building trade. There is no co-operation without confidence, and no confidence without knowledge, and therefore such an evening as this is a good thing, for we get to understand something of one another's point of view. We

are all members of one body and we must fight against the modern tendency of careless and shoddy work, and careless and shoddy designing."

## Allied Societies

### HAMPSHIRE AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION.

SPEECH BY MAJOR HARRY BARNES, V.P.R.I.B.A.

The Annual Exhibition of R.I.B.A. Prize Drawings and Exhibits by members of the Association was opened by Major Harry Barnes on the 9th December. A large gathering of guests and members were present at the formal opening.

Sir William Portal, Bart., the President of the Association, said that since its inception the Hampshire and Isle of Wight Association had gradually increased in membership and influence. They owed much to Colonel Gutteridge, the former secretary, and to Mr. Roberts their present secretary, who was so keenly interested in the work of the Association. Sir Wm. Portal then called upon Major Barnes, V.P.R.I.B.A., to open the Exhibition.

Major Barnes, in the course of his speech, said that it was nice to come back to one's native county, and it was a great pleasure to be present at a meeting of an Allied Society; and last, but not least, he had the unexpected pleasure in meeting his old friend Professor Vickers, with whom he was closely connected when he was a Professor at Newcastle-on-Tyne. He went on to say that the audience was composed of colleagues of his own profession, as well as of the general public. He would first say a few words of his colleagues. The Society in Hampshire was one of a great network which covered practically the whole country and which was really the base of the Institute. The R.I.B.A. was founded in 1834, and was at first confined to London, but to-day it was the most important body of architects in the world. They were a great profession and a great organisation. They had a considerable past and he was sure they had a greater future, but all depended on the prosperity of the Allied Societies. A change had just been made which gave permanent representation on the Council to every provincial Society, and he hoped that representation would be built up in that way so that it might become a truly national organisation. With that end it should be their aim to get every architect into the Allied Societies whether he was a member of the Institute or not. On the 13th of this month a Bill was to be submitted to the General body in London, the object of which was to make the term "architect" a registered title.\* That would benefit the profession, but the greater benefit would go to the public. That had been proved in other professions, such as doctors, lawyers, dentists, and nurses. All these registrations were designed to assure the public that when they called in a professional man or woman it was someone on whom they could rely. But such a Bill would not go through Parliament easily, it was bound to be opposed, and that opposition could only be met by the united efforts of the allied societies to increase their membership. He

\* See Minutes, p. 200.

was told they had about 130 in their Society. That was very creditable, but Mr. Roberts told him he thought they could increase the number to 200, and he would impress on them the necessity of doing this. Alluding to the educational scheme on which Mr. Maurice Webb spoke last year, he said that scheme was not confined to the Institute itself or to that of the Architectural Association; it was carried on by Mr. Maurice Webb's Board, in association with practically every University in the country. Also on the Board were representatives of the Headmasters' Association.

Any man might be proud of belonging to the Institute. They were out to build up a really great profession in this country, and they had every right to do it, for when they got past agriculture, architecture was the first profession. The doctors and the lawyers came in long after. He said that in order to encourage their own Society; he wanted them to remember that they were a part of and interested in this great Institute. Speaking more generally, he said that a gathering such as that gave the public a chance of seeing the part which architecture played in the life of the people. Architecture met a human need, and there was a growing feeling that if they were to get the best out of life as regarded their surroundings they must have the best in architecture. People were beginning to see the necessity of placing restrictions on wretched buildings in beauty spots; they were waking up to the fact that this must be stopped. Their job as architects was to bring that home to the general public, and in that women could play an important part. Any woman might be an architect to-day if she was prepared to undergo the drudgery and endure the penury the men architects had suffered. That morning at the Institute he was taking part in an examination at the Institute, and the best paper was written by a woman. After all, when they thought of what building was, it was only the second set of clothing they wore—it was only the outer dress or garment, and if they could get a tithe of the interest taken in buildings that was taken in dress, what an immense improvement there would be. Why should they be so particular about what they wore and be so regardless as to the houses they lived in? When they were dealing with dress they considered the back quite as important as the front, and that was the view they wished to obtain with regard to buildings. In buildings they were serving great human needs. If one thought of the simple cottage of the worker or the palace of kings, the modest little office of a small business man or the stately offices of a great organisation, it was all a question of meeting human needs. It was therefore of the highest importance that all buildings put up should not only be useful, but also should add adornment to their towns and countryside. Among the functions which a Society like that could perform, one of the most important was that of educating the public taste. Architects could push on with the knowledge that in their work they were not only serving their own interests, but also promoting the interests of the public. In conclusion he, on behalf of the Institute, wished the Hampshire and Isle of Wight Association continued and prosperous existence.

#### SOUTH WALES INSTITUTE OF ARCHITECTS (WESTERN BRANCH).

NOTES ON AN ADDRESS ON TOWN PLANNING AS APPLIED TO ESTATE DEVELOPMENT BY T. ALWYN LLOYD, F.R.I.B.A.,  
M.T.P.I., 21 DECEMBER 1926.

I do not intend to deal with Town-planning in its statutory and administrative aspects. These are very important, but generally speaking, they do not mainly concern the practising architect, but rather the Council Surveyor and the Town-Planning specialist.

A word or two, however, about the Town-Planning Acts may be of service. The first Act was passed in 1909, and revised in 1919. The two together with certain modifications were consolidated in the 1925 Town-Planning Act, which, therefore, became the principal act, under which all Schemes will be subsequently carried out.

The main objects of Town-Planning may be summarised as:—

- (1) The laying out of building land to the best advantage, both from the private owner's and the communal point of view.
- (2) The preservation of amenities and natural features.
- (3) The provision of routes for traffic, whether these be for "through" traffic communications, or for local and residential traffic.
- (4) Zoning, *i.e.*, the allocation of prescribed areas to various uses, according to their suitability for such purposes as industries, commerce, residences and civic use.
- (5) The provision of open spaces and recreation grounds.
- (6) Generally, the prevention of overcrowding and wrong methods of development, by limiting the density of buildings on the ground.

It should be noted that the Act at present only applies to land in course of development or likely to be required for development. Central and built-up areas do not at present come under the Act, though it is obviously of great importance that these should be controlled, and the next step in legislation will doubtless be a Bill to deal with built-up areas, which the Minister of Health has promised to bring in as soon as conditions permit.

As, even among architects, there is frequent misapprehension about this, it should be clearly stated that Town-Planning does not entail the purchase of land by the Local Authority before it can be planned. Town-Planning means control of development, if and when it takes place, by means of wise planning and regulation.

As a member of the profession, naturally I attach the greatest importance to architects being interested and concerned in Town-Planning. During recent years, largely through the attention which the R.I.B.A. has given to the matter, Town-Planning has been taken up much more widely by architects; it is a subject in which the Institute awards a special diploma, and it can now be taken as one of the alternatives in the examination subjects. We shall make a great mistake if we allow Town-Planning work to get too much into the hands of surveyors and engineers. They are, of course, vitally concerned in relation to the preparation and carrying out of schemes under Local Authorities. But both in regard to civic design, which mainly occurs in relation to central areas—and to estate planning and housing development, the architect has a very real interest in Town-Planning, and he has an important public duty to perform. Design should enter vitally into every Town-Planning scheme; the absence of it is the reason why so many schemes are dull and unimaginative.



tive, even when they are technically good from the point of view of roads, zoning and so on.

The title of my paper precludes me from dealing with civic design or with Town-Planning in "the grand manner." My object is to deal with some of the humbler, but quite as important, matters which affect the architect in relation to estate development.

*Site.*—It is only a platitude to state that before any plan is prepared the architect should visit and carefully inspect the site with which he is dealing. I mention this, however, because mistakes are still frequently made owing to an insufficient knowledge of the ground. A survey should be prepared and contour levels taken (with or without the co-operation of a surveyor). The survey should pick up the position of all trees, hedges and natural features; contouring is particularly necessary, and not merely the taking of spot levels, where the ground is undulating or hilly.

*Plan.*—It is impossible to dogmatize as to whether the plan should be formal or informal, as this will be mainly decided by the conditions of the site. On flat land there is no object in having winding roads or irregular groupings, the natural method of laying-out the land being by means of formal planning, but even so, we can become too rigid in our adherence to formality, and a touch of informality in certain places, for instance, in following the lines of old hedges, trees or parish roads, is often desirable. On undulating or hilly land, entire formality is obviously unwise and expensive, but, in this case, the lay-out should be kept simple and natural. The very inequalities in the site will give interest to the plan without going out of our way to get it. In hillside development, there should be an element of formality in such features as a civic centre or in a dignified arrangement of shops and communal buildings.

*Building Lines.*—These can be varied a good deal to obtain variety and interest in the lay-out, but it is unwise to set buildings backwards and forwards merely for the sake of effect; the result of that is fussy and unsatisfactory.

Generally speaking, there should not be less than 70 feet between the fronts of houses, and this should be increased in the case of very wide roads to as much as 100 feet. The set-backs in the building line are best obtained at points which mark changes in the direction or width of roads. "Road Bays," as will be seen on the screen later, give the best opportunity for setbacks in buildings.

There is nothing more depressing than a road which goes on and on indefinitely without any apparent termination. Although a view of the open sky is pleasing when we are following a country road and admiring the beauties of nature, this does not apply when we are in urban surroundings. There, the eye desires a sense of enclosure and completeness in the picture. It is, therefore, necessary to close the vista by means of buildings or natural features, on which the axis terminates. Several examples of this will be shown.

*Roads.*—One of the prime objects of Town-Planning was to do away with the old notion, prevalent in the days of rigid Bye-Laws, that every road should be of uniform width and construction, irrespective of the use to which it was to be put. The modern method, is to grade the roads into various classes, according to their uses, and these are roughly as follows:—

(a) Main thoroughfares, taking "through" traffic. These should have a width from 50 feet to 100 feet, according to circumstances.

(b) Secondary roads, connecting the main routes and opening up estates. Their width will be from 36 feet to 50 feet, with a minimum 18 feet carriageway, and two footpaths at least 4 feet 6 inches each.

(c) Residential Roads. The width will be 20 feet to 30 feet,

with carriageways 13 feet to 15 feet, and two footpaths of at least 3 feet 6 inches each.

(d) *Cul-de-Sac Roads and Access Drives.* These should have carriageways of 8 feet to 10 feet, with or without footpaths or margins.

It should be noted that under the Town-Planning Scheme of Local Authorities, modifications in the old bye-laws are permitted. It is important, therefore, when developing an estate to ascertain if there is a Town-Planning Scheme in operation, as in that case, important concessions are procurable by owners in return for a greater width between houses and a lesser density of building.

On the vexed question of grass margins, much could be said. Examples of various types will be shown on the screen. Generally speaking, it may be said that narrow grass margins are useless, because they soon get trampled down and look untidy and forbidding. A minimum width of 4 feet 6 inches to 5 feet should be aimed at and margins, if used at all, are much better made 10 feet wide. The best one illustrated is 17 feet wide on each side of a road 70 feet between the fences.

*Communal Centres.*—Unless the area to be dealt with is very small, where a few houses are being dealt with, an estate planning scheme should provide for some communal buildings and for shops. By these buildings is meant a school, church hall, institute, or recreation pavilion. These should be planned in some central place, and an effort made to design a dignified group of buildings, however small they may be.

It is very desirable that shops should be planned at some definite centre, and not spread about the site or, worst of all, as often happens in most suburbs, merely conversions from houses to shops. In some cases, the best position will be at the entrance to an estate from a main road; in others, the centre of the estate. The latter applies mainly to estates on which there are sufficient houses to make the shops independent of the custom of property adjoining the estate.

*Open Spaces.*—Apart from the larger reservations for sports, small open spaces should be provided in each scheme in the way of greens, crescents and closes, on to which some of the houses face. Generally speaking, one-tenth of the total area of the estate should be set aside for open spaces of various kinds.

Every scheme should provide some amount of open space for recreation or allotments. In connection with the latter, it is important to see that access from roads is provided, wide enough to take wheelbarrows. In the larger schemes there should be room for a proper recreation ground, or, at any rate, for tennis courts and a bowling green. It is not economical that open spaces, apart from special cases, should face main roads, as there are many less expensive sites on the back land, although the residents of a particular estate may not be sufficiently large to support a separate recreation club, etc. It is useful to remember that town's folk are always glad of an opportunity of renting land in the suburbs, or right outside for recreation purposes; if provision, within reason, be made for such grounds in lay-out plans, building owners need never be at a loss in dealing with them.

*Grouping, etc.*—It is not essential in laying out houses on a site to have a large number of types; considerable variety and interest can be created with comparatively few types, by grouping and by the proper use of them on the lay-out. Indeed, too much variety tends to pall on one and to detract from the general composition.

The design and grouping of houses, particularly of small houses, should be simple and devoid of "features." In street pictures, the best effects are obtained where the ridges run parallel with the roads. Hipped ends are better than gables; "spiky" gables, barge boards, dormers, tile hanging, etc., should be avoided in urban planning, and half timber effects should never be attempted.

### THE REGISTRATION BILL.

The attention of Members of the Royal Institute in Great Britain and Northern Ireland is particularly drawn to the Memorandum to Members of Parliament on the Architects Registration Bill signed by the President R.I.B.A. and the Presidents of all the Allied Societies) enclosed with this issue of the JOURNAL. Members are invited to approach at once their local Members of Parliament or any others with whom they may be acquainted, soliciting support to the Bill and to communicate with the Secretary R.I.B.A. any replies received. Further copies of the Memorandum and of the Registration Bill can be obtained on application to the Secretary R.I.B.A.

### MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed assurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, A.B.S., Conduit Street, London, W.

### OBITUARY.

#### SAMUEL GRUNDY, SENIOR.

We regret to have to announce the death recently of Mr. Samuel Grundy, Senior, the well-known Ulverston architect and the father of Mr. Samuel Grundy [F.], the third of his generation to carry on the practice of architecture in the same district. The late Mr. Grundy's list of works is extensive, including all types of buildings, such as schools, farms, domestic buildings, police stations, etc. He also occupied the position of County Architect. The practice is being carried on by his son, Mr. Samuel Grundy.

### NATIONAL HEALTH AND PENSIONS INSURANCE.

#### THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

There are still many architects and surveyors throughout the country paying contributions, either as employers or employees, under the National Health Insurance Act, who are unaware of the Architects' and Surveyors' Approved Society.

This Society was formed in 1912 under professional auspices to enable architects and surveyors, between the ages of 16 and 60, in receipt of salaries not exceeding £250 per annum and compulsorily insurable under the Act, to retain their identity as such.

At the outbreak of war in 1914 the membership figure stood at 2,000, but, after the general demobilisation of the armies in 1919, it was found that the membership of the Society had fallen to about 400.

Nevertheless the Committee of Management found itself holding in trust for members a large capital sum. Since then this sum has greatly increased and, although the membership since 1920 has been doubled, the Committee is able to grant the maximum additional benefits in accordance with the regulations of the Ministry of Health. It should be added that these additional benefits include dental, optical, hospital, nursing home or convalescent treatment, provision of trained nurses during serious illness, also the provision of dentures, glasses and surgical appliances.

From the foregoing statement it will be seen that the interests of insured members in the professions can best be served by their membership of this Approved Society, supported officially by the Royal Institute of British Architects, the Surveyors' Institution, the Architectural Association, and the Association of Architects, Surveyors and Technical Assistants.

Sympathetic and generous treatment to all is thus assured, and this appeal for the co-operation and interest of all in the professions of architecture and surveying is made with a sure knowledge of the value of the Society to the younger members of the profession.

National Health Insurance is compulsory to all those whose annual salary does not exceed £250, so why should architects and surveyors not belong to their own Society?

All enquiries will be fully dealt with by the Secretary, 62 Buckingham Gate, London, S.W.1.

H. D. SEARLES-WOOD,  
*Hon. Treasurer.*  
F. R. YERBURY.

### NOTES FROM THE MINUTES OF THE COUNCIL

13 December 1926.

#### ARCHITECTURAL EDUCATION.

On the recommendation of the Board of Architectural Education the Council decided that no Student should be admitted to candidature for the Associateship without having had at least one year's office or equivalent practical experience.

#### EXAMINATIONS.

The following results were reported to the Council:—

	<i>Examined.</i>	<i>Passed.</i>	<i>Relegated.</i>
Final and Special, July 1926.	77 (6 Part 1 only) (3 Part 2 only)	51 (3 Part 1 only) (2 Part 2 only)	26
Professional Practice, July, 1926 .. .. .	37	33	4
Special Examination in Design for Society of Architects' Candidates, etc. July 1926 .. .. .	9	8	1
Intermediate, June 1926 ..	94	56	38
Town Planning, July 1926	2	—	2
Statutory Examination. October 1926—			
(District Surveyor) ..	8	4	4
(Building Surveyor) ..	2	—	2

#### RECOGNISED SCHOOLS.

The R.I.B.A. Silver Medal for Schools of Architecture recognised for exemption from the Final Examination was awarded to J. Morrison, School of Architecture, Robert Gordon's Colleges, Aberdeen.

The R.I.B.A. Bronze Medal (and £5 in Books) for



Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination was awarded to Mr. E. B. O'Rorke, Architectural Association School of Architecture.

The Council approved the reports of the R.I.B.A. Visiting Board on the following schools :—

- The School of Architecture, Glasgow.
- The Cambridge University School of Architecture,
- The School of Architecture, Edinburgh,
- The School of Architecture, Aberdeen,
- The School of Architecture, Leeds.

#### R.I.B.A. MAINTENANCE SCHOLARSHIPS.

The Board of Architectural Education reported the award of R.I.B.A. Maintenance Scholarships as follows :—

- Davies, E. L. W. (Colchester) : £100 per annum for three years.
- Day, B. I. (Bideford) : £100 per annum for three years.
- White, E. J. (Hull) : £100 per annum for three years.
- Jackson, H. (Birmingham) : £50 for the first year, £60 for the second year, £75 for the third year.
- Brown, A. K. (Sunderland) : £50 for one year.
- Wylson, J. O. (Kent) : £100 per annum for three years (Artists' General Benevolent Institution).

#### R.I.B.A. PRIZES AND STUDENTSHIPS.

*Tite Prize.*—The report of Mr. D. Beaty-Pownall, Tite Prizeman 1925, was approved.

*Owen Jones Studentship.*—The report of Mr. E. Dinkel, Owen Jones Student 1926, was approved.

*R.I.B.A. (Anderson and Webb) Scholarship at the Cambridge University School of Architecture.*—The award of the R.I.B.A. (Anderson and Webb) Scholarship to Mr. J. T. Alliston was approved.

*R.I.B.A. (Archibald Dawnay) Scholarships.*—The following awards were approved :—

- (i) *Second Year of Scholarships.*—(a) An R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year, 1926-1927 to R. P. Cummings (School of Architecture, Architectural Association).
- (b) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year, 1926-1927, to W. R. Brinton (School of Architecture, Architectural Association).
- (ii) *First Year of Scholarships.*—(a) An R.I.B.A. (Archibald Dawnay) Scholarship of £75 for the year 1926-1927 to C. W. Preston (School of Architecture, Architectural Association).
- (b) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1926-1927 to E. B. O'Rorke (School of Architecture, Architectural Association).

#### STUDENTSHIP.

The following were elected as Students of the R.I.B.A. :—

Bramhill, Harold, 215 Wavertree Road, Liverpool (University of Liverpool).

Cowley, Arthur David Richards, Lyndhurst, Hartford Cheshire (University of Liverpool).

Davidson, Alexander John, 131, Hartington Road, Sefton Park, Liverpool (University of Liverpool).

Dilworth, Robert, 33 Lincroft Street, Moss Side, Manchester (Special Exemption).

Grice, Richard Gerald, Cross House, Bootle, Cumberland (University of London).

Hargroves, Amy Muriel, 62 St. George's Road, Golder Green, N.W.11 (University of London).

Hough, George Cecil, 4 Curzon Road, Hoylake, Cheshire (University of Liverpool).

Hughes, John Leslie, 15 Portman Road, Wavertree Liverpool (University of Liverpool).

Peermahomed, Abdulla Mahomed, c/o Architectural Association, 34 Bedford Square, W.C.1 (Architectural Association).

Powell, Harold Hamilton, 51 Vaughan Road, New Brighton, Cheshire (University of Liverpool).

Sleigh, Alison, 16 Gordon Square, W.C.1 (Architectural Association).

#### UNIVERSITY OF LONDON ARCHITECTURAL EDUCATION COMMITTEE.

Mr. Arthur Keen and Mr. Maurice E. Webb were re-nominated as representatives of the R.I.B.A. on the University of London Architectural Education Committee for the year 1927-1928.

#### THE ARCHITECTS' DEFENCE UNION.

The Council agreed to lend an additional sum of £100 to the Architects' Defence Union for organisation expenses.

#### LONDON STREET ARCHITECTURE MEDAL JURY.

It was reported that the following additional appointments had been made to the Jury :—

The Corporation of the City of London : Alderman Josiah Gunton, F.R.I.B.A.

The London County Council : Mr. William Hunt, J.P., Vice-Chairman of the L.C.C.

The Metropolitan Boroughs' Standing Joint Committee : Alderman George A. Lansdown, F.R.I.B.A.

#### MEMBERSHIP.

Applications for memberships were approved as follows :—

Fellowship, 19 applications.

Associateship, 8 applications.

Hon. Associateship, 1 application.

Hon. Corresponding Membership, 3 applications.

#### THE SMITHSON DRAWINGS.

On the recommendation of the Literature Standing Committee it was decided to purchase the Smithsonian drawings for the Library and to call the collection "The Grissell Collection of Smithsonian Drawings."

#### RESIGNATION.

The following resignations were accepted :—

Mr. M. S. R. Adams [A.].

Mr. T. S. Darbyshire [A.].

# The Examinations

NOVEMBER AND DECEMBER 1926.

## *The Intermediate.*

The Intermediate Examination, qualifying for election to Student R.I.B.A., was held in London from 19 to 25 November, and in Manchester from 19 to 24 November 1926.

Of the 69 candidates examined, 31 passed and 38 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the examiners :—

NOTTER : JOHN EDWARD [P. 1925], The Gables, Bath Road, Kettering.  
 ASTLE : JAMES THOMAS [P. 1925], 26 High Street, Roehampton, S.W.15.  
 OLTOCK : JOHN WILLEY [P. 1926], 241 Byron Road, Wealdstone, Middlesex.  
 OLEMAN : JOHN JAMES [P. 1926], 68 Herrington Street, Sunderland, Co. Durham.  
 ARMER : HENRY COLLINGWOOD [P. 1926], 34 Temple Fortune Lane, N.W.11.  
 UGH : LESLIE [P. 1925], "Sandycroft," Ness, Neston, near Birkenhead.  
 ARRISSON : EDWARD JAMES [P. 1925], 29 St. Mary's Parade, Castle Hill, Lancaster.  
 ENNEDY : ROBERT TERENCE [P. 1926], 34 Chapel Road, Northenden, Cheshire.  
 ODGE : DENIS CHAPMAN [P. 1924], 181 Ladbrooke Grove, W.10.  
 OGARTH : HORACE ALWYN [P. 1922], 75 Coltman Street, Anlaby Road, Hull.  
 ELM : WILLIAM REX [P. 1924], 32 Eastbourne Street, Oldham.  
 ARSHALL : THOMAS LESLIE [P. 1924], 18 Pollard Street, Kettering.  
 LWIN : JOHN NORMAN [P. 1925], 20 Upper Lake, Battle, Sussex.  
 AKEHAM : PHILIP OLIVER GEORGE [P. 1926], 3 Kinterbury Terrace, Bull Point, St. Budeaux, Devonport.  
 HWAITE : THOMAS EDWARD SENIOR [P. 1924], 10 Lamplugh Road, Bridlington.  
 AILEY : ARTHUR [P. 1920], 161 Well Hall Road, Eltham, S.E.9.  
 BREHAM : CYRIL ERNEST WALTER [P. 1924], 55 The Albany, Albany Road, Camberwell, S.E.5.  
 EMENTSON, JOHN GEORGE [P. 1922], 4 King Street, Bensham, Gateshead-on-Tyne.  
 AWNEY : PERCY WILFRED [P. 1921], 6 Downs Court Road, Purley, Surrey.  
 ARMER : ARTHUR HENRY [P. 1924], 106 Albion Street, Southwick, Sussex.  
 INNIMONTH : WILLIAM HARDIE [P. 1926], 68 Marchmont Crescent, Edinburgh.  
 DICESTER : OSBORNE HOWARD [P. 1926], 34 The Crescent, St. Meryn's, Loughton, Essex.  
 JORGAN : JOHN LORING [P. 1925], c/o Edward Loveluck, 12 Dunraven Place, Bridgend, Glamorgan.  
 JORRIS : CYRIL LAURENCE [P. 1924], 28 Smith Street, Chelsea, S.W.3.  
 AKLEY : EDMUND [P. 1920], 3 Enfield Road, Gateshead-on-Tyne.  
 BTH : DANIEL [P. 1924], 64 Antill Road, Bow, E.3.  
 SHAW : ROBERT [P. 1925], 4 Crownest Road, Bingley, Yorks.  
 THOMSON : THOMAS FINLAYSON [P. 1924], "The Laurels," Avenue Road, Trowbridge, Wilts.  
 ROUTON : ANNE MABEL OLIVIA [P. 1926], 39 Bedford Square, W.C.1.

WILLIS : NORMAN [P. 1921], 39 Summerhill Street, Newcastle-on-Tyne.

WRIGHT : WILFRID GEORGE [P. 1922], 60 Haddenham Road, Leicester.

## *The Final.*

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London from 1 to 9 December, and in Edinburgh from 1 to 8 December 1926.

Of the 38 candidates examined (3 of whom took part 1 only), 21 passed (3 in part 1 only), and 17 were relegated.

The successful candidates are as follows :—

BUNCE : GERALD EDGAR [S. 1925], 76 Howard Road, Westbury Park, Bristol.  
 COLLINS : TOM ANDERSON [S. 1923], "Cora," Moss Lane, Timperley, Cheshire.  
 CRAIG : ARCHIBALD [S. 1925], 13 Murieston Crescent, Edinburgh.  
 EVANS-VAUGHAN : GEORGE FREDERICK [S. 1925], 17 The Grove, Teddington.  
 FORD : WALTER HENRY [S. 1922], 28 St. Mary's Grove, Chiswick, W.4. (*Part One only*).  
 GARDNER : ALFRED HERBERT [S. 1923], 5 Albany Road, Coventry.  
 GOODALL : ALBERT EDWARD JAMES [S. 1925], 61 Chesterfield Gardens, Harringay, N.4. (*Part One only*).  
 GOODIN : FREDERICK GLANVILLE [S. 1923], 36 Western Elms Avenue, Reading.  
 GRADDON, REUBEN HAROLD [S. 1925], 71 Virginia Street, Southport, Lancs.  
 GUY : RODERICK NELSON [S. 1926], "Dalkeith" 128 Crescent Road, South Woodford, Essex.  
 HOBBS : ATHOL JOHN [S. 1925], 29 Matheson Road, W.14.  
 HOPE : ARTHUR FENTERN [S. 1925], "Canterton," Hatch End, Middlesex.  
 JACKMAN : FRANK LEONARD [S. 1923], 68 Lavington Road, Ealing, W.13.  
 LANCASHIRE : JOHN EDWIN [S. 1924], West Lawn, Fulwood Park, Sheffield.  
 LINDO : HAROLD WALTER EUSTACE [S. 1925], 102 Inverness Terrace, W.2.  
 MORLEY : CHESTER STANLEY [S. 1923], c/o Drawing Office, Accra, Gold Coast, W. Africa.  
 OVERNELL : HAROLD [S. 1923], 135 Lyndhurst Road, Worthing.  
 SAVAGE : HERBERT [S. 1924], 4 Westminster Road, Wallasey, Cheshire.  
 STEDMAN : LEONARD ROWLAND [S. 1926], The Corner, Tilford Road, Farnham, Surrey.  
 WARD : WILLIAM LESLIE [S. 1925], "The Firs," The Mount, Ewell, Surrey. (*Part One only*).  
 WATSON : FREDERICK JAMES [S. 1907], "Brambledown," 31 Farley Road, Sanderstead, Surrey.

## *The Special.*

The Special Examination qualifying for candidature as Associate R.I.B.A. was held in London from 1 to 7 December 1926.

Of the 22 candidates examined (1 of whom took part 1 only), 12 passed (1 in part 1 only) and 10 were relegated.

The successful candidates are as follows :—

BLACK : JOHN ALEX, 52 Thames Street, Sunbury-on-Thames, Middlesex.  
 CREESE : JOHN, 7 Hatter Street, Bury St. Edmunds, Suffolk.  
 EDMUNDS : EDWYN EMRYS, "Tyla Gawth," 20 Stanley Terrace, Swansea.  
 FOWLER : ERNEST ELIAS, 77 Englefield Road, Southgate Road, N.1.  
 GLASS : CHARLES WILLIAM, "Home," Sandy Lane, Cheam, Surrey.  
 HARRISON : JOHN, 8 Kneiton Vale, Sherwood, Nottingham.



KEMP : FRANCIS HENRY NARBROOK CREW, 15 Vernon Road, Hornsey, N.8.  
 LODGE : ARTHUR FRANK, 178 Canterbury Road, Harrow.  
 LOMAX : ALAN, 13 Poulton Street, Fleetwood.  
 MORANT : CLIVE AUBREY LUSHINGTON, 33 Lissenden Mansions, Highgate Road, N.W.5. (*Part One only*).  
 SALISBURY : JOHN EUSTACE, Raymond House, 32 Theobald's Road, W.C.  
 TAYLOR : EDGAR RICHARD, "Whitethorne," Hawridge Common, near Berkhamstead, Herts.

*Examination in Professional Practice for Students of Schools of Architecture, Recognised for exemption from the Final Examination.*

This examination was held in London on 7 and 9 December 1926. 25 candidates were examined, all of whom passed. The successful candidates are as follows :—

ARMITAGE : HAROLD MARSHALL ARMITAGE, 43 Blenheim Crescent, W.11.  
 BANKS : ARTHUR VIVIAN, 7 Bassalleg Road, Newport, Mon.  
 BARTON : HARRY ASTEN, "Sherwood," Ferndale Street, Cardiff.  
 BRAYSHAW : KATHLEEN ORREY, 22 Cleveland Road, Huddersfield.  
 COWLEY : ARTHUR DAVID RICHARDS, Lyndhurst, Hartford, Cheshire.  
 CUMMINGS : ROBERT PERCY, 34 Bedford Square, W.C.1.  
 CURTIS : WILFRID RUPERT HARPER, 52 Ravenscroft Avenue, Golders Green, N.W.11.  
 ELDER : ROBERT WALTER, "Castlewood," Greenock Avenue, Cathcart, Glasgow.  
 ELLICOTT : LANGFORD PANNELL, 6 Gordon Mansions, Barnet, Herts.  
 GRAY : SYLVIA CHARITY, 50 Fitz George Avenue, W.14.  
 GREIG : JESSIE MARJORIE, Highlands, Lampton, Hounslow, Middlesex.  
 GRICE : RICHARD GERALD, Cross House, Bootle, Cumberland.  
 HARGROVES : AMY MURIEL, 62 St. George's Road, N.W.11.  
 HARPER : FREDERICK WALTER, 3 Southbank Street, Leek, Staffordshire.  
 JELLCOE : GEOFFREY ALAN, 15 Crawford Street, W.1.  
 JOHNSON : HENRY ARTHUR, 20, Priory Place, Doncaster.  
 MONSON : JOHN WILLIAM SUTTON, 23 Swains Lane, Highgate, N.6.  
 NAPOLITANO : FREDERICK, 35 Theobald's Road, W.C.1.  
 SHORT : CHARLES HATTON, 23 Wallingford Avenue, W.10.  
 SILVA : JAMES FREDERICK LEOPOLD DE, c/o Messrs. Richardson & Co., 26 King Street, St. James's, S.W.  
 \*SIROTKIN : ZWI, 68 Torrington Square, W.C.1.  
 SLEIGH : ALISON, 16 Gordon Square, W.C.1.  
 SPENCELY : HUGH GREVILLE CASTLE, 15 Ducie Street, Liverpool.  
 TODD : ARTHUR CATON, 6 Ashleigh, Anfield, Liverpool.  
 WRIDE : JAMES BARRINGTON, 1 Grove Place, Whitchurch, Cardiff.

*Special Examination in Design for Former Members and Candidates of the Society of Architects.*

The special Examination in Design for Former Members and Candidates of the Society of Architects, to qualify for the Associateship was held in London from 1 to 6 December 1926. Of the 2 candidates examined 1 passed and 1 was relegated.

The successful candidate is as follows :—

CANNELL : JAMES, 39 Hitherfield Road, Streatham, S.W.

\* This candidate is not a British subject but has taken the examination for a certificate to that effect.

## FINAL EXAMINATIONS

### ALTERNATIVE PROBLEMS IN DESIGNS

#### *Instructions to Candidates*

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.

2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.

3. All designs, whether done in a school or not, must be accompanied by a declaration from the student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the student may profit by advice.

4. Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working drawings. Lettering on all drawings must be of a clear, scholarly, and unaffected character.

#### XCI

(a) A design for a *Maternity and Infant Welfare Centre*. The building is to have a single storey and is to occupy the front portion of a site 60 feet wide by 250 feet deep in a manufacturing town. The back portion to be laid out as a garden.

Each side of the site from front to back is occupied by buildings on the adjoining land.

The accommodation required is as follows :—

A large waiting hall for 100 mothers and children 1,800 super feet.

Three doctors' rooms, 150 super feet each.

Three weighing rooms, 180 super feet each.

Nurses' room for six nurses } 350 super feet.

Nurse Superintendent's room }

Buffet, etc., where tea can be provided, 450 super feet.

Dispensary, 300 super feet.

General office and Secretary's room.

Accommodation for perambulators.

Lavatories—entrances and exits.

Heating chamber and coal store can be placed underground.

#### *Drawings required :—*

Ground floor and basement plans.

Elevation to street.

Longitudinal and cross sections, all to 1/8 inch scale.

The floor areas given are approximate.

(b) Working drawings for Subject No. LXXXIX (a), *Small Housing Scheme*.

The drawings for the Housing Scheme, may, after they have been approved, be re-submitted with the addition of :—

Complete 1/8-inch scale working drawings and 1/2-inch detail of a typical cottage.

1/32-inch scale site plan showing the complete drainage scheme. The drainage is connected to the main sewer in the middle of the road.

Rain water to form a separate system.

#### XCII

(a) A design for a *Covered Bridge*. A covered bridge of stone is required across a stream 30 feet wide in a private park to connect two roads which run at right angles to the stream each of which is 15 feet wide in the clear.

The crown of the roadways on either side is 8 feet above the water level, and the banks on either side slope back at an angle of 30°.

**Drawings required :—**

- Plan and two elevations to  $\frac{1}{8}$ -inch scale.
- $\frac{1}{8}$ -inch scale detail of the cross section and part plan and side elevation.
- (b) Working drawings for Subject No. XC (a), *A Concert Hall*. The design for a Concert Hall may, after it has been approved, be re-submitted with the addition of :—
- $\frac{1}{8}$ -inch detail of the entrance front including the vertical section through the front.
- Plans at various levels.

**XCIII**

- (a) A design for a *Sports Pavilion and Centre*. It has been in practice during recent years for the great industrial firms to provide facilities for the preservation and development of the health of their employees and for their amusement. The subject of this programme is the Sports Centre and Pavilion for such a firm.
- The site has been allotted having a frontage of 2,000 feet to the road. The depth is not limited.
- The playing fields will have grounds for Cricket, Rugby and Association Football, Hockey, Tennis (two grass and six hard courts) and Bowls.

**The Pavilion will contain the following :—**

- Entrance hall, cloakrooms and lavatories.
- Lounge hall, about 800 feet super.
- Smoking or men's room, about 500 feet super.
- Ladies' room, about 500 feet super.
- Billiard room, containing 6 full-size tables.
- Bar with convenient access to lounge, smoking and billiard rooms.
- Two committee rooms.
- Tea room.
- Kitchen and service accommodation, heating plant, etc.
- Entertainment room, about 3,000 feet super, for concerts, dances, amateur theatricals, etc. This room should have, in addition to the area given, a stage, dressing rooms and lavatory accommodation for both sexes, green room or assembly space at back of stage, chair store, etc.
- An stand overlooking the playing fields, and forming one side or part of one side of the Pavilion, should be arranged with tiers of seats for spectators with a verandah at the top.
- Dressing rooms, lavatories, small plunge baths, slipper baths, etc., sufficient for three home and three visiting teams (for men) and two of each for women.
- Gatekeeper's quarters which may form part of the main building or be in a small house connected thereto.
- Such subjects as that of the programme have been illustrated in the technical Press recently.

**Drawings required :—**

- Plans, elevations and section of the Pavilion to  $\frac{1}{16}$ -inch scale.
- Site plan showing approach to the Pavilion and those portions of the fields immediately adjoining the Pavilion (suggested Cricket, Tennis and Bowls) to 100 feet to 1 inch.
- (b) Working drawings for Subject No. XCI, *A Maternity and Infant Welfare Centre*. The design for a Maternity and Infant Welfare Centre may, after it has been approved, be re-submitted with the addition of  $\frac{1}{16}$ -inch scale working detail drawings of part plan and section.

**XCIV**

- (a) A design for an *Open Air Swimming Bath*. This bath is to be situated in a Garden City.
- The site has a frontage of 120 feet to an avenue and is 240 feet deep.
- The whole of this need not necessarily be covered, but the portion not covered should be laid out as a setting for the building.

The levels of the ground are such that a terrace could be arranged on the general level and that the level of the pool could be rather lower. Such a terrace would be available for spectators on gala days.

The bath will be for both sexes and should contain the following accommodation :—

- The bathing pool, 100 feet long, 40 feet wide, with a space all round for the bathers.
- Entrance hall and ticket office.
- Waiting room or lounge.
- Buffet.
- Superintendent's office.
- Mess room for staff.
- Kitchen, laundry, etc.
- Cloak room and lavatory accommodation.
- Dressing room with 50 cubicles for men, with lavatories, shower baths, toilet room, attendant, towels, etc.
- Similar accommodation for women.

The disposition of the rooms is left to the candidates, but it is suggested that in addition to the above accommodation there should be provided a club room and a small restaurant on a first floor overlooking the terrace and pool.

**Drawings required :—**

- Plans and sections to  $\frac{1}{16}$ -inch scale.
- Elevation of front to  $\frac{1}{8}$ -inch scale.
- (b) Working drawings for Subject No. XCII, *A Covered Bridge*. The design for a Covered Bridge may, after it has been approved, be re-submitted with the addition of complete  $\frac{1}{2}$ -inch scale working drawings.

**XCV**

(a) A design for a *Vicarage*. A new Church situated in a country town is to have a Vicarage built adjoining.

The site is rectangular and is bounded on the West by an avenue, on the South by a branch road, on the North and East by adjoining properties. The frontage to the avenue is 250 feet and to the branch road 200 feet.

The Church is at the northernmost end of the site and is entered at the West end from the avenue.

The Vicarage is to be erected on a portion of the land not occupied by the Church and is to be entered from the branch road. It is to be connected to the Church by a covered way for access from the house to the vestry.

**Accommodation required :—**

- Entrance hall, staircase and cloak room.
- Interview room as study.
- Large drawing room.
- Dining room, about 230 feet super (panelled).
- Kitchen and usual services.
- 4 bedrooms, day and night nurseries.
- 2 servants' bedrooms.
- The usual bathroom and lavatories.

**Drawings required :—**

- Plans, elevations and sections to  $\frac{1}{8}$ -inch scale.
- Detail of part of exterior to  $\frac{1}{2}$ -inch scale.
- Site plan showing relation of Vicarage to Church and the lay-out of the site, 32 feet to 1 inch.

(b) Working drawings for Subject No. XCIII, *A Sports Pavilion and Centre*.

The design for a Sports Pavilion and Centre may, after it has been approved, be re-submitted with the addition of the following :—

- Cross section through the entertainment hall looking towards the stage.
- One bay of the interior and exterior of the long sides of the hall (the stage being at one end).
- Such plans of portions as are necessary to make the design and construction clear.
- All to  $\frac{1}{2}$ -inch to 1 foot.



## XCVI

(a) *A Small Housing Scheme.* In a town of about 250,000 inhabitants a small slum area has been cleared, the area is rectangular and bounded on all sides by existing roads. The length of the area from N.E. to S.W. is 450 feet, the width from N.W. to S.E. is 200 feet, measured in each case to the side of the road. On the N.E. the road is 60 feet wide and is a second class but fairly busy shopping street; on the other three sides the roads are 40 feet wide occupied by three-storey dwelling houses of old type which have a probable further life of ten years. For a depth of 80 feet fronting the shopping street on the N.E. side of the area the land is to be leased for business premises. The remainder of the site is to be used for re-housing purposes and working class accommodation is required in flats, not exceeding four storeys in height, or partly in flats and partly in cottages; in all 54 family dwellings are to be provided averaging about  $2\frac{1}{2}$  bedrooms per dwelling. The shops are to be shown on the lay-out or block plan only, which should indicate any secondary means of access, if proposed, which may be used jointly by the shops and the dwellings if desired.

*Drawings required:—*

A block plan of the area to the scale of  $\frac{1}{800}$  (41.66 feet to one inch) showing the placing of all buildings with any roads or paths or open spaces.

A complete plan to the scale of  $\frac{1}{16}$ -inch to one foot of the ground floor of all buildings combining dwellings, indicating the aspect for which they are intended with a street elevation to the same scale as seen from any two of the 40 feet streets.

Complete drawings to the scale of  $\frac{1}{8}$ -inch to 1 foot of one block of the buildings showing plans of each floor elevation and one cross section.

(b) Working drawings for Subject No. XCIV, *An Open Air Swimming Bath.*

The design for an Open Air Swimming Bath may, after it has been approved, be re-submitted with the addition of full working drawings to  $\frac{1}{8}$ -inch scale of the front portion, *i.e.*, excluding pool, dressing rooms, etc.

*Dates for Submission of Designs in 1927.*

Subj. XCI ..	28 Feb.	Subj. XCIV ..	31 Aug.
„ XCII ..	30 Apr.	„ XCV ..	31 Oct.
„ XCIII ..	30 June	„ XCVI ..	31 Dec.

## ASSOCIATESHIP R.I.B.A. AND OFFICE EXPERIENCE.

The attention of candidates for the R.I.B.A. Final Examination is called to the fact that no successful candidate will be admitted to candidature as Associate without having had at least one year's experience in an architect's office or in building work and/or in a builder's office, or in gaining knowledge of the practical side of building.

## Notices

## THE SIXTH GENERAL MEETING.

The Sixth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday 17 January 1927, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 3 January 1927; formally to admit members attending for the first time since their election or transfer; to announce the names of candidates nominated by the Council for election to the various classes of membership;

to read the Council's Deed of Award of Prizes and Studentships, 1927.

Mr. Robert Atkinson [F.] to read a criticism on designs and drawings submitted for the Prizes and Studentships.

## ANNUAL SUBSCRIPTIONS.

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1927. The amounts are as follows:—

Fellows .. ..	£5	5	0
Associates .. ..	£3	3	0
Licentiates .. ..	£3	3	0
Students .. ..	£1	1	0
Subscribers .. ..	£1	1	0

## ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All inquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

## R.I.B.A. REGISTRATION COMMITTEE.

Members are reminded that the meetings of the Registration Committee are being held at No. 28 Bedford Square, W.C.1, and that all communications for the Committee should be sent to Mr. C. McArthur Butler, Secretary to the Registration Committee, at that address.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provision of Section IV, Clause 4 (b) and (c), of the Supplemental Charter of 1925.

Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

## BOARD OF ARCHITECTURAL EDUCATION.

REGISTER OF ARCHITECTS WILLING TO TAKE RECOGNISED SCHOOLS STUDENTS IN THEIR OFFICES.

On the recommendation of the Board of Architectural Education the Council have established at the office of the R.I.B.A. two registers:

- (1) A register of advanced students of Recognised Schools.
- (2) A register of the names of architects willing to take such students.

The intention is in this way to assist advanced students up to the stage of the completion of their qualifications for exemption from the Final Examination; one of the qualifications for exemption from the Final Examination being twelve months experience in an office during the fourth and fifth years of the School course.

The Council hope that general use will be made of the registers, and that as many architects as possible will place their names upon the register.

## INDUSTRIES FAIR OF HOLLAND.

The next Industries Fair of Holland, which will be held at Utrecht from 15 to 24 March, will include an important section of building and similar materials which the organisers consider will be of special interest to British architects and builders, as the section will comprise materials which are now being imported to other countries.

## EXHIBITION OF THE WORKS OF ROME AND JARVIS STUDENTS.

An interesting exhibition of Restorations and Measured Drawings by Rome and Jarvis Students is at present being held at the Imperial Gallery of Art, Imperial Institute (East Entrance), and will remain open until 26 January. The exhibitors are H. Chalton Bradshaw, F. O. Lawrence, Rowland Pierce, Edwin Williams, R. A. Cordingley, A. A. Sisson, Stephen Welsh, Louis de Soissons, Philip Hepworth and Edward W. Armstrong.

## Competitions

### LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of H. P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaire (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

In reply to an enquiry from the Secretary, R.I.B.A., on the subject of the architectural competition for the erection of the League of Nations' buildings at Geneva, the Secretary-General states that the Council of the League of Nations, at its session of December 1926, decided to maintain the dates fixed in the programme for the conclusion of the competition and the dispatch of plans by competitors. The competition accordingly remains open until 25 January 1927, and plans must be dispatched in accordance with the dates given in the schedule of dates attached to the programme (Annex X).]

### RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

### SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### MANCHESTER TOWN HALL EXTENSION.

#### PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [F.], Mr. Robert Atkinson [F.] and Mr. Ralph Knott [F.]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 is.

#### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 is., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

## Members' Column

#### PARTNERSHIPS WANTED.

ARCHITECT, London District, mainly domestic experience, wants Partnership in successful practice. Capital available.—Apply with full particulars to Box No. 2112, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. with considerable London experience, and a small private connection desires to purchase a share in an established practice.—Apply Box No. 3127, The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (30) Diploma recognised school, desires Junior Partnership in established practice. Capital available.—Reply Box No. 3092, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### FORMATION OF PARTNERSHIP.

MESSRS. KENNETH WARD, L.R.I.B.A., Cecil Leckenby, A.R.I.B.A., and Frederick W. Porteous, have entered into partnership, and are practising under the name Ward and Leckenby, at Davyhall Chambers, York.

#### DISSOLUTION OF PARTNERSHIPS.

THE Partnership subsisting between Mr. G. Dudley Harbron [F.], and Mr. Frederick Robson [L.] has been dissolved by mutual consent as from 27 July, 1926. Mr. Harbron will continue to practise at the same address as before: 34 George Street, Hull (Telephone Central 246x). Mr. Robson will practise at Southam Chambers, Waltham Street, Hull (Telephone Central 1255).

THE Firm of Gall and Hay, Architects, and Surveyors, 177 Union Street, Aberdeen, of which Robert Robb Gall, F.R.I.B.A., and George Morrison Hay, L.R.I.B.A., are the only partners, has been dissolved by mutual consent as at 18 December, 1926. In future the said parties are to carry on business separately on their own individual accounts, meantime at the same address.

#### COLLABORATION OFFERED.

FIRM of London Architects [F.], offer collaborative Services to Provincial Architects, with use of Offices and Staff, as required. Full conduct of work could be undertaken upon mutually agreed terms.—Apply 9424, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### MESSRS. F. H. GREENAWAY AND J. E. NEWBERRY;

MR. F. H. GREENAWAY is retiring from practice on 31 December, 1926. Mr. J. E. Newberry has taken into partnership Mr. Cyril W. Fowler, Associate, and will continue to practise as Messrs. J. E. Newberry and C. W. Fowler, at Parliament Mansions, Victoria Street, S.W.1.

#### MR. R. A. CORDINGLEY.

MR. R. A. CORDINGLEY [A.] has commenced practice at The College, Durham, and would be pleased to receive trade catalogues.



MR. R. L. WALL, A.R.I.B.A.

MR. R. L. WALL, A.R.I.B.A., late of the P. W. D. Shanghai Municipal Council, has returned to England, and his address is now "Sandiland," West Chilington Common, Pulborough, Sussex.

#### CHANGES OF ADDRESS.

MR. J. G. GORDON, B.Sc., A.R.I.B.A., has changed his address to 26 Corn Market, Belfast. Telephone Belfast 7031.

MR. HERBERT LANGMAN [F.] has changed his office address from 14, Hoghton Street, Southport, to Rawcliffe Chambers, 1, Hoghton Street, Southport.

MR. CYRIL A. FAREY, A.R.I.B.A., has changed his address to 7 Bedford Square, London, W.C.1.

#### ROOMS TO BE LET.

A.R.I.B.A. has single Office (about 18 feet by 11 feet) to Let situated near Kingsway. Good light, in quiet square on second floor. Direct communication to main corridor, also second door leading to rest of suite. Arrangements could be made for use of telephone and assistance.—Reply to Box No. 1712, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

LONDON ARCHITECT [F.] has two well lighted Rooms to Let Unfurnished, fitted drawing tables, near Gray's Inn at £40 and £45 per annum singly, or reduced rent for both; share telephone, clerical services, etc., could be arranged.—Apply Box No. 1762, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box No. 5331, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. requires offices, or would consider sharing suite West or Westminster district. Please state full particulars, with inclusive terms. Would also consider mutual assistance or partnership.—Apply Box 1011, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

#### ASSISTANCE OFFERED.

ASSOCIATE R.I.B.A., experienced, renders occasional assistance to Architects in his own office or elsewhere. Working drawings, details, etc., from sketches, perspectives; competition work a speciality. Remuneration by arrangement.—Apply, Box 8126, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes V

SESSION 1926-1927.

At a Special General Meeting held on Monday, 13 December 1926, at 2.30 p.m., Major Harry Barnes [F.] in the Chair.

The attendance book was signed by 40 Fellows (including 28 Members of the Council), 17 Associates (including 4 Members of the Council), and 7 Licentiate (including 3 Members of the Council).

The Chairman having called attention to the fact that the meeting had been summoned for the purpose of considering the draft Bill for the Registration of Architects, the text of which was published in the JOURNAL for 4 December 1926, Mr. A. J. Taylor [F.] moved, and Mr. W. Gillbee Scott [F.] seconded the following motion:—

"That this general meeting of the Royal Institute of British Architects approves in principle the draft Bill for the Registration of Architects which has been submitted to the meeting."

After a short discussion, the Resolution was approved by a unanimous vote.

The Draft Bill was then considered clause by clause and the following amendments were agreed to:—

Clause 1. That "1927" be substituted for "1926" after the words "Architects (Registration) Act."

Clause 2. That the second paragraph of this clause be amended to read as follows:—

"The expression 'The Council' means the 'Council' of the Institute or any Committee appointed by the Council for the purpose of exercising the powers of the Council under this Act."

Mr. A. J. Taylor [F.] then moved, and Mr. W. Gillbee Scott [F.] seconded the following motion:

"That this general meeting of the Royal Institute of British Architects approves the draft Bill for the Registration of Architects as amended and initiated by the Chairman of the meeting, requests the Council to use its utmost endeavours to place it upon the Statute Book, and authorises the Council to make such modifications in the draft Bill as may be necessary to ensure its enactment."

The Resolution was approved by a unanimous and enthusiastic vote.

The proceedings terminated at 3.40 p.m.

## Minutes VIII

SESSION 1926-1927.

At the Fifth General Meeting (Ordinary) of the Society, 1926-1927, held on Monday, 3 January 1927, Mr. E. Dawber, President, in the chair. The attendance book signed by 12 Fellows (including 6 Members of Council), 2 Licentiate (including 1 Member of Council), 2 Hon. Associates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the Fourth General Meeting, held on 13 December 1926, having been taken as read, were confirmed and signed by the President.

The Hon. Secretary announced the decease of:

G. C. Vernon-Inkpen, transferred to Fellowship 1924.

A. W. Venner, transferred to Licentiate 1925.

P. L. Best, elected Licentiate 1911

and it was Resolved that the regrets of the Institute for the loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President: Mr. J. Barrington-Baker [A.], Mr. Philip Evans Palmer [F.].

Mr. Boris Anrep, having read a paper on "Mosaics," illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. Eric R. D. MacLagan, C.B.E., Director and Secretary of the Victoria and Albert Museum, seconded by Philip Sawyer, of New York, a vote of thanks was passed to Mr. Anrep by acclamation, and was briefly responded to by the President.

The proceedings closed at 9.50 p.m.

#### R.I.B.A. JOURNAL.

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# Journal of the Royal Institute of British Architects

THIRD SERIES

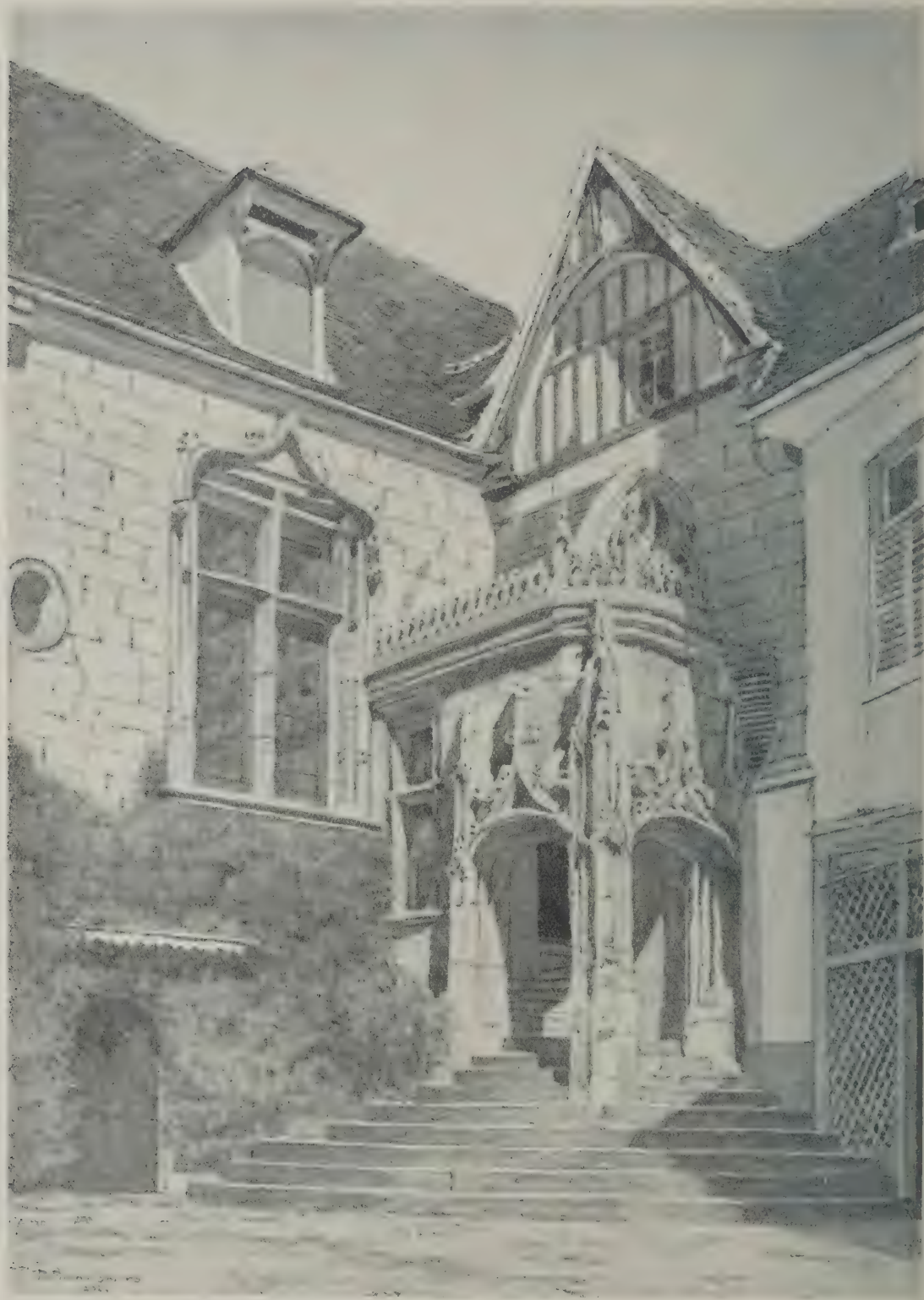
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PORTE D'ENTRÉE DE LA SALLE DE CHAPITRE, BEAUVAIS  
From a water-colour drawing by R. Phéné Spiers

R.I.B.A. Collection



MOSAIC OF THE SIXTH CENTURY IN S. APOLLINARE NUOVO, RAVENNA. JESUS APPEARS TO THE DISCIPLES

The development of the statuesque composition in the direction of greater dramatic effect. This is a remarkable combination of moving power in mosaic with simplicity of construction in the whole and in details. A great deal is added to the poignancy of the composition by the skilful display of sombre lighting in the background

## Mosaics

BY BORIS ANREP

*[A Paper read at the Royal Institute of British Architects on Monday, 3 January 1927]*

THE influence exercised by the material on art has not been sufficiently explored. It is evident, however, that this influence is of an intimate and important nature. Materials affect us by a quality of their own which forms a part of complex art emotions. On the other hand the material does not remain a passive matter brought to life by the will of the artist alone; far from it. It is a potent factor able to influence creative imagination, to guide its perilous walks, even to determine the ultimate aim of the artist.

Every material has a latent character, peculiarities and limitations. It may become a powerful ally of the artist who will liberate these forces and express himself in harmony with them. More than

that, the magic power of the material, so long as the artist obeys its laws, can save his art from being stillborn. But if the artist stifles the originality of his material by forcing it into giving effects foreign to its nature the very life of it goes, and with it his art.

For five hundred years the art of mosaic has been in a lamentable condition. Since the rise of fresco, tempera and oil, mosaic workers, fascinated by the mastery of these arts, have been satisfied to copy pictures made in their media. Even in the twelfth century the calligraphy of the eastern miniature seduced the mosaic artist into slavery. Later he gratified his ambitions by petrifying the pictures of great painters like Raphael or Rubens or the cartoons specially prepared for them from the



sketches of artists in pencil and watercolour. The elegant continuity of lines, the indistinguishable gradation of tone, the fluid passages of hues of colour and other delicacies of pictorial art which thrive in oil and other liquid media were considered virtues in themselves and were imitated irrespective

In the beginning of the Christian era sublime examples of direct artistic expression were given in mosaic. Since then the art has gradually deteriorated.

Mosaic closely linked to architecture is essentially a monumental art. The very quality of ex



MOSAIC OF THE FOURTH CENTURY IN S. MARIA MAGGIORE, ROME.  
SUBJECT : MOSES AND AARON AFTER THE CROSSING OF THE RED SEA

Note the vigour and the dramatic effect of the economic use of the material in depicting the figures and faces ; the eyes made of two stones are sufficient to convey a living expression and leave no doubt that they are the result of direct expression of the artist through the medium of the tesserae

of the material. Mosaic workers have now learned to make every possible *tour de force* with the clumsy tesserae. The workshop at the Vatican prides itself on possessing 22,000 shades of enamel. Cut to microscopic dimensions, these tesserae can perform at will any acrobatic feat of pseudo-painting. In the best period of Mosaic Art less than fifty shades were considered sufficient.

treme resistance gives a feeling of indestructible permanence : " La vera pittura per l'Eternita." This should imply not only material endurance but it should compel the imagination towards simple and great essentials.

You may ask : Is mosaic not a form of art which belongs to the past ? Why then trouble about reviving the dead ? It would seem indeed a worthless



task if no interest in this form of decoration existed at the present day. But there is every reason why modern architecture should be interested in mosaic. The introduction of colour into a building is a problem which concerns the architect closely, and the mosaic material is especially qualified for

imperial industrial and commercial organisations. These vast monuments will inevitably call upon mosaic for purposes of commemoration or for purely architectural decoration.

In private houses more invention and fantasy are now shown in the decoration and the demand for non-commercial original designs by individual



MOSAIC OF THE SIXTH CENTURY  
HEAD OF BISHOP MAXIMIAN FROM THE STATE PICTURE OF  
JUSTINIAN AT S. VITALE, RAVENNA

The impressionistic power of true mosaic technique is shown by this great portrait



MOSAIC OF THE SIXTH CENTURY  
OUR LADY FROM S. APPOLINARE  
NUOVO IN RAVENNA

Note the atmospheric effect and the scintillation of the mosaic contributing to the spiritual significance of the subject

this purpose. The richness of its hues, the variety of its texture, its hardness, permanence, resistance to atmospheric action, its capacity for reflecting light allow mosaic to be on a par with the hard building materials: brick, stone, marble and concrete. Modern architecture has evolved a new type of monumental building to meet the needs of great

artists is growing daily: mosaic offers a unique opportunity for introducing amusement and gaiety into a house and for embedding them into the very core of the structure.

Modern art is pregnant with ideas eminently suitable for mosaic decoration, while the mosaic establishments continue to turn out numerous





MOSAIC OF THE NINTH CENTURY. ANGEL SUPPORTING THE CROWN OF THE DOME OF THE CHAPEL AT S. PRASSEDE, ROME

The statuary continues to influence the mosaic technique which tends to flatten the figures and to diffuse its volume in the scintillating background; the composition continues to be dictated by architectural features. The spiritual significance increases with the decrease of rotundity in the figure treatment



PORTABLE MOSAIC OF THE TWELFTH CENTURY IN FLORENCE  
This mosaic shows to what miniature work mosaic can adapt itself. The imitation of illuminated manuscripts is obvious. The mosaic material is entirely sacrificed to minute calligraphy. The large mosaics of this period represent more or less hypertrofied miniatures





MOSAIC OF THE TWELFTH CENTURY FROM THE DOME AT ST. MARK'S, VENICE

The influence of the cartoon for copying in mosaic begins to tell on the technique; the linear baroque effects which would seem to be the outcome of pen or pencil work are irrelevant in mosaic and create the feeling of unemotional calligraphy devoid of the important elements of mosaic, of scintillation and of the merging of the figure with the atmosphere



MOSAIC OF THE SIXTEENTH CENTURY. ST. MARK'S IN VENICE AFTER TITIAN'S DESIGN

The Italian Renaissance was detrimental to mosaic art; the complicated effects of other artistic media called for imitation and this affected the direct expressive technique of mosaic. This grandiloquent effigy is a pathetic example of this period



mosaics without a breath of human spirit in them. Nobody is satisfied with these productions, and least of all architects, who often sigh because the



MOSAIC OF THE NINETEENTH CENTURY IN THE SOUTH KENSINGTON MUSEUM. THE HEAD OF THE PROPHET DAVID FOLLOWING THE DESIGN OF ALFRED STEVENS FOR ST. PAUL'S CATHEDRAL

The usual technique of modern mosaic. An exact reproduction of the picture which was set before the mosaic worker. The material is quite misused; the preoccupation with the representation of flesh kills the spiritual significance of the face. The head is not merged in the atmosphere and seems as if it were cut out from the background, which is flat. Note the great number of stones used in expressing the face

mosaics spoil the effect of the building through their lack of architectural tact.

There are two directions in which modern

mosaics require amendment. An effort should be made to bring mosaic back to its pristine position as a means of direct artistic self-expression and in the second place it should be clearly recognised that mosaic decoration must abandon its pictorial arrogance and be subordinate to the needs of the architecture, so that it should not be a parasitic growth stifling its noble support for the sake of



MOSAIC BY BORIS ANREP. IN THE HALL OF 15 VALE AVENUE, CHELSEA

Mosaic pavement, supports the mosaic decorations of the wall which are freely disposed in the plaster covering of the walls, forming thus a gradual transition from one material to another

self-assertion; but should wholly serve to complement the ideas inherent in architecture.

Any surface decoration has its bearing upon the general architectural effect, but mosaic can have more influence on it than any other form of decoration. The mosaic can be called upon to give scintillating light and colour in dark recesses, to envelop architectural forms, to soften surfaces and edges, to create useful points of stress and repose;



MOSAIC BY BORIS ANREP

In the Apse of the Memorial Chapel, Royal Military College, at Sandhurst. Subject : The vision of St. John, first chapter of the Apocalypse. Our Lord appears with a sword coming from his mouth ; seven stars in one hand, keys in the other, and surrounded by flames



MOSAIC BY BORIS ANREP IN THE APSE AND THE SANCTUARY VAULT OF THE CHAPEL AT KEIR, DUNBLANE, SCOTLAND  
The robes of the figures are in white mother-of-pearl with green shadows against the background in gold.



to deepen and flatten effects of perspective, compress or distend proportions, to increase the feeling of continuity or to separate architectural elements by a staccato of isolated motifs, to centralise or diffuse the attention of the spectator or guide his wandering gaze along a sympathetic rhythm, thus amplifying the enjoyment of architectural features.

The harmony of a mosaic decoration with its architectural environment is essential. It would be a mistake to believe that mosaic need be confined to

the frigid commercial rhetoric now in vogue. Vast spaces, the fascination of archways, the mystery of a dome, friezes, niches and pavements will always offer an enviable field for mosaics, but even in a modern suburban semi-detached villa a mosaic medallion in the hall floor can give delightful scope for a mosaic inspiration. The short and, if I may say so, oblique statements of life which mosaic technique imposes are entirely in keeping with the purpose of mural or floor decoration.



MOSAIC BY BORIS ANREP. A FRAGMENT OF A MARBLE PAVEMENT IN THE BLAKE ROOM AT THE TATE GALLERY. This medallion illustrates one of Blake's "Proverbs of Hell," "The roaring of Lions, the howling of Wolves, the raging of the Stormy Sea and the destructive Sword are portions of Eternity, too great for the Eye of Man."

one particular style of building or one particular class of subjects. Religious subjects and Byzantine architecture historically were very much connected with the development of mosaic, but it is not only in religious scenes treated in a spirit of hieratic solemnity or in the réchauffé of Byzantine ornament that mosaic is at its best. Mundane and frivolous subjects of modern town life, bucolic pleasures as well as the business activities of the city could form delightful subjects for mosaic decoration and be treated in a style suitable to the building, recording thus for future generations images of our modern civilisation more revealing of its true spirit than

The reliance of mosaic on a composition similar to that of sculptural reliefs which does not favour a deep pictorial recession allows the assertion of architectural surfaces.

The subtleties of naturalistic experience in Dutch art, the delight of the Venetians in sensual beauty are alien to the mosaic material, which lifts even a frivolous subject to a high æsthetic level and the intellectual qualities in the composition acquire through the proper mosaic technique a special significance. The genius of mosaic transforms even a trivial object into a monument of the epoch.

## Discussion

(THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR.)

Mr. ERIC MACLAGAN, C.B.E. (Director and Secretary, Victoria and Albert Museum), in proposing a vote of thanks to Mr. Anrep, said: I am sorry I can only speak as an archæologist, I have not the privilege of speaking as an artist. If I were to venture any criticism it would be that Mr. Anrep was not quite just to the twelfth century, because the slides he showed us of that period was almost entirely work which was done by artists who were only using Byzantine tradition at second-hand. If he had shown one or two slides of Daphni at Athens, which is of the same date, or perhaps a little earlier than what he showed us from St. Mark's, the twelfth century work would have cut a different and more favourable figure. Everyone will feel particularly grateful to Mr. Anrep for the way he illustrated the long sequence, beginning at the earliest times and finishing with his own admirable work; and everyone must have been interested in seeing the absence of shock of transition when Mr. Anrep passed from his own mosaics to that splendid fourth century head. It was clear that they were both conceived in the same spirit.

I was once told by a friend of William Morris, who might not be thought sympathetic towards the traditions represented by mosaics, that when he was asked what he thought of mosaic his answer was that it was very like beer—an excellent thing provided you got enough of it at a time. I think that is a sane criticism of mosaic work. It is not an art which can be done in scraps. Everyone will hope that both public and private patrons will enable Mr. Anrep to give us enough of that excellent "beer" which he brews to satisfy our thirst, in one place or another.

Mr. PHILIP SAWYER (New York), in seconding the vote of thanks to Mr. Anrep, said: There is a curious idea in the minds of our public that the pilaster is a poor relation of the column, that a pilaster is a thing which you use when you cannot afford a column, and I have often come across the idea among our clients in the States that mosaic is a cheap marble floor, and that when you cannot afford a marble floor you can have a mosaic floor. Mosaics are used by us for entrance corridors of flats and hotels, and from this people derive the idea that mosaic is an uninteresting material. We have used mosaic on the walls where there is a pierced marble screen for central heating, and these great panels are filled with an all-over pattern of mosaic, which is very roughly and loosely padded. As a rule, however, our attempts with mosaic have been in floor work, and have been directed towards getting the blocks cut out by hand, so that they have some irregularity and are laid without too great accuracy, using,

instead of black entirely, 80 per cent. black, 10 per cent. black and gold, 10 per cent. green, so that it gives just a flicker of scintillation. I congratulate Mr. Anrep on the work he is doing.

Mr. CHARLES AITKEN (Director of the Tate Gallery): I have the privilege of being one of the chief beneficiaries of Mr. Anrep's too rarely employed talent. We have had his mosaic in the Blake Room of the Tate Gallery for two or three years, and it is a continuous pleasure to live with it, and, from the point of view of durability, nothing could surpass it. The Office of Works are thoroughly satisfied with it, though at first, I think, they regarded it with suspicion as a sort of crazy pavement. In the case of a floor, of course, which must be flat, we do not get one of the great merits of Mr. Anrep's setting of stones on the wall in such a manner that they reflect the light, as happens in his chapel in Scotland, where his wonderful religious mosaics produce an effect of mystic devotion. There is something consonant between Blake's genius and the spirit of mosaic, and the proverbs which Mr. Anrep put on the floor of our Blake Room have proved this.

The difficulty with mosaic in modern times is to keep to the conventional character of the art and yet give life, but in these conventional panels Mr. Anrep has managed to escape dullness while observing the convention of the art. In that of "If a fool would persist in his folly he would become wise," one seems to see a diverting portrait of one type of University don, and all the panels have a note of vivacity, both in the colour and in the treatment.

I assure you that if you do employ Mr. Anrep you will be delighted with the results of his work. I was in the gallery of St. Mark's, Venice, two years ago, and it was dreadful to see the way in which Salviati's workmen had treated the mosaics. Mosaics consist of little squares which are none of them true; they have done their best to disregard the jointing and make them fit exactly, and the effect is horrible. One of the points about the mosaic floor at the Tate is that it has the quality of old tapestry; little tesserae of marble are set in the cement, with varying joints showing between, which gives a beautifully varied effect over the whole floor, such as is lacking in the commercial mosaics which are done by skilled Italian workmen from some painter's design.

Mr. C. P. WALGATE (Vice-President, Cape Institute of Architects): I did not know until this moment that I was expected to speak. I have enjoyed this paper very much indeed. We have very little opportunity of employing the finer arts and crafts connected with architecture in South Africa, but a few of us are



making a heroic stand, and I was very glad indeed that we were able to show here recently some of our work, and that critics gave us some little praise.

Mr. SIDNEY TOY [F.] : I am afraid I have nothing to add to what has been said. With regard to the twelfth century I agree that Mr. Anrep was a little hard on that period. I know the work of the Church of Daphni, just outside Athens, and it is remarkably good. There is also a church in Constantinople, of the same period, which is very good. I have greatly appreciated the paper.

Mr. J. P. TROY : As a visitor and a friend I would like to express, on behalf of the visitors, my enjoyment in listening to the paper, and looking at the beautiful slides that have been shown to us of the works of former times. Mr. Anrep has clearly convinced us that there is much truth in the old saying that there are "sermons in stones." I think, with him, that if you can show the stone at its best angle and in its best setting, it will preach a sermon to you. His whole lecture has been a fine exposition of how stones may speak.

The PRESIDENT : I would like to add to what Mr. Maclagan said, that we seldom get a lecture like this in which the lecturer has expressed himself in such graphic, caustic, yet poetical language. It added a great deal to the interest of the slides to hear the beautiful way in which he described them. In this country architects have seldom opportunities to use mosaic, and when we do use it I fear it is, as Mr. Sawyer

says, confined to floors. Amongst architects and amongst our clients, I think, because it has been put to such bad usages, it is very much disliked, and architects try to avoid it as much as possible.

Mosaic is laid in this country with a large stone at the end of a pole, which a man rubs up and down in order to produce a polished surface, so that any chance of getting light and shade is abolished.

Mr. Anrep has so clearly told us all about mosaic that there is nothing more I can add. I only wish that in the slides the mosaic could have been shown in colour, because when you see it only in black and white it gives a totally different effect from the actual work.

It gives me very great pleasure to put to you the vote of thanks to Mr. Anrep for his paper.

The vote was carried by acclamation.

Mr. BORIS ANREP, in reply, said : I agree with Mr. Maclagan that the twelfth century work was inadequately represented on the screen. I admire many mosaics of that period, the Daphne mosaics especially. Still, I adhere to my principle, that from the point of view of the best use of stone in dark mosaic, they lag behind in comparison with the work of former centuries. I am grateful for the compliments I have received from Mr. Maclagan and Mr. Aitken about my work, which I do not feel are quite justified by present results ; but I hope that, some day, I shall be able to produce something really worth while.



# Review of the Work Submitted for the Prizes and Studentships, 1927

By ROBERT ATKINSON [F.]

[A Paper read before the Royal Institute of British Architects on Monday, 17 January 1927.]

I AM the Anti-climax.

After the "hurrahs" I administer the kicks and ha'pence.

Mine, maybe, is a thankless task. Students, in our eyes, are children, and after a surfeit a purge may do good. Therefore, if you will open your ears as well as your mouths I will administer my remedies.

But, first, I may say how gratified the Institute is at the splendid response (with two exceptions) of students in the various competitions of the year under review. As you are aware, some few years ago the competitions were very poorly contested. Since then the conditions have been brought up to date, co-ordinated into a ladder of progress, and modified to fit the stage of educational development of the competitors who were to be catered for, with the result that in all the really vital competitions the response has been all that could be desired. The general level of the work is good, although there is no work of outstanding ability.

Students' competitions are divided into several broad groups, which may be classed as study groups, experience groups and testing groups.

Of these, the Study Group consists of the Measured Drawing Medal and the Pugin Studentship. Both these are largely for able draughtsmanship combined with the selection of useful material.

The Measured Drawings are well up to the standard of draughtsmanship; perhaps a little defective in the works selected in that most of the work has been measured before, but, on the whole, good. Three of the sets, at any rate, are any of them worthy of the prize, and the winning set secures the award after a keen competition.

## THE ROYAL INSTITUTE SILVER MEDAL FOR MEASURED DRAWINGS, 1926-1927.

"Edda."—Beautifully drawn—lives up to the traditions set for Measured Drawings prizes.

"Lotus."—Beautifully drawn and rendered.

"Tekel."—Rather scrappy; not as good as the others.

"Kiki."—Good material, not well presented.

"Lob."—Good set; well selected.

"Firenze."—Waste of paper. Poor sketches (Italian).

"Marzocco."—Not complete enough.

The Pugin also is well contested, three of the sets of drawings being well up to the standard of previous years. The proper rendering of Gothic ornament is a great test of skilful and sympathetic draughtsmanship,

more so by reason of the variety of ornament than any classical subject could be.

## THE PUGIN STUDENTSHIP, 1926-1927.

"Romance."—Sympathetic drawings. Fine set of designs, well selected, and nice little sketches.

"Gregory."—Clever, good drawings; sketches not so good.

"Hunter."—Very tasteful set, showing experiment in measuring a village complete.

"Artos."—A bit spotty, but full of promise.

"Touche."—A fine set of drawings, well selected. Sketches a little hard.

"Norvic."—Hard, unsympathetic.

The Grissell Medal is for experience—experience in construction—because construction is really experience and not draughtsmanship, although it is also design. Now insecure construction is more valuable as a study than secure construction; what a student receives at lectures is academic construction, which, without application or experience, is valueless. A person is not very clever if he can construct a building so solid that it cannot fall, but he is clever if he can construct a building so light that it just cannot be blown down; in other words, what I mean is that only by experience can the minimum of constructional requirements be realised. You are not clever, only wasteful, if you use a 9 by 4 joist where a 5 by 2 would do. It is equally as necessary to study the jerry-builder's methods as the other. Your construction will only be daring when it is the minimum, backed by positiveness. Experience in construction is like experience in antiques—you must pay for it.

The Grissell is one of the disappointments, as there were only three entries.

## THE GRISSELL PRIZE.

"Sepia."—Plan too full of small details and clevernesses.

Hall small, and even that divided into two pieces. Service lobby dark and useless, as it has no fittings. Living rooms rather small. Bedrooms good. Entrance to studio complicated. Gardens well arranged. The design of this set is better than either the plan or the construction.

*Studio*—A working studio only; no doors large enough in it. Clay store on the 1st floor.

External treatment fresh and amusing. Retaining wall to river omitted. Fine scale and atmosphere.

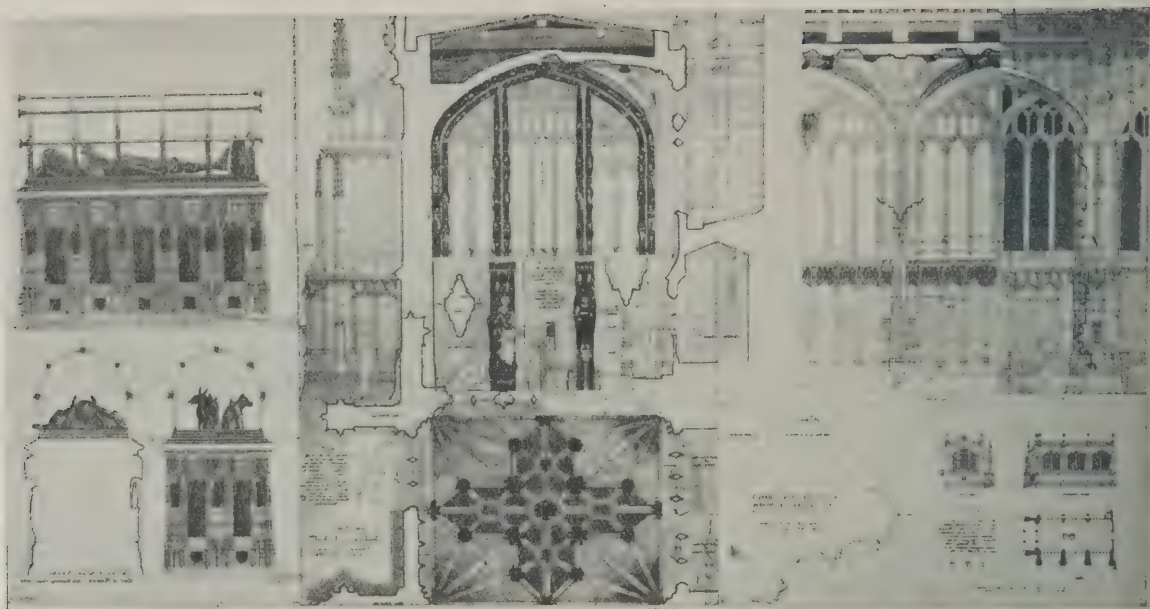
"Propero."—Very involved plans. Studio not connected to house. Dining-room cut off from pantry by lobby to drawing-room. Kitchen small and dark.

*Studio*—Too monumental. Roof very complicated. Not designed as a studio but as a house.

*First floor*—Landing dark. Staircases badly contrived. Very complicated bathroom approaches.

For the names of the prize winners see pp. 226, 227.

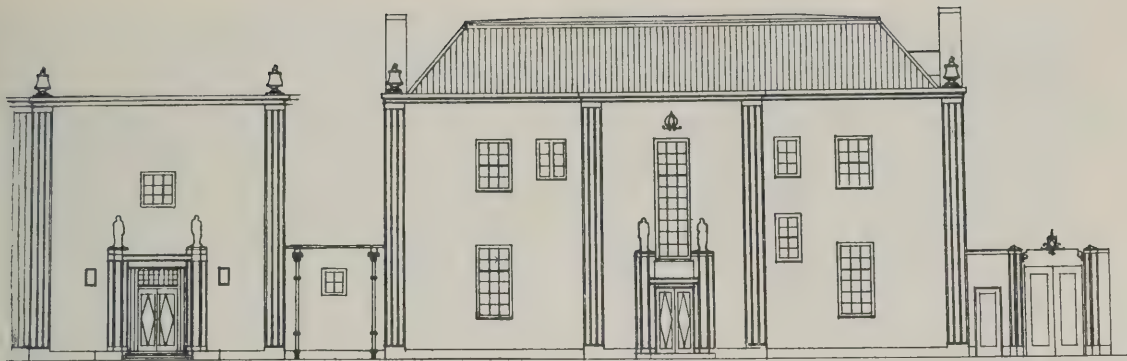




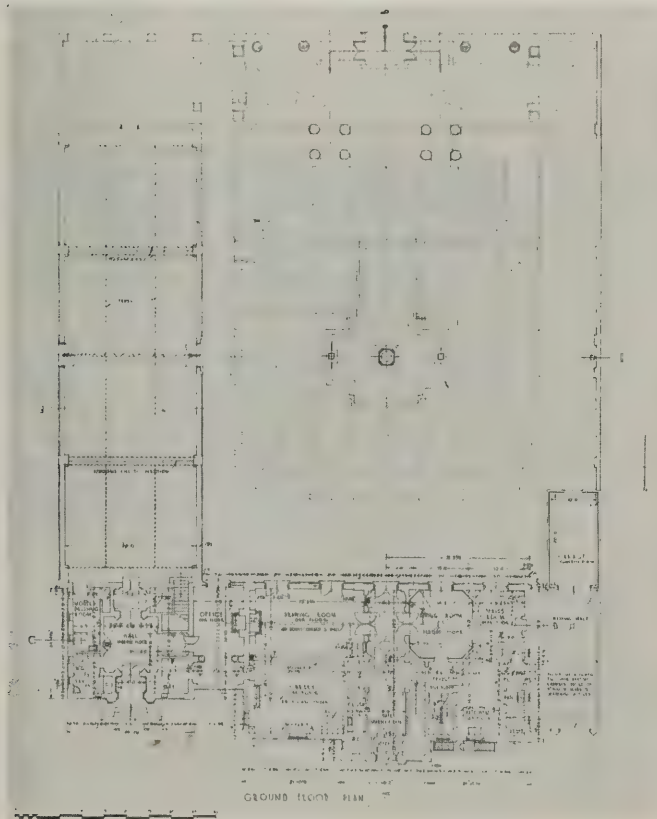
BEAUCHAMP CHAPEL, WARWICK, AND THE TOMB OF THE EARL OF WARWICK. By T. M. Ashford  
(Awarded the Pugin Studentship)



DESIGN FOR A BANQUETING HALL. By Miss Ruth Ellis  
(Awarded the Owen Jones Studentship)



NORTH ELEVATION



GROUND FLOOR PLAN  
A SCULPTOR'S HOUSE AND STUDIO. By E. C. P. ALLEN  
(Awarded the Grissell Gold Medal)



*Elevation*—Compressed. Everything overdone and laboured.

*Elevation*—A row of blue-coat schools. Pots, circular windows, features, roofs, hips and mansards, chimneys, dormers, R.W. heads, etc.

"Nomen."—*Plan*—Ordinary house of 20 years ago. No separate entrance to studio. Long narrow passages. Kitchen too small. Scullery too big.

*Studio*—Not top lit. Lighted in patches by big window in alternate bays.

*Constructional Details*—Good.

*Gardens*—Poorly laid out. No breadth of design or places for large sculpture.

The Henry Saxon Snell is a competition for experience—experience in hospital planning. Hospitals are in the hands of a few specialists, men who freely and generously impart their experience to others. Most of these men were on this jury. They awarded the prize. I do not pretend to know why; if my opinion is of any use, I agree with them.

#### HENRY SAXON SNELL PRIZE.

"Cuniculo."—Good plan. Good aspect. Bad connection to ward blocks. Kitchen and larder well planned. Well treated elevations.

"Micky."—Bad block plan. Extra ward block for sake of balance. Blocks spoil each other's outlook. Administrative block bad shape. Lot of corridors. Kitchen block difficult of access by trade vans, etc.

"Ebor."—Poorly presented. Fairly well grouped. Not exciting.

The Owen Jones is a side issue, and is one of the two disappointing competitions—not as to quality of work submitted, but as to quantity. Decoration is of vital importance to architects—look at the competition for such work amongst West-end firms. Dozens of students must have a bent for colour and decoration, yet few develop it. Colour and decoration need progressive education, just as do other sides of architecture. You cannot be a good decorator by birth, but the stages of progress are accessible. There is such a lot of decorative work which a painter cannot do, nor a sculptor; I mean the decorative scheme which is purely a selection of paint tints or colours put on by a workman; this is an architect's function, and when properly done gives probably a finer result than any type of decoration, because the architect considers the furniture, the carpets and curtains, and the ceiling and fireplaces as one scheme; who else can?

#### THE OWEN JONES STUDENTSHIP.

Two very fine sets of drawings (and model).

"Discorde's" scheme in brown and parchment is too simple a scheme for so large a hall. It is not very daring in colour, but satisfactory, and has interesting windows and ceiling. The balcony is too small to be of use. Old London supplies the decoration *motifs* for the walls.

"Ecco" is more ambitious in colour, but is too reminiscent of a well-known example. The transition of gold walls to the ceiling is not well managed and the cloud

shapes in the corners of the ceiling are not satisfactory. His scheme in some ways, however, is superior to "Discorde's"; his scale is better and his drawings as good.

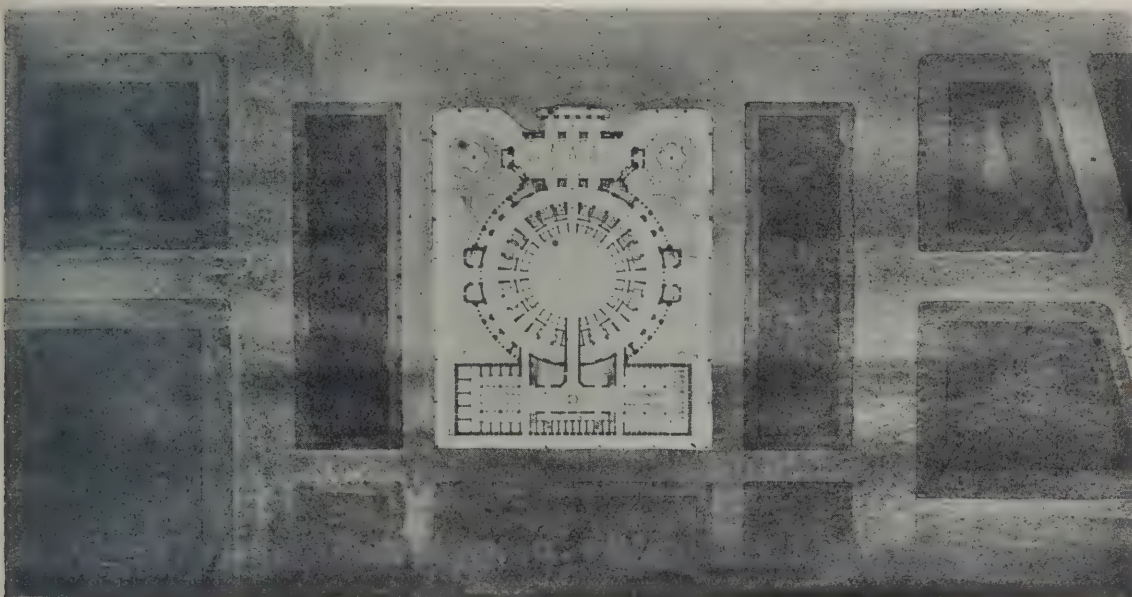
The design prizes are relay the culmination of an architectural training, because good design includes everything else—draughtsmanship, construction and planning. Training is everything in designing. There have been gifted individuals who with a BBBB pencil played about on a sheet of paper long enough to produce patterns which passed as inspired elevations in exact ratio to the amount of lead pencil expended; but design is not lead pencil; design is largely brain; even good brains are valueless without order. The great business is built up of clerks and workers all responsible to someone above, until at the top is a man with absolutely nothing to do, because his underlings do it all. Design is the great business of the architect. He marshals all his information and limitations into groups, until the design appears like the fellow at the top, with no apparent effort, and nothing to do. If the design is bad, the fellow at the top is so busy he has not time to think. Marshalling the facts and thinking in proper sequence are the greatest arts of design.

I have a bone to pick with almost all the designs submitted on this point. A programme is to be torn to pieces, dissected, re-tabulated and marshalled before a line need be drawn. This Victory programme, for instance—only two students dissected it properly. All the others wasted their time.

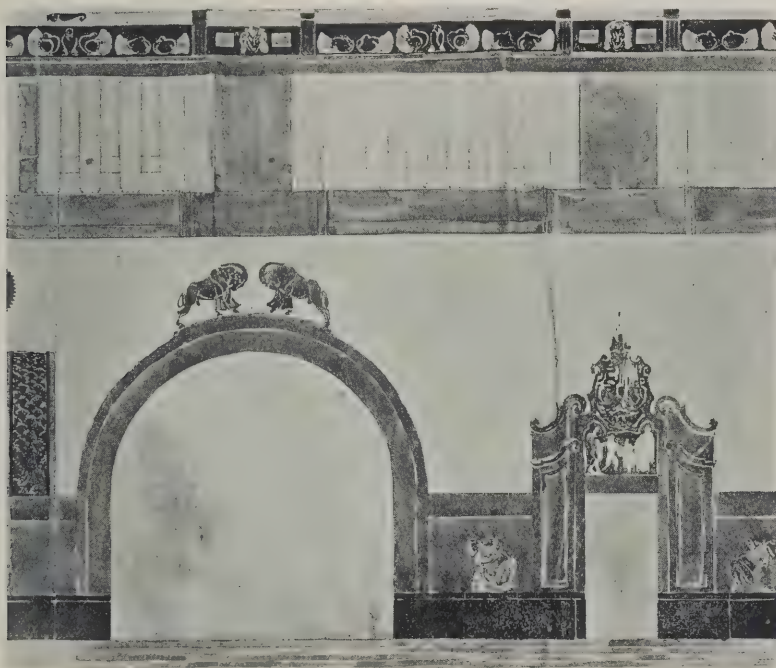
You do not place a fish shop in a milliner's establishment any more than you place the elephants next to the bun shop. This programme is simple as A.B.C.: Public entrances, one block; auditorium, one block; dressing rooms and service, one block—all expressed separately and differently, not intermingled. Yet most competitors mixed them up hopelessly; obscured the rotunda with stable buildings, planned ornamental elephant houses, classical colonnades for monkeys. Where would you put such students? None of the designs in the Victory Competition really pleases me. A circus is a place of amusement: one wants to see posters, outside places for freaks to attract the public, a few gilded chariots, or such-like—an atmosphere of anticipation.

The building should have ample approaches, wide encircling corridors, cloakrooms easily accessible at each level. An auditorium of tent-like form, a ring, not necessarily central or circular; cheap seats near the ring, then the best seats and boxes; above these the bulk of the seats; sighting should be good, access easy; not too many seats in a row, etc.

Did any students, by the way, study the L.C.C. regulations as to theatres?—not more than 13 seats in a row, no tier steeper than 35 degrees. All these schemes have steep seats, many at an angle of 50 or 60 degrees.



DESIGN FOR A CIRCUS (GROUND FLOOR PLAN). By H. T. Dyer  
(Awarded the Victory Scholarship Gold Medal)



DESIGN FOR A CIRCUS (DETAIL OF FRONT ELEVATION) By Miss Joanna Macfayden  
(Honourable mention Victory Scholarship Gold Medal)



Seventy-five per cent. of the schemes are defective in sight lines, the near side of the ring being invisible. None of the schemes would be approved by the L.C.C.

#### THE VICTORY SCHOLARSHIP.

"Pickles."—One of two plans evidently from the same school, where a proper solution of the problem has been achieved. Esquisse well followed. Good grouping of subdivisions. Well arranged approaches. Freedom of foot passengers' approach. Box offices short (two only). Encircling, foyer very fine. Exits good. Boxes well arranged. Animal wing well arranged. Good assembling space. Dressing rooms good, but absence of large ones. First floor of this block rather wasteful. Public lavatories not very distinct, also cloakrooms. Bars very small and inadequate. Entrances cheap seats and boxes rather mixed (different entrances possible).

*Section*—Top outer gangway useless. Sighting good but too steep. Sunk way around arena good.

*Treatment*—Dull. Poor detail. Old-fashioned and poor outline. Poor massing. Out of date type of quasi concrete treatment. Half-inch details uninspired. No use made of advertisements or display as part of the design.

"Sunno." (Square type plan.)

*Plans*—Badly laid down. Basement approach for carriages. General plan of 1st tier good. Animals all mixed up with public. Sections good architecturally, but site lines bad.

*Elevations*—Not very suitable. Verticals on gasometer would be better omitted.

"Owl." Esquisse (poor and tentative).

*Plan*—Badly mixed subdivisions. Bad approaches across carriageways. No pay boxes; no cloak rooms; no lavatories (difficult to see). Bad staircases, open wells odd shapes, etc. Foyer good. Bars negligible. Animals too scattered. No assembling space for performers. Services badly grouped.

*Section*—Not worked out sufficiently. Orchestra and Royal Box not shown. Sight lines bad and second gallery too steep. Waste of height.

*Elevation*—Probably the best submitted. Fine arched entrance. Gasometer shaped main building.

*Details*—Good. No advertisement spaces. Great pity not more thoroughly explored and worked out.

"Avro."—Esquisse bad.

*Plan*—Mixed plan. Vestibule impossibly small. Approaches bad. Foyer bad. Staircases childish. Lavatories childish. Cloakroom impossible of access. Animal Block. Open yards, across which is access to stables, etc. No public access to stables.

*Sections*—Fine as decoration. Impossible as a working circus. Sighting line of upper gallery impossible.

*Elevations*—Not bad, nice silhouettes spoiled by bad and mean portico.

*Detail*—Good colour and arresting decorations.

"Cavallo."—One of two good plans.

*Plan*—Entrances poor and small. Very similar to "Pickles" in general lay-out. Good assembly space.

*Sections* complicated but workable. Sighting not too good.

*Elevation*—Overdone, looks like a circular facade building.

*Details*—Wrong atmosphere altogether.

"Durante."—Second plan of this motif. Esquisse good.

*Sections*—Not bad. Sight lines poor and steep.

*Elevations*—Commonplace.

*Details*—Nil.

"Alphff."—Esquisse good. No Foyer. Not a bad plan. Good assembly space. (One of two plans with a divided motif.)

*Sections*—Too vast. Sighting not good.

*Elevations*—Old fashioned.

*Details*—Out of date and unworkable.

"Sand."—Esquisse very good.

*Plans*—Not improved on esquisse. Animals divided. No assembly space. Entrance poor.

*Sections*—Terrifically steep, sighting bad.

*Elevations*—Quasi Spanish. Good details, well drawn.

*Details*—Beautifully drawn, but not very suitable.

"Ceno."—Esquisse poor. Square type plan.

*Plan*—Mixed approaches (carriage and foot). Good entrance hall. Good lavatories. Worst possible situation next arena and also only half way round; other half dummy. No assembling space for artistes. Badly grouped animal quarters. Access to upper tiers not clearly shown. Sight lines bad because of boxes. Echo in section (domed).

*Elevations*—Not suggestive of building.

*Detail*—Very clerical, well drawn.

"Toby."—Esquisse complicated. Complicated entrances duplicate. Octagonal plan. No assembly space. Too many gadgets.

*Sections*—Complicated. Sighting bad.

*Elevations*—Unsuitable.

*Details*—Well drawn.

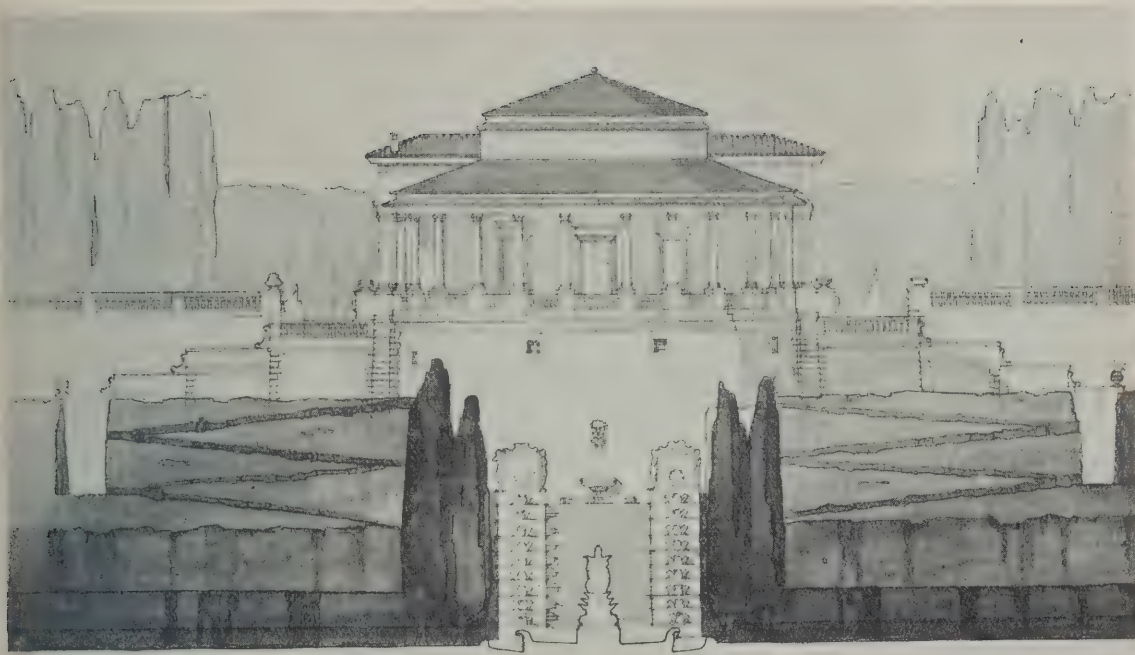
"Moor."—*Plan*—Mixed plan. Bad neck between entrance and auditorium. Poor narrow entrances. Useless segmental approaching colonnades. Useless grand courts. No assembling space for artistes. Badly divided animal accommodation. Programme utterly misunderstood. Elephant house would make animals dizzy. Exits impossible. Orchestra minute—a man and a boy.

*Section*—Sunk arena. Sighting bad. Waste of height.

*Elevation*—Too monumental—approach steps useless.

*Details*—Ditto. Poor draughtsmanship.

The Tite Prize is a smaller problem, less difficult; a pavilion somewhat like the pavilion at Versailles, with a couple of service rooms and a covered belvedere; perched on a ledge overlooking a fine view in three directions, obviously a loggia built inwards or bent outwards, according to the contour of the site. The Belvedere might have been on different levels. It is essential that the building should be as near the edge of the cliff as possible because of the view being downwards and not upwards secured by projecting terraces. The plan need not be symmetrical or the outlines severe in fact, a picturesque



NORTH ASPECT.



SOUTH ASPECT.

DESIGN FOR A BELVEDERE. By Eric B. Cumine  
(Awarded the Tite Prize). See plan on p. 220



silhouette would probably harmonise with the surroundings.

Plans, except "Rough" and "Lemon" very uninspired. Rest of plans of two types only.

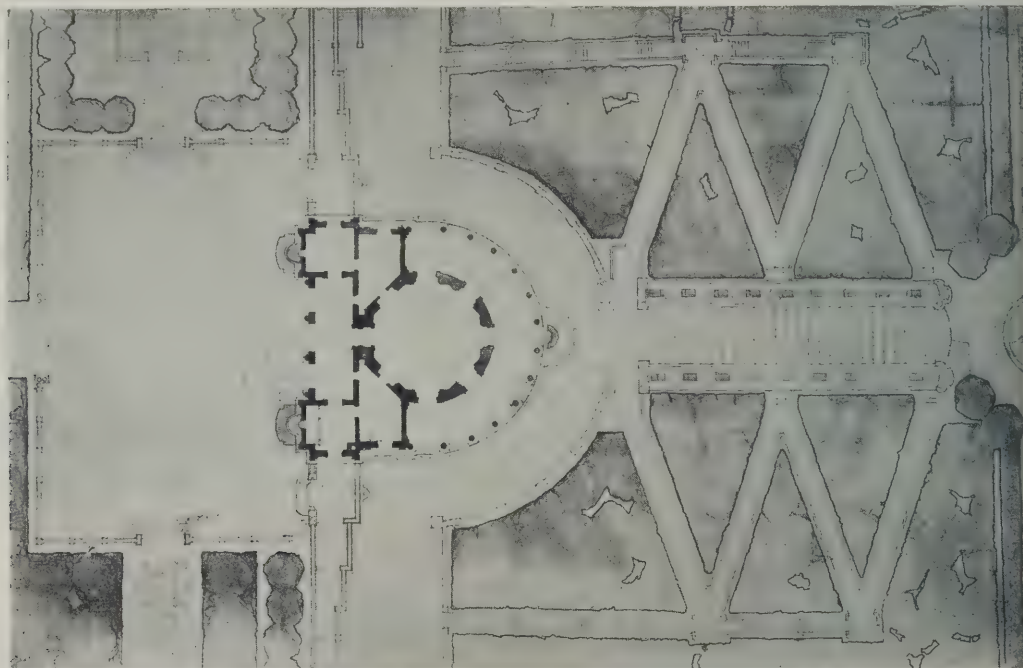
Too many duplicated vestibules.

Buildings, as a rule, too solid—the dependencies could have been treated as wings to the main block.

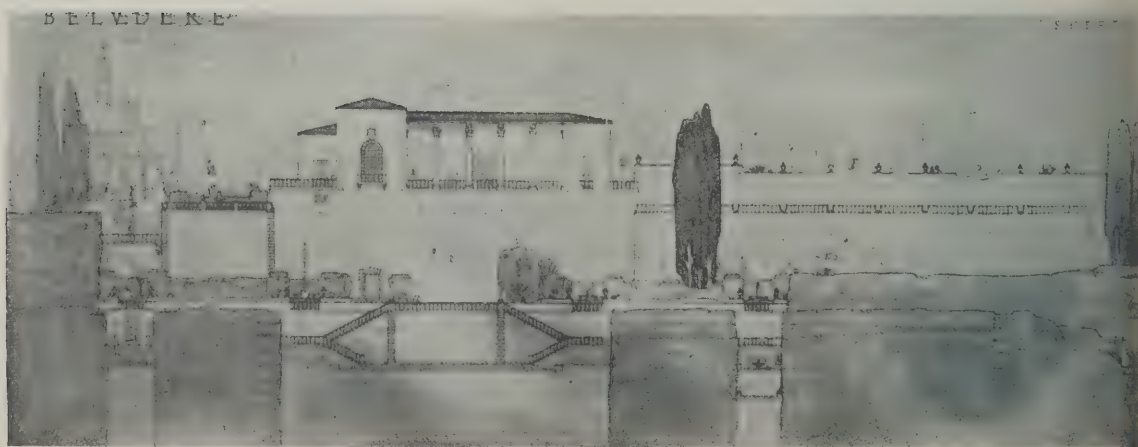
THE TITE PRIZE.

"Weeshey."—Esquisse, good.

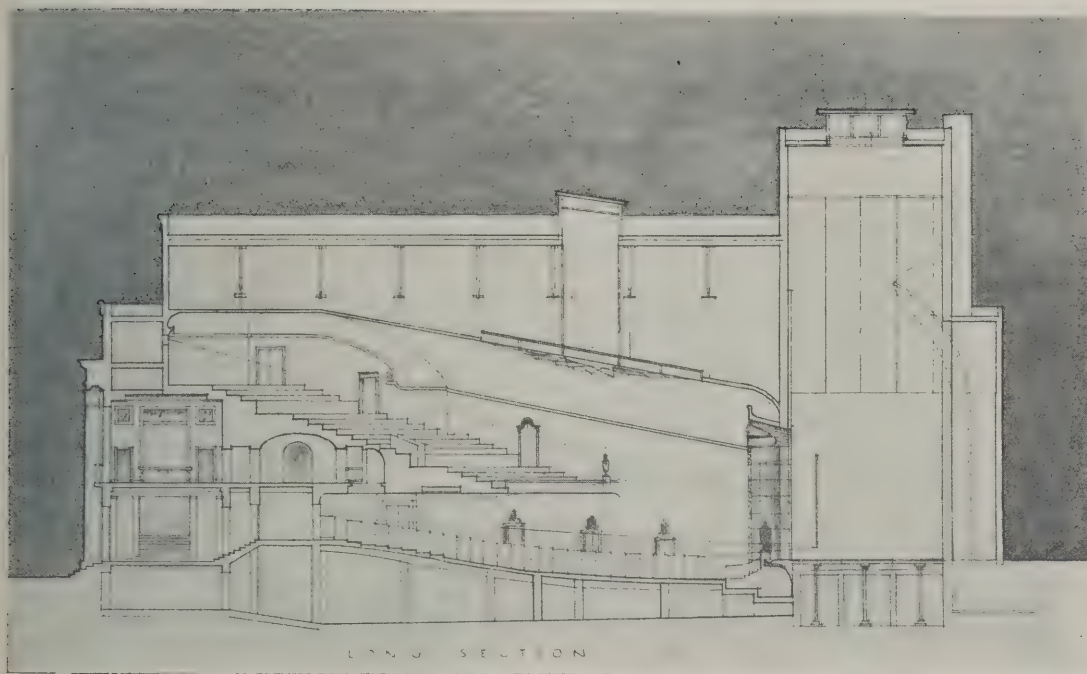
Plan—Good promenade in loggia. Good outlook all round. Banqueting room a little dark.



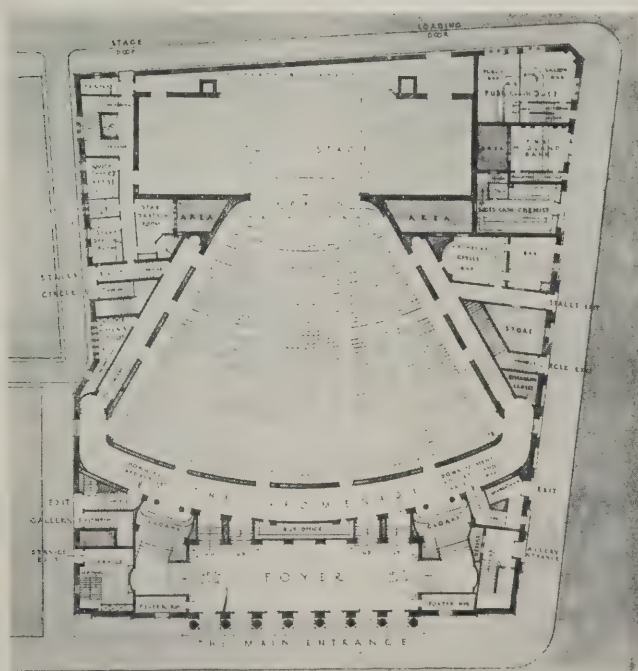
DESIGN FOR A BELVEDERE (PLAN). By Eric B. Cumine  
(Awarded the Tite Prize)



DESIGN FOR A BELVEDERE. By E. B. O'Rorke  
(Honourable Mention, Tite Prize)



LONG SECTION.



GROUND FLOOR PLAN.

A VAUDEVILLE THEATRE. By E. Wamsley-Lewis  
 (Awarded the R.I.B.A. (Alfred Bossom) Travelling Studentship)



plan of kitchens, etc. View not interrupted by terraces. Approach good. Terraces well planned. No way out of loggia to garden terraces.

*Elevations*—Not inspired. Well drawn.

*Entrance Front*—The most pleasing.

"Rough."—*Esquisse* good, but sketchy. Very artistic and beautifully composed scheme. Plan defective. Entrance to big room across uncovered courtyard. Views from loggia only in two directions. No plans of kitchens on lower level. Has a way down to garden from big room, but not from loggia. Garden beautifully schemed and full of ideas. Well balanced but not symmetrical. No connection between right and left hand upper terraces.

*Elevation*—Unbalanced but well grouped. End of big room not quite strong enough. Added loggia very weak. No visible tie between elevations and lay-out. Beautiful details, beautiful drawings.

"Lemon."—*Plan*—View-points deliberately restricted. Belvedere well planned and interesting shape. Big room very nice shape. Wings inside out?

*Elevations*—A little crudely drawn. Rendering a bit harsh. Colour where introduced too strong.

*Details*—Well drawn and interesting.

"Cat."—*Esquisse* good. Side loggias, no view. Loggia not connected. Plan otherwise good. Terraces poorly arranged, do not centre on loggias. No way to gardens except through main entrance.

*Elevations*—Well drawn.

*Details*—Good and well drawn. Rather stereotyped.

"Gannett."—*Esquisse* has no plan.

*Plan*—Loggia not connected. Big room too open. No plan of kitchens, etc.

*Elevation*—Very well composed. Interesting gardens.

*Details*—Poor.

"Jub."—*Plan*—Belvedere disconnected. Set back on terraces too far. View bad. Hall good. Vestibule and dependences poor. Garden lay-out—very good. Terraces interfere with downward view from loggias. Vestibule too long and narrow.

*Elevation*—Well drawn and nicely rendered.

*Details*—Good, except half-inch, which is thin.

"Loro."—Good general idea and plan similar to winning design. Semi-circular loggia. Second loggia at lower level unnecessary.

*Gardens*—Very dull; wild yet symmetrical.

*Details*—Poor.

"Welt."—Good general plan. Rectangular loggia wider in front.

*Elevation*—Rather tame, but well detailed.

*Gardens*—Fail.

"Chitty."—*Plan*—Poor. No conception of scale. Lay-out—Childish.

*Elevations*—Bad. Terraces awful.

*Sections*—1870.

*Details*—Bad. Lots of entrances, vestibules, etc.

"Pop."—*Plan*—Uninteresting. Side views bad.

*Elevation*—Interesting but not well rendered.

*Details*—Poor.

"Bee."—*Esquisse* fair. Plan not inspired.

*Plans*—Loggias good. Set too far back on terrace. No view downwards. Big room too open.

*Elevations*—Very hard, poorly composed gardens and staircases. Approach plan dreadful.

*Details*—Hard and uninteresting. Too many vestibules.

"Toots."—*Plan*—Loggia only on two sides. Vestibule too large. No kitchen plan.

*Elevation*—Tame. Gardens, terraces like a sketch. (Esquisse better.)

*Sections*—Unfinished.

*Details*—Unfinished. Drawing good. Too many vestibules.

"Tato."—*Plan*—Poor. Spoilt by bad lines of ceiling. Quite good elevations, well rendered.

*Details*—Not too good. Redundancy of entrances and vestibules.

"Torus" and "Cyma."—Both alike. Same plans. Same elevations. Same details. Siamese twins—joined by the feet.

The Alfred Bossom Studentship.—On looking at the Bossom drawings one feels that the selection of site may mar a design considerably. The variety of these four schemes is remarkable, and while two are too large, the other two are too small. In fairness to competitors a more uniform system of site selection should be followed.

Theatre plans are a special study and are amongst the most interesting problems an architect can tackle. The hard-and-fast lines can be laid down for planning, but the problem of great capacity on a tight site and the same capacity on a generous site make totally different problems of the programme. I am astonished that the Regulations as to Theatres laid down by the L.C.C. are not more generally read by students. They are very valuable guides, and should be the first reference by anyone attempting to design a theatre.

The four Bossom schemes under review vary considerably in merit. "Veruno" has more vision and imagination than practical experience; so far as his artistic work is considered, his is very fine; his workability is not good. "Rosemarie" is good in parts, a good general scheme, fine sections, bad elevations. "Pit" is practically defective in handling architecturally, and a little mediocre. "Pot" has gone to seed and has no conception of the practical working details of a theatre. His plan is simply unworkable.

#### ALFRED BOSSOM STUDENTSHIP.

"Veruno."—*Plan*—Fan-shaped auditorium. Foyer good. Promenade good. Cloakrooms good. Stage good. Dressing rooms poor, complicated. Not sufficient entrances to balcony or exits.

*Sections*—Very fine. Sighting good. Proscenium narrow. Fan too accentuated. Very practical solution.

*Elevations*—Good.

*Site*—Liverpool.

"Rosemarie."—Good scheme. Good shape of theatre. Site too small. Vestibules small. Foyers inadequate. Entrances not enough to auditorium or balcony. Division of entrances to balcony bad.

*Sections*—Very fine and sighting good.

*Elevations*—Poor.

*Site*—Cardiff.

*Plan*—Poor shape and too long and narrow. Stage too small. Dressing rooms too small and badly planned.

*Sections*—Workable but not good.

*Elevations*—Poorly drawn, but not bad. General

scheme workable, but Jury regret not well expressed in design.

*Site*—Birmingham.

"Pot."—*Plans*—No conception of theatre requirements. Colossal dressing room blocks. Exits bad.

*Elevations*—Overdone.

*Sections*—Not bad. Extravagant and wasteful of space.

*Site*—Liverpool.

## Vote of Thanks to Mr. Atkinson

(THE PRESIDENT, MR. E. GUY DAWBER, IN THE CHAIR.)

R. MAURICE E. WEBB [F.] : Nothing could give greater pleasure than to propose a vote of thanks to Mr. Atkinson. I do not agree with everything he said, and as he is a critic himself, I am sure he did not mind my saying that. It seemed to me he was a bit hard on some of the students, and I should like to hear some of the students say what they think about criticism. Several of the programmes which were set were pretty difficult, and I think could not have been grasped by the competitors. There is the Bosson for example. That I hope, some day, to see removed from the Institute programme. I am not sure you will all agree with me over that. As regards the general scheme of prizes, there is one point I am interested in. We have totally reconstructed all the Institute prizes and tried to make them conform a little more than they did before to the general scheme of education within the profession. The first result of that was that the Tite prize became a more junior prize, and open to students of three or four years' duration. I am very glad to see that this year we had over fifty men competing for the Tite. It is a very long time since we had such a number.

I think Mr. Atkinson will agree with me—I believe he did so at the end of his criticism—that the drawings submitted this year were up to, or rather above, the general average of those submitted for our prizes during the last few years.

On behalf of the Institute I thank Mr. Atkinson for the very interesting and careful notes he has made of the competitions, and I ask you to pass him a hearty vote of thanks.

R. E. STANLEY HALL [F.], in seconding the vote of thanks, said : There is one small suggestion I would offer. It is a matter of intense interest to me how the various schools are doing, and I would have liked to hear mentioned at the meeting the names of the schools

which the students attended who won the prizes, although I know they appear when the results are published.

We are very lucky to have had Mr. Atkinson's criticism. If it was caustic it was also extremely kindly. Many of us are still students and very ready to learn, and such criticism as we have heard to-night is very delightful and interesting. I have listened to it with great attention.

THE PRESIDENT : I rather disagree with Mr. Maurice Webb, although I agree with him in most things. I do not think Mr. Atkinson was unkind ; I thought he was caustic and dry, exactly what we should expect, and what we always get, from Mr. Atkinson. I admire Mr. Atkinson because he always speaks exactly what he has in his mind, and though some of the criticism was rather sharp, I know it was not made in any unkindness of heart. We had a criticism last year by Mr. Goodhart-Rendel in much the same spirit, and I am sure it must do all the students good, because it is a mistake for them to think they are all Inigo Joneses or Christopher Wrens and will never get rapped over the knuckles.

The vote was carried by acclamation.

MR. ATKINSON, in reply, said : I know it is easy to criticise. When we set the programme we think of the ideals, and not of the difficulties to be overcome. Sometimes a good solution, is achieved, sometimes the solution is not good. Because you have a bad solution this year it does not follow you will have a bad one next year. You must try again. Criticism should be frank and direct. I hope the students will forgive any unintentional hardness on my part, and if they think they have been badly treated they can come to me afterwards and tell me what they think, and I shall be very pleased to hear them.



## The Late Sir Francis Fox

BY SIR CHARLES A. NICHOLSON, BART., M.A. [F.]

Sir Francis Fox, who died on 8 January, in his 83rd year, was able to recall the days when railways were in their infancy and a steamboat a curiosity and when the Great Exhibition was the talk of the town. The son of a successful civil engineer, he adopted his father's profession and the experiences of his long and active life both at home and abroad have been almost unique. Some of these have been related in his recently published autobiography, a book which reveals its author's personality as combining the innocence of childhood with the vigour of youth and the wisdom of old age. He began his career under favourable conditions and had early opportunities of proving his professional efficiency. His work has been executed in all parts of the world, but in this country his name will best be remembered in connection with the Mersey Tunnel, the Snowdon railroad, the Great Central Line from London to Rugby, and the construction of two of the London Tubes.

His professional success was no doubt mainly due to his thoroughness and caution and to his personal integrity. He was not a sensational genius like Brunel, but he could be trusted not to let down his clients. Yet when risks had to be taken he could face them with courage and promptitude and often with success.

Once, when the ground in which he had laid the foundations of one of his railway viaducts started to slide bodily down hill owing to the unsuspected existence of a thin vein of greasy clay, he succeeded in stopping the movement by dowelling the upper strata to the firm ground underneath with a series of concrete blocks opposite each pier of his viaduct; moreover, he accomplished this without stopping the normal traffic or alarming the public.

It was not till he had passed middle age that he became associated with the repair of ancient buildings, and it is this side of his activities which is of most interest to readers of the R.I.B.A. JOURNAL. In these works, which were generally done in collaboration with an architect, as, for instance, at Winchester, with Sir Thomas Jackson, Sir Francis was perhaps the first to apply those methods of mechanical grouting which had been invented by Greathead for the purpose of filling in the voids outside the shell of a metal tunnel. His reliance upon this particular device has given rise to the false impression that he regarded it as a universal cure for all the infirmities of a decrepit building. Those, however, who have been associated with him in such works would agree that his confidence in the value of grouting did not lead him to neglect other methods of repair. Moreover, he showed a remarkable readiness to adopt any modifications of the grouting process that might suggest themselves in any

particular case, as, for instance, at Lincoln, where it was found necessary to drill the walls by means of pneumatic jackhammers as the only possible method of penetrating the disintegrated rubble core. At Lincoln too, the grouting process was supplemented by the introduction of Delta metal reinforcement into every grout hole and strong reinforced concrete girders were formed in the floors of the wall passages.

Up to the last Sir Francis possessed the faculty of originating fresh devices and appreciating fresh suggestions. To those who worked with him he was invariably courteous and willing to consider the views of men in subordinate positions or very much his juniors both in age and experience.

He was engaged at various times on the repairs of Holy Trinity Church, Hull, Ashbourne Church, Winchester, Canterbury and Lincoln Cathedrals, the city wall at Chester, and Durham Castle. At Hull and in the eastern parts of Winchester Cathedral a good deal of the work consisted of underpinning, and at Winchester a diver was employed for this purpose.

In other cases the problem was the consolidation of a shattered superstructure, and here Sir Francis as a rule made free use of the grouting machine. His advice was sought and followed in the case of many ancient buildings besides those which have been here mentioned.

He lived to see the work at Lincoln well advanced and that at Durham Castle, which he regarded as a very difficult problem, has made considerable progress. To the last he took an alert interest in these and other works and until a few months ago his physical activity was remarkable.

He leaves a record of work honestly and well done and few have better earned their rest.

The Dean of Lincoln writes to Sir Charles Nicholson as follows:

*The Deanery, Lincoln,*

12 January 1927

MY DEAR SIR CHARLES NICHOLSON.—You will have heard of Sir Francis Fox's death. To all of us here it is a matter of great grief—of abiding loss: to me more perhaps than to anyone, as I knew him the most intimately. He had the gift of friendship—won immediately, and with a confidence that was never "infallible" or dictatorial or overwhelming. He knew my sense of my burden of responsibility: and so he patiently explained to me the methods proposed and the experiences on which they were based. He was a very sensitive man—specially sensitive to any injustice or lack of trust—but I am quite sure he had no but pleasant memories of Winchester and Lincoln. His Vicar told me at his funeral that his last words to him the days before his death were about Lincoln and of

ual friendship. He fully appreciated the harmonious operation with you. I would not wish him back, for own sake : but I would like him to have been spared to see the work here completed—as, *if England values her treasures*, may be done next year.—Yours sincerely,

P. C. FRY.

## Reviews

THE SUBSTANCE OF ARCHITECTURE. By A. S. G. Butler, with a foreword by Sir Edwin Lutyens, R.A. [London. Constable & Co., Ltd., 1926.] 12s. net.

My sole object is to convey to the reader an idea of what I and other architects do."

Very few of us have the ability and the energy to work out precisely what we do, or try to do—what the function of the architect is, or, to put it impersonally, what is the substance of architecture. Mr. Butler has attempted a thorough and logical analysis : and a very important attempt it is.

Anyone who will struggle with Mr. Butler through the æsthetic theory of the earlier chapters will soon discover that he is in very good company. Before long he will find that the struggle has been well worth while, and it will have enabled him to follow Mr. Butler through the later and easier stages of his argument. Obviously, no one would agree with all Mr. Butler's assumptions or conclusions. Probably few would be convinced by his elaborate argument to prove that architecture is an imitative art. But I doubt if anyone interested in architecture could read this book without having formed a clearer idea of what architecture is.

It is impossible in a short review to convey any idea of Mr. Butler's general line of thought. The book is what he would describe as "a harmonious unity." Every part depends on the parts that have preceded it, and no passage can be torn from its place without loss of intelligibility. But the following extracts will give some indication of Mr. Butler's point of view, and the fluency with which it is expressed :

This, therefore, suggests a conclusion, namely, that the strength of harmonious unity in the appearance of a building depends both on the weight and number of balanced opposite masses, and on the force and number of balanced movements in conflicting directions. And I think probably the uncontested upward action in all the lines of Milan Cathedral accounts for its apparent feebleness of its external design. This is not an effect of vitality but of unchecked jumpiness." The severe demand for architectural 'truth' which began to make itself heard about forty years ago was based on a fallacy. It arose from the apparently fine but really illogical argument that, unless a picture actually did what it appeared to do, the architecture of that structure was bad because it was untrue. The motto was even invented by our grandfathers—"sign in beauty, build in truth"—to which, owing to the conflict between its aphorisms, I have found it difficult to adhere in the fluster of a modern practice."

"I mean that a 'Gothic' feeling in the interior of a church, for instance, may be more easily contrived by a general look of thin verticality, a lofty and rather sombre roof and tall narrow windows—excluding all views of the earth and only admitting glimpses of the heavens—than by the adaptation to the practical fulfilment of the purpose of the building of any amount of detail copied from Lincoln or Ely. It will be the less expensive way, too, and probably better architecture. Moreover, quite a number of people will think it is exactly like Lincoln or Ely and so be content."

The general argument is broken at intervals by analyses of the merits of particular buildings or architectural features ; a photograph of the building being nearly always provided. These analyses serve as illustrations of the points which Mr. Butler wants to stress, and are admirably done. Those who hate all æsthetic theorising will find the book worth reading for these analyses alone.

A. H. MOBERLY [F.]

## REGISTRATION OF ARCHITECTS

A Conference of Allied Societies of the Royal Institute of British Architects was held in London on 17 January to receive a report from the R.I.B.A. Registration Committee in regard to the Architects Registration Bill which is about to be introduced into the House of Commons. The meeting was attended by the President of the R.I.B.A. and by the Presidents and other delegates of the Allied Societies, the latter representing some 5,000 architects practising in Great Britain and Northern Ireland. The areas covered by these bodies include London and the Home Counties, Scotland, Wales and Northern Ireland, the counties of Berks, Bucks, Oxon, Warwick, Stafford, Shropshire, Hereford, Worcester, Devon, Cornwall, Hampshire, Isle of Wight, Yorkshire, Leicestershire, Rutland, Lancashire, Cheshire, Westmorland, Norfolk, Northampton, Northumberland, Cumberland, Durham, Middlesbrough, Nottingham, Derby, Lincoln, Gloucester, Wiltshire, Somerset, and Dorset.

The Secretary of the R.I.B.A. Registration Committee, Mr. C. McArthur Butler, presented a report showing that as a result of representations made in their corporate and personal capacity by the Councils and members of the R.I.B.A. and its Allied Societies within their respective constituencies, many responses had been received, and were still coming in, from Members of Parliament in support of the Bill for the Registration of Architects.

Reference was also made to the wide publicity given to the proposals by the Press, which seemed generally to recognise that the matter was one of considerable public interest and that the proposed Bill was a natural corollary of the educational work of the R.I.B.A. in building up a widespread system of architectural education throughout the country.

The view was expressed that if fortunate in the ballot there was every probability of the Bill being passed by both Houses of Parliament during the coming Session.



## R.I.B.A. Prizes and Studentships, 1927

### Deed of Award

The designs and drawings submitted for the Prizes and Studentships in the gift of the Royal Institute are now on exhibition in the R.I.B.A. Galleries, 9 Conduit Street, and will remain open to members and the public until 31 January (10 a.m. till 8 p.m., Saturdays 5 p.m.). The Council's Deed of Award, read at the General Meeting of 17 January, is as follows :—

#### DEED OF AWARD OF PRIZES AND STUDENTSHIPS.

MONDAY, 17 JANUARY 1927.

To the Ordinary General Meeting, Monday, 17 January 1927.  
Gentlemen,

Pursuant to the terms of Bye-law 74, that the Council shall, by a deed of writing under the common seal, award the prizes and studentships of the year, and announce such awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works submitted for the Tite Prize, the Victory Scholarship, the Royal Institute Silver Medal (Measured Drawings), the Pugin Studentship, the Owen Jones Studentship, the Royal Institute Silver Medal (essay), the Henry Saxon Snell Prize, the R.I.B.A. (Alfred Bossom) Travelling Studentship, the Grissell Gold Medal, and the Godwin Bursary and Wimperis Bequest.

#### THE TITE PRIZE, A CERTIFICATE AND £50.

Sixty-four candidates took part in the preliminary competition and 15 were admitted to the final competition.

The Council report that in the final competition 15 designs for a Belvedere were submitted under the following mottoes :—

Bee	Cat	Torus
Jub	Chitty	Loro
Gannet	Lemon	Pop
Rough	Welt	Toots
Tato	Cyma	Weeshey

The Council have awarded the Certificate and, subject to the specified conditions, the sum of Fifty Pounds to the author of the design submitted under the motto "Weeshey,"<sup>1</sup> and Certificates of Honourable Mention to the authors of the designs submitted under the mottoes "Rough"<sup>2</sup> and "Lemon."<sup>3</sup>

#### THE VICTORY SCHOLARSHIP GOLD MEDAL AND £150.

Thirteen candidates took part in the preliminary competition and of these six were admitted to the final competition. In addition, five candidates were admitted direct to the final competition.

The Council report that in the final competition,

<sup>1</sup> Mr. Eric B. Cumine, of the Architectural Association, London.

<sup>2</sup> Mr. E. B. O'Rorke, of the Architectural Association, London.

<sup>3</sup> Mr. Donald H. McMorran, 34 Butler Avenue, Harrow-on-the-Hill.

11 designs for a circus were submitted under the following mottoes :—

Moor	Cavallo	Owl
Sand	Pickles	Avro
Toby	Alphff	Sunno
Ceno	Durante	

The Council have awarded the Gold Medal and, subject to the specified conditions, the sum of One Hundred and Fifty Pounds to the author of the design submitted under the motto "Pickles,"<sup>4</sup> and Certificates of Honourable Mention to the authors of the designs submitted under the mottoes "Owl,"<sup>5</sup> "Avro"<sup>6</sup> and "Sunno."<sup>7</sup>

#### THE ROYAL INSTITUTE SILVER MEDAL FOR MEASURED DRAWINGS AND SEVENTY-FIVE POUNDS.

Seven sets of drawings were submitted under the following mottoes :—

Lotus	Tekol	Firenza
Kiki	Edda	Marzocco
	Lob	

The Council have awarded the Silver Medal and Seventy-five Pounds to the author of the drawings submitted under the motto "Edda,"<sup>8</sup> and Certificates of Honourable Mention to the authors of the drawings submitted under the mottoes "Lotus"<sup>9</sup> and "Tekel."<sup>10</sup>

#### THE PUGIN STUDENTSHIP, A SILVER MEDAL AND SEVENTY-FIVE POUNDS.

Six sets of drawings were submitted under the following mottoes :—

Gregory	Hunter	Touche
Romance	Artos	Norvic

The Council have awarded the Pugin Studentship and Seventy-five Pounds to the author of the drawings submitted under the motto "Romance,"<sup>11</sup> and a Certificate of Honourable Mention to the author of the drawings submitted under the motto "Gregory."<sup>12</sup>

#### THE OWEN JONES STUDENTSHIP, A CERTIFICATE AND ONE HUNDRED POUNDS.

Two applications were received for the Owen Jones Studentship under the following mottoes :—

Discorde	Ecco
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The Council have awarded the Certificate and, subject to the specified conditions, the sum of One Hundred Pounds to the author of the design submitted under the motto "Discorde,"<sup>13</sup> and a Certificate of Honourable Mention to the author of the design submitted under the motto "Ecco."<sup>14</sup>

<sup>4</sup> Mr. H. T. Dyer, 30 Bernard Street, Russell Square, W.C.1.

<sup>5</sup> Miss Joanna Macfadyen, 9 Bury Street, Chelsea, S.W.

<sup>6</sup> Mr. D. H. Beaty-Pownall, Weyside Lodge, Thame Street, Weybridge.

<sup>7</sup> Mr. R. P. Cummings, 73 Boundary Road, St. John Wood, N.W.8.

<sup>8</sup> Mr. B. S. Tempest, 56 Station Road, Harrow-on-the-Hill.

<sup>9</sup> Mr. R. O. Vine [A.], 7 Whymark Avenue, Wood Green, N.22.

<sup>10</sup> Mr. Daniel Roth, 64 Antill Road, Bow, E.3.

<sup>11</sup> Mr. T. M. Ashford (of the Architectural Association, London, and the Birmingham School of Architecture), Fountain Road, Edgbaston, Birmingham.

<sup>12</sup> Mr. Sydney W. J. Smith, "Kenilworth," 40 Ashbourne Grove, E. Dulwich, S.E.22.

the specified conditions, the sum of One Hundred pounds to the author of the drawings submitted under the motto "Discorde."<sup>13</sup>

#### THE ROYAL INSTITUTE SILVER MEDAL AND FIFTY POUNDS FOR AN ESSAY.

One Essay was submitted under the motto "Mikhailof." The Council regret that they are unable to award the prize.

#### THE HENRY SAXON SNELL PRIZE (SIXTY POUNDS).

Three designs for an Isolation Hospital in a Provincial town were submitted under the following mottoes:—

Ebor Micky Cuniculo

The Council have awarded the Henry Saxon Snell Prize (Sixty Pounds) to the author of the design submitted under the motto "Cuniculo."<sup>14</sup>

#### THE R.I.B.A. (ALFRED BOSSOM) TRAVELLING STUDENTSHIP.

*R.I.B.A. (Alfred Bossom) Silver Medals.*—The Council have awarded R.I.B.A. (Alfred Bossom) Silver Medals to the authors of the designs and reports submitted under the following mottoes:—

Pot<sup>15</sup> Pit<sup>16</sup> Veruno<sup>17</sup>  
Rose Marie<sup>18</sup>

#### *R.I.B.A. (Alfred Bossom) Travelling Studentship. A Gold Medal and Two Hundred and Fifty Pounds.*

The Council have awarded the R.I.B.A. (Alfred Bossom) Gold Medal and, subject to the specified conditions, the sum of Two Hundred and Fifty Pounds to the author of the design for, and report on, a Theatre or Music Hall in a provincial city, submitted under the motto "Veruno,"<sup>17</sup> and a Certificate of Honourable Mention to the author of the design and report submitted under the motto "Rose Marie."<sup>18</sup>

#### THE GRISELL GOLD MEDAL AND FIFTY POUNDS.

Three designs for a Sculptor's House and Studio were submitted under the following mottoes:—

Propero Nomer Sepia

The Council have awarded the Grissell Gold Medal and Fifty Pounds to the author of the design submitted under the motto "Sepia."<sup>19</sup>

#### THE GODWIN BURSARY AND WIMPERIS BEQUEST, A SILVER MEDAL AND TWO HUNDRED AND FIFTY POUNDS.

Five applications were received from the following:—

Mr. G. R. Dawbarn [A.]  
Mr. P. D. Hepworth [F.]  
Mr. J. Murray Easton [A.]

Miss Ruth Ellis, of the Architectural Association, 44 Bedford Road, Holland Park, W.

Mr. Graham R. Dawbarn [A.], 1 Montague Street, W.C.1.

Mr. E. H. Ashburner [A.], B. Arch., Liverpool, 164 Willesden Lane, Brondesbury, N.W.6.

Mr. John R. Moore [A.], 13 Acland Road, Willesden Green, W.2.

Mr. E. Wamsley-Lewis [A.], 9 St. Edmunds Terrace, Kent's Park, N.W.8.

Mr. B. W. R. Thomas [A.], Briar Dene, North Road, Cliffe.

Mr. E. C. P. Allen, 6 Belsize Square, Hampstead, N.W.3.

Mr. S. W. Milburn [F.]

Mr. Alec Smithers [F.]

The Council have awarded the Silver Medal and, subject to the specified conditions, the sum of Two Hundred and Fifty Pounds to Mr. J. Murray Easton, A.R.I.B.A.

#### THE ASHPITEL PRIZE, 1926.

The Council have, on the recommendation of the Board of Architectural Education, awarded the Ashpitel Prize (which is a Prize of Books, value £10, awarded to the candidate who has most highly distinguished himself among the candidates in the Final Examinations of the year) to Mr. L. W. T. White [A.], of 80 Mayfield Street, Hull, Probationer 1920, Student 1922, and who passed the Final Examination July, 1926.

#### THE R.I.B.A. SILVER MEDAL FOR SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE FINAL EXAMINATION

The Council have awarded the Silver Medal for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Final Examination to Mr. J. Morrison, of the School of Architecture, Robert Gordon's Colleges, Aberdeen.

#### THE R.I.B.A. BRONZE MEDAL AND £5 IN BOOKS FOR SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE INTERMEDIATE EXAMINATION.

The Council have awarded the Bronze Medal and £5 in books for the best set of drawings submitted at the Annual Exhibition of designs by Students of Schools of Architecture recognised for exemption from the Intermediate Examination, to Mr. E. B. O'Rorke, of the Architectural Association School of Architecture.

In witness thereof the Common Seal has been hereunto affixed this seventeenth day of January, Nineteen Hundred and Twenty-seven, at a Meeting of the Council.

E. GUY DAWBER, *President.*

H. P. BURKE DOWNING } *Members of*  
ARTHUR KEEN } *Council.*

E. STANLEY HALL, *Hon. Secretary.*

IAN MACALISTER, *Secretary.*

#### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

The Society is able, through a leading assurance society, to assist architects (or their clients) in securing the capital required for the purchase of a house on terms which are specially attractive. In the case of an architect who is building his own house according to an approved plan, one half of the loan is advanced when the walls of the house are erected and the roof on.

The amount of the loan is repaid by means of an endowment assurance on the borrower's life. The advantage of this feature is immediately appreciated when it is realised that in the event of the premature death of the assured the loan is paid off by the life assurance and the house is left unencumbered to the assured's dependents.



## Obituary

HUGH TOWNSEND MORGAN [A.]

Hugh Morgan was born in Rome in 1884. The Italian background of his early years had a formative influence upon his character and outlook and became a source of inspiration for his life and work. As a child he learnt to love the country and the people, their art and the colour of their life, and to these he would always turn at every opportunity. He was educated at Bedales and University College, London, where he obtained the school certificate and the Donaldson Medal for Architecture. After serving articles to Sir Reginald Blomfield, R.A., during which time he worked in the Academy Schools, he started practice in the little office in Westminster which was afterwards moved to Gower Street. Here he did some successful competition work and, in conjunction with Mr. Alan Brace, was placed first in a project for a church in Sheffield. In August 1914 he enlisted in the Artists' Rifles and later took a commission in the Machine Gun Corps. He married Christine, daughter of Sir Nestor Tirard, while on leave in July 1916, and had one child. He was taken prisoner by the Germans in the early part of 1918, and was in a prison camp until the end of the war. Soon after the Armistice he resumed his work, which was mainly domestic, and carried out an early housing scheme for the Bradford-on-Avon Council.

To Morgan, architecture was a way of life. Beauty to him was never an irrelevance but a power by which he sought to mould himself and bend a twisted world to shapelier lines. During a long friendship I had come to love those human qualities which had endeared him to so many. Sincerity was the chief of these and a hatred of humbug and affectation. While collaborating with him on the building of the White Rock Pavilion at Hastings I learnt something of his quality and worth as an artist.

He had spoken of death—death in the snow while ski-ing, of which he was passionately fond. He wondered whether if he met death there he would dream of ski-ing for ever. He lies, as he would wish to lie, amid the snow fields of the Alps.

CHARLES COWLES-VOYSEY [A.]

GEORGE CHARLES VERNON-INKPEN [F.]

One of the oldest members of the architectural profession in Portsmouth, Mr. Vernon-Inkpen, F.R.I.B.A., F.S.I., F.I.Arb., died at Southsea on 30 December 1926. He was a partner of the firm of G. C. Vernon-Inkpen and Rogers, architects, of 40 Commercial Road, Southsea.

Mr. Vernon-Inkpen was 70 years of age. Born in London he was there articled as an architect, and after practising in the city for a number of years he removed to Chichester, Sussex, prior to establishing an office at Portsmouth. He had been in actual practice for 45 years.

Included in the most important work carried out locally with which Mr. Vernon-Inkpen was associated are the George Street Schools, Copnor Schools, Wimborne Road Schools, the Fratton Hotel, and many other licensed premises. A man of very wide general experience, he was regarded as one of the leading architects of the City.

In 1895 he was elected a member of the Portsmouth Town Council, and during the time he sat on the Council he took active part in the drawing up of bye-laws for the borough.

Prior to that date bye-laws were more or less unknown in Portsmouth. Two months ago Mr. Vernon-Inkpen was appointed Chairman of the South Wilts and Dorset section of the Surveyors' Institute at their meeting in Salisbury.

L. W. CLIFTON [L.]

On 1 November 1926, at Cairo, Leonard Winifred Clifton, L.R.I.B.A., of Winchester, Hants, after 19 years of service in Public Works Department, Khartoum, Sudan.

### EXHIBITION OF MODERN BRITISH ARCHITECTURE.

The Annual Exhibition of Modern British Architecture will be held at the Royal Institute of British Architects from 27 April to 3 June 1927.

All architects in Great Britain and Ireland are invited to send in not more than *two* works each. Particulars of the exhibition, together with instructions to exhibitors may be obtained on application to the Secretary R.I.B.A., 9, Conduit Street, London, W.1.

### EXHIBITION OF DOMINION AND COLONIAL ARCHITECTURE.

OCTOBER, NOVEMBER 1926.

Exhibits Nos. 120 to 128 and 133 to 143 in the South African Section of the above Exhibition were submitted by Mr. F. L. H. Fleming, F.R.I.B.A., of Johannesburg, and not by "Herbert Flemming," as erroneously stated in the Exhibition catalogue. Exhibits 127 and 128 should have been described as "Cottage" and not "College" Johannesburg.

### THE ROYAL CANADIAN ACADEMY.

Mr. Henry Sproatt, LL.D., F.R.I.B.A., of Toronto has just been elected President of the Royal Canadian Academy. He is the first architect who has occupied the position. The following architects have also been elected Academicians:—Hugh G. Jones [F.], Montreal; Ernest Cormier (R.I.B.A. Henry Jarvis Student, 1914), Montreal; J. O. Marchand, Montreal; J. Melville Millar, Montreal; Hugh Vallance, Montreal; John M. Lyall, Toronto.

### R.I.B.A. EXAMINATIONS.

NOVEMBER AND DECEMBER 1926.

The questions set at the Intermediate, Final and Special Examinations held in November and December 1926 have been published and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

## Notices

### THE SEVENTH GENERAL MEETING.

The Seventh General Meeting (Ordinary) of the Institution Session 1926-27 will be held on Monday, 31 January 1927 at 8.30 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 17 January 1927; formally to admit members attending for the first time since their election or transfer.

Professor Hubert Worthington, M.A.(Arch.) [A.], deliver an address to students.

The President, Mr. E. Guy Dawber, F.S.A., to present the Medals and Prizes awarded by the Council for 1926.

## The Architects' Registration Bill.

In order to ensure that the Registration Bill has every chance of success it is essential that members should use every means in their power to influence support in favour of the Bill.

In addition to approaching Members of Parliament, with a view to securing their support in balloting for the Bill, it has been suggested that members might interest Rotary Clubs of which they are members, and use their personal influence with officials of local authorities and public bodies, leading citizens, etc., and also contribute letters or articles to the newspapers on the subject. Generally, every effort should be made to keep interest alive until success has been achieved.

### REGISTRATION OF ARCHITECTS.

#### VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the introduction of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and the record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered in the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, London W.C.1.

### ELECTION OF MEMBERS, 20 JUNE 1927.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 20 June 1927, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 April 1927.

### ELECTION OF MEMBERS, 14 FEBRUARY 1927.

An election of members will take place at the Business General Meeting to be held on Monday 14 February. The names and addresses of the candidates (with the

names of their proposers), found by the Council to be eligible and qualified for membership according to the Charter and Byelaws and recommended by them for election, are as follows :—

#### AS FELLOWS (18).

BROWN : WALTER JAMES [A. 1919], 30 Lower Fitzwilliam Street, Dublin ; 4 Grosvenor Square, Dublin. Proposed by James A. Swan, C. E. Bateman, Sam N. Cooke.

COLERIDGE : PAUL HUMPHREY, M.C. [A. 1919], 14 North Audley Street, W. ; Stannershill Farm, Chobham, Surrey. Proposed by Horace Farquharson, John Coleridge, Norman Evill.

DAVIES : EDWARD CECIL [A. 1919], 44 Great Russell Street, W.C.1 ; Abbotsford, Earlswood, Surrey. Proposed by Robert Atkinson, Sir John W. Simpson, H. P. G. Maule.

EASTON : JOHN MURRAY [A. 1921], 36 Bedford Square, W.C.1 ; 12 Ladbroke Square, W.11. Proposed by Stanley Hamp, Howard Robertson, Thos. S. Tait.

FOSTER : ALFRED HERBERT [A. 1900], Town Hall, Brisbane, Queensland, Australia ; Hendra, Brisbane, Queensland, Australia. Proposed by the Council.

GAYMER : BERNARD PRESTON [A. 1914], Gilgil, Kenya Colony. Proposed by A. S. G. Butler, W. D. Carøe, George J. Skipper.

GOODCHILD : WILLIAM [A. 1910], 9 Quay Street, Cardiff ; Clynderwen, Llandaff, Glam. Proposed by Percy Thomas, T. Alwyn Lloyd, John P. Grant.

HAWLEY : CHARLES DEARMAN [A. 1914], Tilehurst, West Street, Ewell, Surrey. Proposed by John H. Markham, Fredk. R. Hiorns, Thomas A. Pole.

HENDERSON : COLONEL WILLIAM ALEXANDER, C.M.G., D.S.O., V.D. [A. 1923], Brougham Chambers, Chancery Lane, Melbourne, Australia ; Harwood, Yarrbat Avenue, Balwyn, Melbourne, Australia. Proposed by Robert J. Haddon, M. F. Cavanagh, Rodney H. Alsop.

MENNIE : FREDERICK EDWARD [A. 1911], 11 New Court, Lincoln's Inn, W.C.2 ; 311 Cambridge Road, Bethnal Green, E.2 ; 96 Kinfauns Road, Goodmayes, Essex. Proposed by A. S. R. Ley, Professor A. E. Richardson, J. M. Sheppard.

MOODIE : THOMAS ANDERSON [A. 1900], Finsbury House, Blomfield Street, E.C.2 ; 43 Wolseley Road, Crouch End, N.8. Proposed by T. M. Wilson, Harold I. Merriman, W. H. Gunton.

PENFOLD : EDWARD [A. 1895], High Street, Reigate, Surrey ; 4 Park Lane, South Park, Reigate. Proposed by W. Howard Seth-Smith, Arthur Keen, Charles J. Smithem.

And the following Licentiates, who are qualified under Section IV, Clause C (ii) of the Supplemental Charter of 1925 :—

ALLARDYCE : HENRY WILLIAM, Clock House Chambers, Barkington, Essex ; Wilmar Cottage, Lonsdale Road, Southend-on-Sea, Essex. Proposed by Chas. J. Dawson, Sir Charles A. Nicholson, Henry A. Saul.

CUNDALL : FREDERICK GEORGE, 71 Parade, Leamington Spa ; 30 Gaveston Road, Leamington Spa. Proposed by A. C. Bunch, Charles M. C. Armstrong, Horace Field.

FERGUSON : GODFREY W., J.P., Avenue Chambers, Belfast ; Carnamenagh, Belfast. Proposed by J. C. Dewhurst and the Council.

And the following Licentiates who have passed the Qualifying Examination :—

CRESSEY : CHARLES, 512 West Vine Street, Glendale, California, U.S.A. Proposed by the Council.

PEDDLE : JAMES, 226A George Street, Sydney, N.S.W. ; 139 Raglan Street, Mosman, Sydney, N.S.W. Proposed by Professor Leslie Wilkinson and the Council.



WILSON : JOHN WILFRED, c/o Messrs. Algar and Co., Ltd., Algar Building, Hong Kong Road, Shanghai, China ; 1 Kelmscott Gardens, French Concession, Shanghai. Proposed by Geo. A. Johnson, Fredk. A. Walker, Francis W. B. Yorke.

#### AS ASSOCIATES (8).

BOWEN : WILLIAM ARCHER FORREST [Special], Central Chambers, Bolton. Proposed by John B. Gass, Joseph Fox and the Council.

COSH : JAMES AUBREY, B.Arch. (Sydney) [Final Examination], Old Sandgate Road, Clayfield, Brisbane, Queensland, Australia. Proposed by Howard Robertson, Robert Atkinson, Thos. S. Tait.

LLOYD : SETON HOWARD [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 14 Augustus Road, Edgbaston, Birmingham. Proposed by Howard Robertson, Robert Atkinson, C. E. Varndell.

FRANGNELL : CECIL THOMAS [Final Examination], Hillside Cottage, Upper Warlingham, Surrey. Proposed by the Council.

RUGG : ERIC [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Hamlet Court, Westcliff-on-Sea, Essex. Proposed by Howard Robertson, Robert Atkinson, Charles E. Varndell.

THOMSON : LESLIE GRAHAME, F.S.A.(Scot.) [Passed six years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], Inglewood, 18 Hermitage Drive, Edinburgh. Proposed by Sir Robert Lorimer, A.R.A., Jno. Begg, Charles D. Carus-Wilson.

WALLIS : DOUGLAS THOMAS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 84 Woodbourne Avenue, Streatham, S.W. Proposed by Howard Robertson, Robert Atkinson, Thos. Wallis.

WALLNUTT : CHARLES NIGEL [Special], 39 Mount St. John Avenue, Epsom, Auckland, New Zealand. Proposed by Robert Atkinson, J. Alan Slater, C. E. Varndell.

#### AS HON. ASSOCIATE (1).

BUCKMASTER : MARTIN ARNOLD, A.R.C.A., 17 Coleherne Mansions, S.W.5. Proposed by the Council.

#### AS HON. CORRESPONDING MEMBERS (4).

BONATZ : PROFESSOR PAUL, am Bismarckturm 45, Stuttgart, Germany. Proposed by the Council.

FISCHER : PROFESSOR THEODOR, Agnes Bernauerstr. 112, Munchen, Germany. Proposed by the Council.

HOFFMANN : LUDWIG, Margaretenstrasse 18, Berlin, W.10, Germany. Proposed by the Council.

SCHUMACHER : PROFESSOR FRITZ, City Architect, Hamburg, Germany. Proposed by the Council.

#### ELECTION OF MEMBERS 28 MARCH 1927.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 14 February 1927.

#### AS FELLOWS (19).

BECKETT : JOHN HERBERT [A. 1892], Longton, Stoke-on-Trent ; Green Ley, Oulton, Stone, Staffs.

BRYANT : HERBERT PHILLIPS [A. 1914], Bargate Chambers, High Street, Southampton ; "Byworth," Russell Place, Southampton.

BUCKINGHAM : ERNEST HUGH [A. 1909], 1 Upper King Street, Norwich ; 44 Mile End Road, Norwich.

BULLOCH : ARCHIBALD [A. 1906], H.M. Office of Works, Storey's Gate, S.W.1 ; The Retreat, Sidcup, Kent.

EDWARDS : KENDRICK [A. 1926], 16 Donegall Square South, Belfast ; The Leete, Hampton Park, Belfast.

HENDRY : HARRY DUNCAN [A. 1913], 53 Doughty Street, W.C.1 ; 8A Hillside Gardens, Highgate, N.6.

HUBBARD : PHILIP WADDINGTON, M.A. [Cantab.] [A. 1920], New Bond Street, W.1 ; 65 York Mansions, S.W.11.

LYON : MAURICE, D.S.C., B.A. (Liverpool) [A. 1911], Buildings Department, Public Works Ministry, Cairo ; Maison Amato, Gizeh, Egypt.

MUNDELL : JOSEPH EDWARD [A. 1906], 305 Finchley Road, Hampstead, N.W.3 ; 26 The Ridgeway, Golders Green, N.W.11.

SCHOOLING : STANLEY PHILIP [A. 1912], 53 Doughty Street, W.C.1 ; 16 Limes Avenue, Mill Hill, N.W.7.

And the following Licentiate who is qualified under Section IV, clause c (ii), of the Supplemental Charter 1925 :

BETTS : WILLIAM VALLANCE, 630 Radford Road, Old Basford, Nottingham ; 109 Nottingham Road, New Basford, Nottingham.

And the following Licentiates who have passed the qualifying Examination :

BEARD : JOHN STANLEY COOMBE, 101-3 Baker Street, W.1 ; "Bearwood," Gerrards Cross, Bucks.

BYRON : HUGH, 34 Palace Court, Bayswater, W.2 ; Brook House, Buckhurst Hill, Essex.

GARDNER : GILBERT THOMAS FRANCIS, 7 St. Aldates, Oxford ; 152 Divinity Road, Oxford.

HARDWICK-TERRY : EDWARD, Ministry of Health, Whitehall, S.W.1 ; 11 Coleherne Court, S.W.5.

HAWKES : THOMAS FRANK, "Lynton," Woodside Avenue, Esher, Surrey.

HOLMES : ARTHUR HERBERT, Tower Buildings, 99 High Street, Southend-on-Sea ; 6 Hamlet Road, Southend-on-Sea.

MERSON : JOHN BRUCE, Town Hall, Ilford ; 9 Lennox Gardens, Ilford.

ORPHOOT : BURNETT NAPIER HENDERSON, 21 Alva Street, Edinburgh ; 78 Newbattle Terrace, Edinburgh.

#### AS ASSOCIATES (30).

BLACK : JOHN ALEXANDER [Special], 52 Thames Street, Southbury-on-Thames, Middlesex.

BOISCLAIR : PAUL [Final Examination], 31 Georges Etienne Cartier Square, Montreal, Canada.

BUCKLAND : FRANCIS JOHN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Stone Buildings, Lincoln's Inn, W.C.

BUNCE : GERALD EDGAR [Final Examination], 76 Howard Road, Westbury Park, Bristol.

CANNELL : JAMES [Special], 259 High Holborn, W.C.1 ; Hitherfield Road, Streatham Hill, S.W.

COLLINS : TOM ANDERSON [Final Examination], "Cora," Moor Lane, Timperley, Cheshire.

CRAIG : ARCHIBALD [Final Examination], 13 Murieston Crescent, Edinburgh.

CREESE : JOHN [Special], 42 Queen's Road, Bury St. Edmunds, Suffolk.

EDMUNDS : EDWYN EMRYS [Special], Ilston House, 94 Mansfield Street, Swansea.

EVANS-VAUGHAN : GEORGE FREDERICK [Final Examination], 17 The Grove, Teddington, Middlesex.

FOWLER : ERNEST ELIAS [Special], 77 Englefield Road, N.I.

GARDNER : ALFRED HERBERT [Final Examination], 5 Albion Road, Coventry.

GLASS : CHARLES WILLIAM, M.C. [Special], "Home," Sandown Lane, Cheam, Surrey.

GOODIN : FREDERICK GLANVILLE [Final Examination], Western Elms Avenue, Reading.

RADDON : REUBEN HAROLD [Final Examination], 71 Virginia Street, Southport, Lancs.

RY : RODERICK NELSON [Final Examination], " Dalkeith," 128 Crescent Road, South Woodford, Essex.

ARRISON : JOHN [Special], 8 Kneeton Vale, Sherwood, Nottingham.

PE : ARTHUR FENTERN [Final Examination], " Canterton," Hatch End, Middlesex.

CKMAN : FRANK LEONARD [Final Examination], 68 Lavington Road, Ealing, W.13.

MP : FRANCIS HENRY NORBROOK CREW [Special], 15 Vernon Road, Hornsey, N.8.

NCASHIRE : JOHN EDWIN [Final Examination], West Lawn, Fulwood Park, Sheffield.

DO : HAROLD WALTER EUSTACE [Final Examination], 102 Inverness Terrace, W.2.

DGE : ARTHUR FRANK [Special], 178 Canterbury Road, Harrow, Middlesex.

OMAX : ALAN, M.C. [Special], 13 Poulton Street, Fleetwood.

ORLEY : CHESTER STANLEY [Final Examination], c/o Drawing Office, Accra, Gold Coast, West Africa.

ERNELL : HAROLD [Final Examination], 135 Lyndhurst Road, Worthing, Sussex.

LISBURY : JOHN EUSTACE [Special], Gable End, Harpenden, Herts.

VAGE : HERBERT [Final Examination], 4 Westminster Road, Wallasey, Cheshire.

VA : JAMES FREDERICK LEOPOLD DE [Passed five years' course at the School of Architecture, University of London. Exempted from Final Examination after passing Examination in Professional Practice], Carlton House, Moratuwa, Ceylon.

EDMAN : LEONARD ROWLAND [Final Examination], The Corner, Tilford Road, Farnham, Surrey.

#### AS HON. ASSOCIATE (1).

NOLDS-STEPHENS : WILLIAM, President of the Royal Society of British Sculptors, Chevallier of the Order of the Crown of Belgium, Hon.V.P. R.B.C., Hon. R.I., 6 Mortimer Place, N.W.6.

## Competitions

### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition. The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of 10s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon :—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

### LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M.H.P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaesquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

[In reply to an enquiry from the Secretary, R.I.B.A., on the subject of the architectural competition for the erection of the League of Nations' buildings at Geneva, the Secretary-General states that the Council of the League of Nations, at its session of December 1926, decided to maintain the dates fixed in the programme for the conclusion of the competition and the dispatch of plans by competitors. The competition accordingly remains open until 25 January 1927, and plans must be dispatched in accordance with the dates given in the schedule of dates attached to the programme (Annex X).]

### RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

### SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.



## CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 rs., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

## VISITS TO BUILDINGS.

A visit has been arranged by the Art Standing Committee to take place on Saturday afternoon, 5 February 1927, to the Royal Hospital, Chelsea.

As the number of tickets to be issued for the visit must be limited, members who wish to take part are requested to apply as early as possible to the Secretary, R.I.B.A.

## Members' Column

## APPOINTMENT VACANT.

THOROUGHLY competent assistant with varied building experience required by firm at Nairobi, Kenya Colony. Salary £500 per annum, and probability of a junior partnership later.—Apply Box No. 5315, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICES TO LET.

A.R.I.B.A. has small office, 18 feet by 10 feet, to let in Victoria Street, furnished or unfurnished, phone, etc.—Apply Box No. 1117, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT wishes to share his office in Bloomsbury. Well-lit, spacious, freshly decorated, quiet. Rent, to include telephone, gas, electric light, and caretaking, very moderate; would suit young architect.—Apply Box 1,917, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## ROOM TO LET.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply, Box 5331, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## MR. E. A. L. MARTYN.

MR. E. A. L. MARTYN [A.] has taken over the practice recently carried on by Mr. Horace Cubitt [A.] at 36 High Street, High Wycombe. (Telephone, High Wycombe 378.)

## MR. BERNARD DICKSEE.

MR. BERNARD DICKSEE, F.R.I.B.A., late District Surveyor for Southwark, having relinquished his appointment, has resumed private practice, and has removed his office to 22 Portman Street, Portman Square, W.1, at which address he will carry on a general and consulting practice as Architect and Surveyor.

## NOTICE OF REMOVAL.

AFTER January 31st the offices of Mr. S. W. Cranfield, F.R.I.B.A., will be moved to No. 7 Bedford Square, W.C.1. Telephone No. 2420 Museum.

## TRADE CATALOGUES.

MESSRS. GEORGE HOLLINS, A.R.I.B.A. and REGINALD L. JONES, of Lloyd's Bank Chambers, Newcastle, Staffs, have opened a branch office at St. John's Chambers, Longton, Staffs, and would therefore be pleased to receive catalogues, samples, etc.

## Minutes IX

SESSION 1926-1927.

At the Sixth General Meeting (Ordinary) of the Session 1926-1927, held on Monday, 17 January 1927, at 8 p.m. Mr. E. Guy Dawber, F.S.A., President, in the chair.

The attendance book was signed by 29 Fellows (including 18 Members of the Council), 36 Associates (including Members of the Council), 3 Licentiates (including 2 Members of the Council), 1 Retired Fellow, and a very large number of students and visitors.

The Minutes of the meeting held on 3 January 1927, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of:

Mr. Delissa Joseph, elected Fellow 1889. Mr. Joseph was a member of the Council for Session 1922-23, and of the Practice Standing Committee from 1919 to 1922 and from 1922 until the time of his decease. Mr. Joseph was also a member of the London Building Association Committee from 1920 to 1926.

Mr. Fred Rowntree, elected Fellow 1905.

Mr. Hugh Townsend Morgan, elected Associate 1922.

Mr. Arthur Hallam Montefiore Brice, J.P., elected Hon. Associate 1925.

Sir Francis Fox, J.P., M.Inst.C.E., elected Hon. Associate 1913.

Mr. Ernest Fiander Etchells, A.M.Inst.C.E., elected Hon. Associate 1913. Mr. Etchells was the representative of the London County Council on the R.I.B.A. Joint Reinforced Concrete Committee, and at the time of his decease was the President of the Association of Architects, Surveyors and Technical Assistants. He was also a Past-President of the Institution of Structural Engineers.

And it was *Resolved* that the regrets of the Royal Institute for the loss of these members be recorded on the Minutes.

The Secretary announced that the Council had nominated for election to the various classes of membership the candidates whose names are published in this issue of the JOURNAL.

The Secretary having read the deed of award of Prizes and Studentships, made by the Council under the Common Seal, the sealed envelopes bearing the mottoes of the successful competitors were opened and the names disclosed.

Mr. Robert Atkinson [F.] read a review of the works submitted for the Prizes and Studentships, 1927.

Mr. Maurice E. Webb [F.], Chairman of the Board of Architectural Education, moved, and Mr. E. Stanley Hall, Hon. Secretary R.I.B.A., seconded, a vote of thanks to Mr. Atkinson, which was passed by acclamation.

Mr. Atkinson briefly responded. The proceedings closed at 9.40 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to the method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

## R.I.B.A. JOURNAL.

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THE TEMPLE OF APHAIA, AEGINA

From a water-colour drawing by Sir Robert Smirke, R.A.

R.I.B.A. Collection



## Address to Students

BY PROFESSOR J. HUBERT WORTHINGTON [A.], M.A., HON. A.R.C.A.

*[Read before the Royal Institute of British Architects on Monday, 31 January 1927.]*

**B**EFORE I begin I must ask your indulgence in a most difficult task, a task which has to be performed, for it is a Presidential order. Put yourselves in my position. Imagine yourself preaching the annual sermon to this most critical of congregations. We all hate being reached at, particularly students, and we all love picking holes in the preacher. Why I should have been singled out for this purpose I cannot tell. I never succeeded in winning a prize here. I was a shocking assistant, and my best years were spent at the war, or in hospital. But as the parson said, "Do as I tell you, don't do as you see me do."

There are several things about an evening such as this that should be changed. First it should be a Closed House—Students Only. Then one could not fly with a comparatively easy mind. We did this with our recent lectures to workmen. Even builders were not allowed in—let alone architects. But as there are present many of riper years, may I suggest that we begin by playing "musical chairs," that the younger ones imagine they are thirty years on, the older ones that they are forty years back. Secondly, the greatest deterrent to a frank and spontaneous "pi-jaw" is a fear of the Press, the thought that one's inconsidered indiscretions may be brought to the light of day; so may I appeal to any reporters here to be indulgent.

No student ever really pays any attention to an address of this kind, except to laugh at it. You can be talked to till you are blue in the face, but you will insist on finding it all out for yourselves by bitter experience. We've all had to do that. One thing I will not do, and that is to tell you to work whilst at school. Generally speaking the architectural student of the present day has to work in order to survive, far harder than we ancients ever did. One lot broke the window of their studio in order to get in and work on a Sunday the other day.

My chief claim to speak to you is that I combine with the cares of practice an unusual teaching job. I conduct an architectural mission to painters, sculptors, and craftsmen of all kinds, so my days are spent with very lively students of the allied arts, except for a convert or two, and men of the building trade, a delightful, if strenuous, combination. So this gives me a kind of detachment, a bird's eye view, as it were, of architectural education in the regular schools.

What is an architect?

Let us consider that elusive question.

The demands made of him are such that no mere man can hope to fulfil them all. If he could do so he would be a demi-god.

Our painter and sculptor friends, given the creative fire, and a reasonable amount of study, can prove their genius to the world. But unless you



have an "uncle" or an "aunt" to give you a job, how can you show your talent? Paper counts for nothing. And when you begin you are expected to combine artistic genius with technical ability, creative impulse with conscientious drudgery, temperament with control. You must satisfy the man in the street by your constructive power, your human understanding, your convenient planning, your organising efficiency, and you must satisfy the artists by your skill as an imaginative designer. You must combine the spiritual and the material in a degree greater than in any other calling. Art and business, fire and forbearance, interest and permanence—who is the man who can claim to possess the happy mean between these conflicting elements? In the architect an extreme of any one of these is equally disastrous.

If you have the soul of an artist, you will be considered a most infernal nuisance. You will not be condoned as our brothers in the sister arts are condoned. It is considered rather an advantage to them to have side whiskers and big black hats, and to be "So naughty, you know!—but then he's a genius." Whoever brought his thrifty savings to a "genius" to build him his little house? No, you will be continually up against the world. You will know stinging pain and bitter disillusionment and a sense of loneliness and failure. You will be misunderstood, and often your most cherished dreams will be ridiculed and laughed to scorn. A thick skin is one of life's great blessings, but it won't be yours.

Yet the architect's calling has in it the opportunity to do great imaginative work that is fully equal, in the world of the spirit, to that of any painter or any sculptor—in spite of the drains and calculations and quantity surveyors and sanitary inspectors that dog your path from the cradle to the grave. Equally with any artist you deal with the ultimate and eternal values. You will know deep joys, as deep as the deep pains that are inseparable from bringing anything new to birth. There is no joy like the joy of creation—seeing the child of your brain grow in stature and in strength and, let us hope, in the favour of God if not always in the favour of man (or his wife). And this joy of having made something that gives joy to others as well as yourself, something that, moreover, has performed a useful service as well as given delight, makes your life the best life in the world, though not the easiest.

But remember that if you have had the vision of the dream, and failed to be true to the Light that has come to you—if you "chuck up the sponge" and desert the strait and narrow way for the easy road, then that is hell. Have you a vocation? Architecture is a mission, not a mere form of livelihood. But the chances are that the other side pulls you more strongly than this artist side.

Have you the mind of the practical man, the business man, the efficient man, the success at all price man? If so, you will find life very much easier, but you won't necessarily be a success in the artist's sense. You are badly needed, and you will be very useful in the world, you'll be a good fellow and make an easy husband. But if you are strong on the material side of our most complex calling, don't take in seven other devils like yourself and fabricate a fortune. Try and realise your limitations, bring your tame "ghost" into the light, take unto yourself a partner that will supplement your sterling, if somewhat humdrum, qualities, and give you a chance to one of those brilliant young artists with creative fire and genius, who are helpless alone, who want a nurse or a strong yet sympathetic partner to guide their complex temperament to achievement, both for your own reputation and for the sake of the world. When Mammon comes, Art goes out.

And this leads us to the consideration of success. Soon from the sheltered harbour of your school or feeding school, where you lie surrounded by the security of helpful teachers and an almost incomprehensively comprehensive curriculum, you will have to sail your fragile barque out into the storms of life and experience. You will have to have a careful steersman between the Scylla of temperament and the Charybdis of materialism. You will have to throw overboard all sorts of things that you treasure if they are superficial. You can no longer afford to keep the big things.

Have you the strength to keep your fine ideas alive when cast alone in a commercial office? Will you be true to the Light that is in you? One thing is certain—only your own efforts can save you, and here we come to the whole gist of what I am trying to get at. A wise old Don once said: "The passing of your Final Examination and the Day of Judgment are two separate occasions not one!"

Five years is nothing in the training of an architect. It is only the excavation and the footings of that soaring fabric that you all hope to build, at

which will take a lifetime, and let us hope the foundation will prove strong enough.

The next stage is the office. Pray for a good one to begin in, it is as important as the school. Where you get your standard, the standard which you will subconsciously absorb for good or evil. Realise you are useless, that you know nothing, that you've got to use all the will power that is in you to find your true level after the pleasant flatteries of a successful school career. The other day I got a letter from an architect—“Can you tell me of a good assistant, I'll pay him well—I only make one stipulation that he hasn't been at — School—I've had some from there!” So don't try and tell the boss how to design and how to run the office in the first week, and don't say you “designed” an important building for the “old man” if you only drew out details. Perhaps there will follow five hard years of drudgery and routine, five all important years, where you learn the application of that excellent theory that you learned at school. You know neither the day nor the hour when your opportunity will come. Prepare yourself to be ready for it.

It does not always happen that the prizewinner is an “Uncle” or an “Aunt.” You may have one who will entrust you with your first job. However small this is it is so important that it might almost be called the first floor of your soaring fabric of success. Until you have seen a job through from beginning to end you are no architect. “Better a living dog than a dead lion.” You may dream of cathedrals and art galleries, but until you have constructed a garage or a laboratory you must not make too much noise about yourself. I remember a distinguished old French architect looking over my shoulder at Girgenti and saying, “I see from your sketch that you are an architect.” I answered “Yes.” Then he said “Are you really an architect, I mean have you constructed buildings?”

So remember that until you've run a job of your own, taken the client's instructions, been patient and considerate with his wife, conducted the work successfully, settled up the accounts, and dared your critics in the REVIEW, you've not begun. By your executed works shall you be judged, by their quality, not their quantity, by what those who use them think of them and you, and by what your conceited brother architects think of the finished product.

What is Success?—it's not what Aunt Maria thinks—“How sweet!”—nor necessarily what your best girl (or boy) thinks that it is. A certain prosperous alderman, it is said, used to look at himself intently in the mirror first thing every morning, and say with deliberate emphasis, “Alderman Simpkins, thank God you're a success!”

Though you may have passed all the examinations in the world, and though you have won all the prizes and travelling scholarships of your student days, and though you have won all the competitions in England, and have made a fortune, and own a Rolls-Royce car, and are the best dressed man (or woman) in the R.I.B.A., and are a social success; and though your planning may be practical, and your construction faultless and you never have any extras, and you have not the soul of an artist, a love of the things of the spirit, you are as nothing. And again, if your æsthetic soul hides itself away like some hothouse exotic in the glass-house of an exclusive studio, fearing the fresh air of the big world—if you are not prepared to face the facts of an architect's life—if you nurse your grievance with a few high-brow confederates, and fail to achieve in bricks and mortar, still you are as nothing.

Our life is a hard life of compromise and control. If our creative impulse would shine forth to the world it must be through the channel of a severe and exacting discipline. The idea comes in a flash; it is only wrought out to completion by patient slogging donkey work and tact.

Anyhow, nothing in this life is of real value that you obtain easily, without an effort of your own. Success for an architect, as for any professional man, hangs on a very slender thread. A burst of temper, a structural fault, a pile of extras, possibly someone else's carelessness (for you are dependent upon hundreds of men of all degrees) and the thread is broken. It is always illusive, always just out of reach, but always well worth striving for.

So your soaring fabric will have its setbacks. Storms will beat against it, clients will go on strike, but only gradually, very gradually can you build up your experience on the job. There is no art in which experience counts for so much, and you should never cease to learn.

The job is the best teacher in the world. Of the little I have learned, I have learned far more from clients, clerks of works, builders (when they are not mere financiers), foremen, workmen, special-



ists, than in any classroom, and I number them amongst my best friends.

The job is the best teacher, the job is the best corrective to "swelled head." Listen to what people have to say and then make up your mind, after careful consideration. Be a "nosy parker," ask questions like an intelligent and inquisitive child. But do not take the first cocksure advice of the first pretentious traveller who wants to dump his wares on you. Materials are your palette—mix your colours well. And when you find something is wrong, make it right. Insist on a high standard from the start. This is easier said than done. You may have to cope with a domineering contractor, a cantankerous foreman, or a backboneless clerk of works, for as in all callings, including our own, all members of the building trade are not efficient, honest, helpful people.

You've all the world before you—but it's not a too easy world. Clients, builders and workmen BOLSH now, as well as students and assistants. Standards are in the melting pot, and the standard of the future is your responsibility.

So let us consider for a moment that important truth that architecture is co-operative. It is the most social, the most human of the arts, and unless you are imbued with an urge to co-operate with others you had better go in for something else.

It is an age with an unusual amount of misunderstanding, mistrust and jealousy, and a lack of mutual confidence between young and old, teacher and student, client and architect, boss and assistant, partner and partner. You must work in with the builder, engineer, and specialist of every kind, and the whole range of workmen, and in particular may I mention our brother artists, the sculptors, painters, and those skilled in metal and in glass. How can we overcome the most serious barriers that divide so many of us?

First we must understand each other's difficulties and try and realise where we differ from them, without setting up ourselves to lord it over them. The genuine artist, whatever his line, is your equal, if not your better, be he only a working blacksmith.

Firstly, the architect must have qualities of leadership that are not essential in the sculptor, and command only comes easily to the man who is used to it. The sculptor is like a brilliant airman in the war, the architect like a gallant company commander of the "P.B.I." The functions and

methods are different, though there may be no difference in the degree of courage.

You don't expect a John or an Epstein to have the qualities necessary to build a great cathedral. But how can architecture grip without the allied arts, how can the allied arts have their fuller development without architecture? Is it not up to the architect to take the lead in any great co-operative movement of the arts? Can we not often give the client a lead in this? We must not be afraid of him. Nor must we be afraid of giving credit to others. We must avoid "Hidden Help." It's not honest or fair. We should encourage young sculptors, painters and craftsmen (a loose word instead of always going to the old stock firms. We are as much to blame as anybody. It's for us to see that promising young sculptors haven't to spend their lives carving jade rabbits on a marble pedestal. We must not forget that a sterilized uniformity however competent and practical, cannot give that warm appealing life to our work for which the collaboration of our brother artists is essential. We want variety with unity. Architecture should be the mother once again taking a loving care of the whole large family of Art. And time spent in the carver's shop is an important part of the job. Get to know your men and let them get to know you. That's how the men of the best days have always got results. A model, like a drawing, is only a means to an end. The carver must have his sense of material—for stone, for wood, for ivory, just as you must. It's a dreadful mistake to draw bunches of stock ornament and expect someone to carve them literally.

"Modernism" is a word that many of us consider synonymous with Bolshevism, but we must face this controversial topic that divides the art world into such disastrous factions. And we must look at it from the architectonic standpoint. The new progressive spirit of the age cannot be waved away with a "die-hard" gesture. We cannot stay for ever like old colonels in a club. In religion, in politics, and the whole realm of ideas there is an irresistible change going on. We are afraid of what we do not understand, and the less we understand it the more we rant against it. But there is something there. It cannot be suppressed, nor should we wish to suppress it. If it is vital and progressive we should rather try and guide it into safe channels. It should be guided, not stifled.

Give your modernism a relish of human com-

non sense. Only palatable food is digestible to a sensitive stomach. The architect works for the big human world, not for an exclusive set of abnormal and precious aesthetes. Architecture moves necessarily and rightly at a slower pace than the other arts. You build for centuries, not to satisfy a passing whim, or the claims of the latest movement. A building is "up for keeps." What a thought! It cannot be put in the cook's bedroom when we grow tired of it.

This should have a sobering influence on excessive zeal to be clever. You can have a bit of fun with scenery, an exhibition building, a shop front or powder puffs and camisoles, or a jazz night club, but if you are putting up a Church or a Law Court, or an addition to an Oxford College or a Public School, you must give your design the quality of the eternal. Give a "Bolshy" sculptor an important job on a public building, and the chances are he'll become as sane and sober as a Labour P.P. with Cabinet responsibility.

Never throw over the wise old commonsense traditions which have arrived at the best way of putting stones and bricks and slates and wood together, unless you are sure you've something better. The chief trouble with much so-called modernism is a self-conscious and morbid attempt to be "clever" at any cost. As a wise old rustic once remarked, "The more I see o' brains, the less I think 'em of paramount importance."

The principles or elements of building are like the Christian Faith. They are Eternal. They are Revelation, and the Revelation of Eternal Truth is a different matter from theological orthodoxy.

The eggs and darts and cusps and crockets, the scenery and applied orders, are merely the outward human accretions that each generation contributes. We must not cling to what is effete and outworn, even though it may seem safe. We want "Unity in essentials, Liberty in non-essentials."

If your so-called modernism is sensational, restless, full of æsthetic excitement and "out to tickle tired noses," to use a phrase of Professor Lethaby's; if it is self-advertising, egotistical, non-co-operative and non-English; if it is precious, abnormal, ephemeral and inhuman, chuck it. But if it is logical, harmonious and well composed; if it is well planned and well constructed and co-operative and English; if it is sane, masculine and unaffected and human, and endowed with the quality of the eternal, let us love it.

But you cannot give a message till you have got one to give. You must have technique as a vehicle for giving it. Forced originality is the witness of a weak, uncultured immature mind. Great art is never forced. Never make your so-called modernism an excuse for sloppy technique, to cover up an incapacity to design, to draw, to carve. It's pure humbug.

When you face it all up, the principal cause of anything in excess is "swelled head," and therefore let us pray for a sense of humour. Humour is the salvation of the overworked brain. It explodes the nervous tension. What is wrong with the grim, earnest, set-jaw fanatic is that he lacks humour. Genuine human people won't follow that lead. Humour, which is a very different thing from cynical wit, stops pomposity, mannerisms, sham and humbug. It makes us see ourselves and life in true perspective. It humanises and sweetens personality, and it teaches us humility.

Another thing to pray for is the childlike spirit, for except ye become as little children ye shall in no wise enter the Kingdom. You can be *very* old at twenty-one, and very young at sixty. Keep alive the heart of a child. Keep your enthusiasm, your sense of wonder, a reverence for men and things better than yourself. Keep your idealism and be optimistic. Urge your client forward, do not drag him back. Keep your mind fluid. Don't drift into fixed lines of conduct, avoid set mannerisms, beware of the sluggishness of middle age. Without imaginative phantasy you will never create anything fresh, vital and vigorous.

May I say a word about criticism? It is a hard thing, and we all hate it and nurse grievances about it. Yet if it is genuine, constructive, without spite, we should be thankful for it. Without criticism there is no progress; therefore we must try not to be piqued and resentful.

Beware, too, of becoming over-critical. Cynicism, sourness, and soul-destroying jealousy are common faults among artists. It has been said that actors are bad judges of actors, painters bad judges of painters. Are architects bad judges of architects? You can have too near a view, it's often difficult to get a correct focus, and professional training tends to be narrowing. It is very difficult to be magnanimous, but even if you are not, try not to let down a brother architect before a layman. There is another common fault among us, grousing about the R.I.B.A. If you have never done anything



to contribute to its working is it fair to do this? You should all try and do something to serve your profession at some time or other during your career. There are many different ways of doing this. And you should also try and add something to the accumulated scholarship of your calling. It is not enough to have a thirst for knowledge; you should also try and let others share in the result. No award was made in the Essay Competition this year. It's not a good sign. Cultivate the faculty for the written and spoken word. It will be invaluable in practice.

In mentioning professional etiquette or the code of ethics, I am touching on delicate ground. We never talk about these things. They are mysteries. But we ought to be more frank about them. It's all a question of "Do as you'd be done by." There's a big undercurrent of unrest going on. Probably it has always been so. Anyhow, if you curse the ethics of those ahead of you, don't forget that it is you who have to set the tone for your own generation. The honour of the profession will be in your hands.

Firstly, there is your attitude towards your brother architects. Never tout for jobs. In these days of competition and the difficulty of scraping together a living it is very difficult to be blameless. Above all things don't let success turn you into a grabbing miser. And if someone is given a job you think you ought to have, the client has a right to employ whom he likes. It's a difficult question.

When you are older and well established, don't be above handing on a superfluous job now and again to a young struggling friend. Realise the tragedy of talent that has never been given a chance.

It sounds rather crude to say "Never take a trade commission." Hush! But people do, and thrive on them. Business clients assume you do so, sometimes. Never forget that if you ever fall in this respect you have lost caste, even though you are a sidesman. Never undercut fees.

Competition morality is one of the proudest boasts of our profession. Our standard has been very high, and it is recognised abroad. But all these things need jealously guarding. If you ever are an assessor, don't abuse a position of great trust and honour. If you are an unsuccessful competitor, play the game and don't write to the papers; write to the R.I.B.A. if you like, but don't wash dirty professional linen in public.

Then there is your attitude towards the client. Give him your best. You exist to watch his interests. You get the same fee if you take one week or six months over the work. You do not get paid for overtime. Try and put yourself in the client's shoes. Don't count the cost too much—the cost to the office I mean. To ask a person to build your house is an Act of Faith. To build it is a trust, do not betray it. Make a friend of your client. It's a most intimate and testing relationship. You can never produce your best work for people that haven't got faith in you.

Your attitude to the builder and the host of specialists is likewise difficult. You must see fair play all round. Moreover you can only expect them to be keen if you are yourself. Enthusiasm is infectious.

In conclusion, you must forgive me if I seem to have been discouraging at times. But I have tried to put myself into the frame of mind that I was in when I passed my Final. Shocks followed—healthy and rousing ones. Ours is a job we must take seriously. There is no room for "passengers" in our overcrowded profession.

As a builder friend of mine remarked to me not long ago, "Speaking as a materialist, Mister Hubert, and as for architecture, I wouldn't put my dog to it!"—and he knows a thing or two. If you want to get rich quickly and "have a good time," chuck it up and sell eggs and bacon or motor cars. But in spite of all the difficulties I would not change our most honourable, exacting, enchanting, useful calling for any calling in the world. One of the surest sources of happiness is to enjoy your work.

And on your shoulders lies its future. Keep its honour bright. Those of us who saw war in the face, who lost our dearest friends, and suffered and bled, know that the best were taken, and those that survived have lost much, lost vitality and strength, and staying power if they got a chance at all. What we have lost in one way we have gained in others. At least we went deep below the surface of things, and we learned a lot about human nature. But you who have all your strength undiminished, and have been spared war's horrors, you will have the greater responsibility in the years to come. You will have to make good England's losses. See that you never cease to make yourselves ready for the time when your longed-for opportunities arise. Help to build up a broken world into a fairer fabric than it was before.

## Discussion

### THE PRESIDENT, MR. E. GUY DAWBER, IN THE CHAIR.

The RIGHT REVEREND CHARLES GORE, M.A., D.D. (in proposing the vote of thanks, said): do not think I ought to be called upon to fulfil this function, partly because it requires an architect to appreciate the delicate points in an architect's address, partly because I am a great friend of the speaker and am in the habit of liking what he says or writes, or does, so that I am not quite likely to be impartial. However, I do think it was good talk and that it deserves your thanks. The point of it, or at any rate the point which occupied a good part of it, was that an architect, to be worth his salt, needs to be both an idealist and also severely practical. That is profoundly true. It is not enough to build a beautiful house, it must also be a comfortable and practical house to live in. I think that is a lesson which it is important to enforce. I went to America, for the first time, about thirty years ago, and I thought American architecture was deplorable. I went to America six years ago, and the advance that had been made was enormous—I am thinking of American public buildings. In city after city—and I went about a great deal—you saw banks, libraries, railway stations that were not only admirable for their purpose but also represented a real idealism. They were simple in their outline and they were dignified in their arrangement in relationship one to another. I will not be so bold, in this room, as to say anything about English architecture, but I am quite sure that if you look at the architecture of any age you realise that the first business of an architect is to study the practical uses to which the building he is constructing is to be put; and its glorification by idealism meant to be compatible with the humblest subservience to practical needs. I am very grateful to Professor Hubert Worthington for having impressed that upon you, in a way that I should be neither worthy nor able to do. I heartily move a vote of thanks to him for what he has said.

Mr. R. F. CHOLMELEY (President of the Head Masters' Association) (in seconding the vote of thanks said): It would be impertinent in me to criticise Professor Worthington's address as an address to students; I cannot do that. As I listened to it I wished people would talk to the students in my profession, which is that of schoolmaster, in the same kind of way; and I wished that all the professors of education that I know had been here. I feel sure that the next generation of teachers would be much the better for it. Speaking as a layman who has always believed enormously in the importance of architecture, I felt that I was being let into what I may call, with all respect, "the shop" of one of the most interesting of all professions. There are a few professions the "shop" of which it is an extraordinary privilege to be able to listen to: the sort of things the members talk about to each other, and the sort of things that other people say to them, and the kind of other experiences that they have.

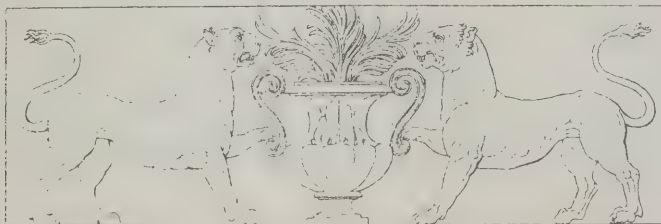
I shall make observations on just two remarks Professor Worthington made. One was that those who are planning public buildings should give the sculptor and the painter a chance. The other observation which struck me was the insistence upon what I am sure is of the greatest importance, the cultivation by the architect of a sense of humour. The reason is that the foundation of a sense of humour is a sense of proportion, and one of the foundation stones of architecture is a sense of proportion.

I second the vote of thanks with much pleasure.

The PRESIDENT: We have had a most charming address from Professor Worthington, and two very delightful speeches from the proposer and seconder of the vote of thanks. It is very late, therefore I will at once put to you the vote of thanks.

Carried by acclamation.

Professor WORTHINGTON: Thank you very much.





# A Note on the Architecture of Gothenburg

BY LLEWELLYN E. WILLIAMS [A.].



FIG. 5.—KUNGSÄLV BRIDGE, LOOKING TOWARDS ÖSTRA HAMNGATAN

FOR visitors from the British Isles, Gothenburg, is the gate of entry into Sweden. The steamer arrives in the early morning, after threading a tortuous course among the maze of the islands that are scattered over the mouth of the Göta River, and the first impression that one receives as the boat is slowly moored against the quay is of a vast busy harbour, dominated by the outline of a church and tower upon a hill.

The impression is a true one, for Gothenburg is Sweden's greatest port and the centre of her foreign trade, while the Masthugsskyrka is an example of that new spirit in architecture abroad to-day, as much in Gothenburg as in Stockholm. Architecturally, Gothenburg has a past, but not an overwhelming one, and although several fine buildings in the Italian Renaissance manner remain to witness to the first period of the town's prosperity in the eighteenth century, these are neither numerous nor dominant enough to have exerted any deadening influence on the work of to-day.

Like so many Swedish towns, Gothenburg was originally largely built of wood, and has again and again been devastated by fire. It is to Uddevalla on the north, or to Kungälv on the south, that one must turn for a picture of the town founded by Gustav II in 1626, with so little regard to his subjects that he gave all the high ground to immigrant Dutchmen, and allowed the native Gothenburgers to settle only in the marsh beside the river "where the vilest things belong." The best remaining

example of this period of Dutch influence is the steep roofed Kronhuset in Tyggårdsgatan. This building, with its external buttresses and brick gables, might be a little bit of Holland, and although built as a warehouse, was during a short time used for the meetings of Parliament. The other example of this first period is the Lion Fort in the Upper Town, formerly part of the Gullbergs Fortress. This is a round tower rising above triangular bastions, and crowned with a conical roof bearing a bronze lion rampant. An old seventeenth century print shews the buildings along the north side of the Storhamn Canal much as they are to-day. There are the two towers, the one of the Cathedral, and the other of the German Church, on either side of the water; but the steep and sharply pointed bridges which remain in Venice, have here given place to modern swinging steel erections for the passage of boats. At the eastern end of this canal is the Rådhus built by Nicholas Tessin in 1669, and altered in 1814. The pedimented façade facing Gustav Adolfs Torg is well proportioned but spoilt by the rather unhappy employment of a tall Doric order to the first and second floors, each column being supported by two small columns of the same order on the ground floor.

The German Church adjoining was rebuilt in 1746, after being destroyed by fire. The fine tower and belvedere echo that of the Cathedral, but externally the church has no other distinguishing feature. The octagonal Ascheberg Chapel, built in 1681 by Rutger von Ascheberg at the

ast end, escaped, but is rather uninspired both externally and internally, although the detail on the copper gilt

The most conspicuous objects within the perimeter of the walls are the towers of the Cathedral and the German



FIG. 1.—NEW TELEGRAPH OFFICE



FIG. 2.—NEW POST OFFICE

offin of the Fieldmarshal is good. An engraving made in 1759 and included in "Svecia Antiqua et Hodierna" gives a bird's eye view of the city from the southern hills.

Church as they were before the fire, shewing the original tall spires of pronounced Dutch character. On the right and outside the ramparts is the Lion Fort crowning a steep



hill. All the ground between the fort and the walls is to-day covered with buildings, but the line of the old ramparts can be followed, now laid out as the Kungspark and the gardens of the Horticultural Society.

At the west end of the Stora Hamn is the old East India Company's warehouse. The façade, which remains unaltered, was built in 1762, and is well proportioned, the length broken by a large central pediment flanked by two smaller ones. The ground floor and angles are rusticated, and the whole appearance, in spite of the squat windows

three storeys. The semi-circular second floor windows, which really form a clerestory to the hall within, give a very pleasing variety to this façade. The building marks as it were the end of the second or French period.

The national style which has had a remarkable revival in recent years reaches back for its inspiration to a period earlier than the founding of Gothenburg, and its origin



FIG. 3.—NEW POST OFFICE  
Detail of side entrance to upper floors

to the first and second floors, is unostentatious and dignified, befitting the depot of those wealthy merchants. The opening paragraph of Amadeus Hoffmann's story *The Mines of Falun*, written in 1819, gives a vivid picture of the life of Gothenburg in the early nineteenth century, and the stir and excitement caused by the arrival of the East Indian merchantmen with their valuable cargoes.

On the south side of the Stora Hamn Canal, the majority of the buildings are dull, but sandwiched among them is the Freemason's Hall. This little building is a gem of scholarly neo-classic, with a façade of seven fluted Ionic pilasters springing from a low plinth and running through



FIG. 4.—NEW POST OFFICE  
Shop fronts in side street

may be traced in the architecture of Sweden's historic castles, in Kalmar, Vadstena, Gripsholm and the early renaissance buildings of the Vasa kings. These are not transplanted Italian models lifted bodily from their southern surroundings, but expressions of the northern genius working under a strong renaissance influence which about that time was radiating from Denmark. There is an air of romance as well as order in these old castles, just as to-day, in such a building as the City Hall at Stockholm, the feeling is that of a dream rationalised into the language of common day.

An early example of this modern architecture is the



FIG. 6.—LORENSBERG DISTRICT: ENTRANCE TO THE HOUSE OF HERR ELOF HANSSON

tral Telegraph Office completed in 1913 (Fig. 1). The is an irregular four-sided figure on the slope of a hill, the building encloses a central courtyard. The effect the broken façade to Kungsgatan, where the tall gable peting with the tower is an unhappy and restless position, is made worse by the angle of the building g supported on one immense squat column. This at column has some precedent in old Scandinavian dings, but how bad a feature it can be when combined a classic detail may be seen in the new Palladium ure house in Östra Larmgatan. However, in spite of obvious faults, the Telegraph Office is an interesting ding, which has broken away from the French nence of the earlier Gothenburg.

another public building but recently finished is the new eral Post Office by Ernest Torulf in Drottningtorget . 2). This occupies a rectangular site comprising the le of the east side of this busy square, and is by far most striking modern building in the business quarter e town. The elevations are carried out in a stock k and granite, and the main floor is entered from a ce which extends right across the front. The eye ight by the two groups of giant Ionic columns in ite, and by the unfinished appearance of their tops e the entablatures. The concave mansard roof nues unbroken all round. On the terrace wall and e balustrades to the steps, is a series of relief car s depicting the delivery of letters in all parts of en, one little panel of the reindeer-drawn mail e in Lappland, being very delightful. The interior e Post Office is reached through bronze doors between

the Ionic columns, and the Public Office is a finely proportioned hall. Counter and grilles and the writing tables for the public are of bronze, and the steel stanchions are cased in beautifully stained soft wood panelling. This is a common practice in much modern Swedish work. All colours are used, but chiefly a silver grey, red, purple and green. The new frontier station at Charlottenberg on the way to Oslö, has the restaurant panelled out and stencilled in colour designs. The little new village church at Särö, a few miles south of Gothenburg, which is entirely built of wood planking, has both the walls and ceiling covered with an elaborate colour scheme.

The upper part of the Post Office at Gothenburg is let as offices, and the entrances to these have curious obese columns supporting stone globes (Figs. 3 & 4). Internally the lifts and fittings are well planned, with convenient lobbies and corridors. Herr Ernst Torulf is also the architect for the new Natural History Museum in Slottsskogspark, which was opened in 1923.



FIG. 8.—MASTHUGG CHURCH



The business quarter of the town lies within what was once the moat, and until about fifty years ago the outer country remained much as shown in the old print previously mentioned, but to-day the city is spreading rapidly over the southern hills. The Kungspport bridge (Fig. 5) crosses the moat, and is continued in a straight line by the Kungspport Avenue, to that severe yellow building with the seven tremendous arches which is well known from the posters as the entrance to the Jubilee Exhibition of 1923. At present this Lorensberg district has a desolate and untidy appearance, but the whole is being developed and rapidly built over. Herr Lilienberg, the borough engineer, has prepared a town planning scheme taking full advantage of the steep gradients, and when completed this quarter will contain some of the most striking modern architecture of Gothenburg. Already

Ivar Tengbom's twin towers of the Högalid on the Strandvägan in Stockholm, with the Vasa at Gothenburg.

To the group of Stockholm churches, the Masthu Church at Gothenburg is closely related (Fig. 8). The building crowns the steep hill at the top of Banngatan, the view from the churchyard embraces the whole harbour. The lower parts of the walls and the entrance gates are built of gneiss boulders in keeping with the bare summit of the rock on which it stands. The upper part of the walls and the tower are of brick. The severe outline of this tower with its four nestling pinnacles and square spire is a landmark far down the estuary of the Göta. The interior is of brick up to the clerestory level, but the roof is of timber construction of a very unusual design, with ornament of Scandinavian motifs. The



FIG. 7.—RÖHSSKA MUSEUM

a beginning has been made with the important block of the Record Office and the Commercial Institute near the old exhibition ground. Several streets of flats and some houses of the wealthier Gothenburgers are in course of erection. In all these buildings there is a noticeable return to brickwork, with an absence of ornament, and a reliance on mass and texture for architectural effect (Fig. 6). The majority of the buildings in Kungspport Avenue and in Vasagatan (the main tree-shaded boulevard which crosses it running east and west), call for no special comment. They are of a type which would be called in this country "Victorian," and some are worse! But in Vasagatan is one striking little façade of a rather Lombardic type, the Röhsska Museum of Arts and Crafts (Fig. 7). In this part of the town also is the Vasa Church built by Y. Rasmussen, a not over successful attempt at a Romanesque church in the Scandinavian manner. The vitality of the new architecture can be best judged when we compare such churches as the Engelbrekt and

chancel effect is spoilt by the introduction of ornate reredos. This group of buildings, which includes the pastor's house, is one of the most interesting modern Gothenburg. The town contains no other church of note, but to the south-east in the new garden suburb of Örgryte, the old church with whitewashed walls, square tower and tiled roof, standing in its churchyard, is a typical example of the architecture of two hundred years ago.

Other modern buildings in the neighbourhood of Gothenburg worth a visit, are the great electric power station at Trollhättan falls, and the new Town Hall at Borås. It is not only in Stockholm that the new national art is manifesting itself, but up and down the country and in the smaller towns, wherever a building of a pretension is put up, it has the vitality of youth, and times, it must be admitted, the extravagances of youth also, but these latter will pass.

# Laymen and the New Architecture\*

BY FREDK. R. HIORNS [F.]

This new book, by Mr. Manning Robertson, sets out its title implies—to instruct the layman further on questions related to architecture. The necessity for such instruction can, at once, be accepted. Few things are less apprehensible than the small extent to which the relation of buildings to history, and life, is brought into the teaching imparted at schools of all kinds, including our greater public schools. As the author, at an early stage, points out, even those persons who express their claims to culture an interest in pictures, engravings, ceramics, furniture and such things—a far greater number, it might be added, profess devotion to literature, music, and science—leave architecture severely alone, and what it has to teach is, popularly, ignored or neglected. As none of us can escape from its effects, this condition is much to be deplored. With an equipment for the task which he says that few of us could claim, Mr. Robertson seeks the ordinary man's interest in a branch of the Art of life—Goethe put it—which he “believes to be essential to human progress for the reason that architecture cannot play its proper part in the world until it is brought into relationship with everyday people and common needs.” Whether the author's philosophical (and somewhat Danteque) explanation of Art values in terms of Circles of receptivity and Expression, and sometimes on a basis of musical analogies, really assists the layman's understanding of the abstract qualities of architecture is, perhaps, questionable. On the other hand, the leading of young people to an appreciation of building through the handling of material, and by observing how it is actually applied in structure, is excellent. Though it may be true that possession of natural taste by children is a delusion, it might, surely, be said that the present-day general lack of right judgment in what is called the aesthetics of building, is only due to the dreadful examples of modern work with which most of us are surrounded, and that causes both small and grown up children quite naturally but mistakenly to regard Frascati's Restaurant as “ripping.” For this reason it is a little surprising to find the author advocating our going “shy of expeditions to old buildings.” Is it not in these (whatever their pre-nineteenth century period) that we consistently see the sound construction, right use of material, and appropriately developed ornament that is good architecture of every age embodies, and which, therefore, cannot be observed or studied without advantage? The distinctive structural methods of earlier times, and their characteristic decorative expression, certainly serve to emphasise the insincerities, and the unnatural, extravagancies, that, in modern times, have destroyed the intuitive taste for simple, sensible, and rational building that was once held and has led (we may reasonably assume) to the mental condition represented by Oxonian poets and philosophers “innocently housed in the jerry-builder's most hilarious efforts,” with all the paraphernalia of a suburban lay-out that makes of their surroundings “a little Peckham;” and yet, apparently, without the intellectual flower of the country quite at ease.

This effective quotation from *The Pleasures of Architecture*, by C. and A. Williams-Ellis, appears among the author's comments on University Culture, and well suggests one of the most incomprehensible anomalies of our time.

But Mr. Robertson's book presents an almost infinite variety of ideas. We roam from a discussion of how buildings are provided, and placed, to the relation of the architect to society—from “The House” to “The Town and the Citizen”—from “Warmth without Waste” to “Other Artists and Architecture”—from “Bad Habits” to “Social Architecture.” The two latter chapters are of particular interest. In them are contrasted the villa enormities beloved of both the house agent and his clients—in a wide range of “decorative styles,” all equally false—and the natural simplicity of, say, Welwyn Garden City, expressing the characteristic qualities of past days in an essentially modern way. The absurdity of the “period” idea in building is emphasised by showing how beautifully we may still construct if true to the logical meeting of to-day's requirements by the appropriate present-day means—as with Evelyn Simmon's fine church at Gretna, Mr. Curtis Green's housing at Winchester, and the shop premises that Messrs. Smith & Brewer provided for Messrs. Heal in the otherwise generally contemptible Tottenham Court Road. In fact, the illustrations to the book are valuable adjuncts to a proper appreciation of the text. They include, most appropriately, such further proofs of the value of modern work, sensibly treated, as the remarkable concrete church at Vincennes by Messrs. Droz & Marrast—of great originality and distinction—and Messrs. Perret's equally fresh and logical church, in the same material, at Le Raincy. But our French confrères have generally been pioneers in the appropriate use of material, and less bound than ourselves to orthodox and conventional surface expressions. Even the few buildings, representative of the “New Architecture,” that we have selected from these pages should be sufficient to convince the layman—and others—that, as Mr. Manning Robertson says, “insincerity is death to Art, and that the stone pomposities of commercial street architecture have hindered the development of legitimate expression and the logical use of materials” in building. When this truth is more generally held than it now is, we shall be much nearer an end of the abuses of individualism and the finding of a cure for our more obvious architectural crimes.

But every page of this book contains matter that should be of interest and value to the laymen, and might equally be read, with profit, by the architect and his associated craftsmen. We should particularly like every educationalist to possess and study a copy—not excluding the dons of our Universities. For we venture to think Mr. Manning Robertson's practical acquaintance with the teaching of architecture, and the many-sided problems of actual building, has, in combination with certain obvious natural gifts, fitted him, in a singular way, to fulfil the useful mission to which this book gives worthy expression. And if what was already sufficiently good could be supposed to take an added interest and charm, it is easy to imagine that the collaboration of Mrs. Robertson, in portions of the book, has supplied it.



## Reviews

ARCHITECTURAL STYLE. By A. Trystan Edwards.  
London: Faber and Gwyer, Ltd. Price 10s. 6d.

Mr. Trystan Edwards occupies a unique position in the architectural world. There are very few writers of architecture of any consideration, who have not sooner or later quoted from Mr. Edwards' writings, though sometimes the acknowledgement with which it is usual to accompany such borrowings, has not been forthcoming.

I remember on the occasion when he first delighted and enlightened us by his—*The Things Which are Seen* some captious critic described him as "Tolstoy in a top hat."—possibly a truer and more complimentary description than the author of the phrase had intended. For I take it that such a description is only another way of saying that Mr. Edwards is a philosopher, quite capable of holding his own with that governing or directive class to whom he has in particular, in addition to his brother architects, addressed his plea for a more complete comprehension of civic architecture.

I imagine there are, perhaps, not a few who cannot read his books, save with a certain feeling of exasperation, earnest souls to whom such a book as *Good and Bad Manners in Architecture* must seem like the fantastic mutterings of a Master of Deportment, bent upon the exercise of a code of exact social adjustments when the whole city has been surrendered to the indiscriminating license of the mob. Those to whom the tale of city development is but the record of a commercial depravity expressed by the mischievous productions of the incompetent, may, perhaps, be excused if in the delicate precision of Mr. Edwards' prose, and in the polite irony of his style, they miss the very real note of his sincerity. For throughout all his writings is expressed his immense belief in an ideal civic state. A city for him is a place where man shall dwell and experience the most compleat life, a place of beauty where everything is subordinate to, but expressive of, a very high and fine civilization. He questions, with all the insistence of a modern town-planner, man's *divine* right to make a muck of things.

It is this vision of a perfected city, and a perfected city's architecture, which makes him the force he is. In his book *Architectural Style*, he has given us something which might be called a "Grammar of Design," or a "Grammar of Architecture," and though, perhaps, not agreeing with all the author's conclusions, we find it is extremely stimulating.

In the chapters on "Number," "Punctuation" and "Inflection," it might be open to question some of the conclusions, but even for these disagreements, we should be grateful for the occasion that calls them forth. No one will deny that the study of the grammar of a language is necessary to the understanding of such language, though the most explicit knowledge of grammar will not itself provide a recipe for literary beauty. It must be remembered that the language came first and the grammar afterwards, which many consider is the correct way to learn a language. So with a grammar of architecture, the language must come first and must find a

common acceptance before there can be any agreement as to the grammar—an agreement, let it be said, that Mr. Edwards has done much in this his latest book help us to achieve.

STANLEY C. RAMSEY. [F.R.I.B.A.]

### REVIEW OF FOREIGN PERIODICALS.

BY GRAHAME B. TUBBS. [A.]

The third of Mr. A. J. Penty's articles on "Liberty and Authority in Architecture" appears in the place of honour in the November number of *The Journal of the American Institute of Architects*. It is a penetrating study of the Arts and Crafts movement, and of its offshoot the New Art. Mr. Penty claims that although in England the Arts and Crafts movement was defeated by architecture, it has had lasting effects on the crafts not dependent on the patronage of architects, and far-reaching effects in educating public opinion. On the Continent, on the other hand, its effect on architecture has been continuous and reached its culmination in the Decorative Art Exhibition in Paris last year. These articles have since been published on this side of the Atlantic.

American architects, judging by their periodicals, are very interested at the present time in the latest development in structural steelwork, the elimination of all rivets and the substitution of the electrically welded joint, made *in situ*, for the ordinary rivetted connection. In several jobs where this method has been tried it has been found cheaper, quicker and more satisfactory than the old method. Articles on this subject appear in *The American Architect* for October, and in *Architecture*.

In the November number of *The American Architect* the Montauk Housing Scheme, in which the bungalows were standardised and constructed on the basis of 4 ft. units, is described. The units were shop-made and consist of wooden studding covered with fibre board inside and out. The outside is stuccoed on metal lathing and the inside plastered. It is claimed that this method saves about 25 per cent. and that it does not result in monotony of design, as the units can be used in an infinite variety of ways. All the plumbing and electric light units are also standardised and built in the shops.

Interesting evidence of America's growing veneration for the past is given in the November issue of *The American Architect*. The stone-built house that Thomas Hancock (uncle of the first signer of the Declaration of Independence) built for himself in 1737 at Boston was pulled down in 1863, but fortunately John Sturgis made careful measured drawings, and these have been used for erecting a replica of the house, at Ticonderoga, as the headquarters of the New York State Historical Association. Slight alterations were made in the plan to suit its new purpose, but externally it has been reproduced exactly, and shows a very fine example of the design of an early Colonial stone-built house.

The chief interest in the November *Pencil Points* lies in the reproduction of the remarkable etchings by Mr. Lewis Rosenberg, who won one of the principal American architectural prizes for European travel. He has since largely on the recommendation of Mr. Muirhead Bone given up architecture and is now devoting himself to dry-point and etching. It seems clear that architecture

given one more recruit to the craft who is likely to do much honour, and one feels sure that his architectural training will stand him in as good stead as it has done Mr. Walcott and Mr. Griggs.

The special December number on "Memorial Buildings and Monuments" forms an interesting addition to the useful series of classified numbers that have been the feature of *The Architectural Forum* for some time past. A number of photographs are given of utilitarian memorial buildings, including bridges, but the majority are purely decorative examples; many are of War Memorials mostly sent from England and America.

The charming old Auberge du Vieux at Pont Audemer is described by Samuel Chamberlain and illustrated by clever pencil sketches in *The American Architect* for October. In the same issue two pieces of modern English work are described, the first being Messrs. Bennet and Cassack's additions to Commonwood House, Herts, and the second Mr. Bailey Scott's house, The Cloisters, Kent's Park, which is really a country house in the middle of London, designed by him in 1912. In the November number of the same magazine, the principal interest are the photographs of the oddly named Sesqui-centennial Exposition at Philadelphia, which covers a thousand acres, and was organised to celebrate the 150th anniversary of the Declaration of American Independence. The supervising architect, who was responsible for the general lay-out and for some of the buildings, is the city architect, Mr. John Molitor.

In the September-October number of *The Journal of the Royal Architectural Institute of Canada*, Professor Ramsay Tarquair contributes an article on Mural Decoration illustrated for the most part by work that has been carried out in Canada. The other illustrations in this number are devoted to the Philadelphia Exposition.

The Prince of Wales recently opened the new Canadian Students' Hostel in Paris and the drawings and photographs of this building, which was designed by Mr. George Vanier, a Canadian, in collaboration with a French architect, M. Emile Thomas, is illustrated in the October number of *L'Architecture*, which also contains illustrations of the scent shop and coiffeur's in the Boulevard des Capucines, Paris, which won the prize given by the town of Paris for the best façade or shop front of the year. The proprietor wished to have the most beautiful coiffeur's in Paris, and from the illustrations it would seem probable that the wish has been granted him. The feature of the façade is the remarkable ironwork which frames the central door and the windows. The interior is furnished with the utmost luxury and is in the modern French manner, which has become familiar through the Exhibition of Decorative Art in Paris. The architects are Messrs. Azema (Prix de Rome), Edree and Hardy. The important stained glass of the thirteenth and fourteenth centuries in the Church of St. Julien de Sault, so far from Sens, is described exhaustively in the *Gazette des Beaux-Arts* for September-October. The design of the thirteenth-century work is geometrical in pattern, but the sixteenth-century work, as one would expect, more nearly approached painting in effect.

M. Caluwaer's article on the Mont des Arts at Brussels concluded in the October issue of *L'Emulation*, and the scheme for the Royal State Library is illustrated by

several drawings. The plates are of recent domestic work, including an interesting house by M. Pompe, which is rather in the English manner.

In the June number of the Italian periodical *Architettura e Arti Decorative*, Signor Cadorini's elaborate decoration of a room for the poet Signor Gabriele D'Annunzio, is illustrated.

In the Spanish *Arquitectura* for August, photographs of recent restoration works that have been carried out in Spain are reproduced, as well as an article on the work of the German architect Otto Bunz, including a rather remarkable scheme for an Air Port. None of these schemes appear to have got further than the drawing stage.

Now that German youth is no longer obliged to undergo military service, the authorities are taking up the question of providing sports grounds as an outlet for their energies, and the large Recreation Ground at Cologne, from the designs of Herr Abel, which has recently been completed, is illustrated in the January number of the *Wasmuths Monatshefte für Baukunst*. The scheme includes a large stadium and two smaller ones, together with football and hockey grounds, a swimming pool and tennis courts; the necessary changing rooms have also been provided as part of the scheme. The Rathaus and Stadhalle at Mulheim also is fully dealt with in this paper. It is a large scheme, with frontage to the Ruhr; the general massing is good, but it is very heavy and oppressive in detail.

## The Library

HOME FIRES WITHOUT SMOKE. Edited by Cyril Elliott and Marion Fitzgerald. 80 Lond. 1926. 3s. 6d. [Ernest Benn, Ltd., London.]

This is a little book of 50-60 pages dealing with the problem of domestic smoke. The relative advantages of the various smokeless fuels are discussed: solid smokeless fuels, gas and electricity each being given one chapter.

A. H. M.

ARCHITETTURA MINORE IN ITALIA. Rom, Vol. I. Associazione Artistica Fra I Cultori di Architettura. 40 Torino n.d. £1 2s. [C. Crudo & C., Torino.]

A collection of 165 plates of the less-known buildings and parts of buildings in Rome, almost entirely devoted to the baroque period. It reveals the great wealth and variety of such work and the fertility of the Italian imagination in inventing variations upon established forms. It is admirably suited to its own soil, racial environment and sunlight.

SPANISH FARM HOUSES AND MINOR PUBLIC BUILDINGS. *Photographs and Drawings by Winsor Soule. Architectural Book Publishing Co., New York, 1924. £2 2s.*

Of the 98 plates in this book, only a quarter depict farm houses, and few of them approach in interest the views of city houses, public buildings and details which form the bulk of it. The photographs as a whole do not reach a high standard, and the drawings, four in number, are negligible; but the subjects are drawn from a very wide field and are in themselves attractive.

J. M. E.



## Preservation of Ancient Cottages

SPEECH BY THE PRIME MINISTER.

The Prime Minister presided, on 26 January, over a conference on the preservation of ancient cottages called by the Royal Society of Arts and attended by a large number of representatives of other societies.

The Prime Minister said :—

I have been asked to preside at this meeting and to move : " That this meeting, called to consider the best means of preserving the ancient cottage architecture of this country, declares its warm support of the movement started by the Royal Society of Arts, and signifies its intention to assist in the establishment of a substantial fund for application on the broadest national lines in furtherance of this movement." I would preface the few remarks I desire to make by saying that I do not consider it within my competence to tell the Royal Society of Arts what they are to do or to describe what they propose to do. What I have to do is to enlist your sympathy, which I know I have already, with the terms of the resolution and to assure the Royal Society of Arts that, whatever steps they in their wisdom may think it most wise to take to give effect to this resolution, we shall cordially support them. It is difficult for us to exaggerate the importance which architecture plays in the national life. It is perfectly possible for a man to avoid ever looking at a newspaper, ever seeing a film, or ever listening to a jazz band, but wherever you go and whatever you do you are obliged to look at buildings and buildings are obliged to look at you.

It always seems to me, and especially perhaps to those of us who have been brought up in homes amidst some of the most beautiful of the old cottages of England—I say England because I am not familiar with the cottage architecture of Scotland, Wales or Ireland—that it is difficult to contemplate these survivals without realising that the whole of this architecture is one of the tributaries of the main streams of the mediæval craftsmanship which has come down to our time. As such they are of inestimable value to us. It has an appearance in the country of spontaneous and natural craft wholly lacking in those abortions of red brick and slate which have arisen with such alacrity over the face of the country since the industrial era began. It is an education in itself to see the adaptation of local means to the meeting of local needs and the work of local craft in a village, say, in the Cotswolds or among the South Downs in Sussex.

While we all recognise that good housing is, and ought to be, a great civilising power, we have to confess that we and our immediate ancestors have neglected it both from that point of view and from every other point of view. Neglect always has to be paid for at great price, and the neglect of the past two or three generations is being paid for to-day in hurry and too often in want of thought that have led the country directly to disaster. If I remember aright, William Morris once said that it was his function to stain wallpapers with poetry. No one can say that we have stained buildings with poetry for the last two or three generations. We have stained them with prose, and pretty bad prose at that, the kind of prose you may read in the little descriptive paragraphs that appear between the acts of a second-rate American film.

We have to see if we cannot once again tap the spring of craftsmanship which have not flowed in this country for so long. It is not a hopeless task, but it is a case of craftsmanship lying dormant among the people. If there, and it has been called up here and there among various arts. I am quite certain that if the right magician wand were used it would spring again into fertile being throughout the length and breadth of the country. It is peculiarly incumbent on us, and I think that we should insist that the old tradition should carry on until a new tradition, possibly linked up with the old, is ready to take charge of these things in England, just as it is so essential that all men who can shall carry on until a generation has grown up to repair the wastage of the Great War.

There are some encouraging signs abroad, I think you will all agree. I often think what little town by the river or seashore, particularly by the seashore, has not known the hands of the vandal or the jerry-builder ; but yet there is a public opinion arising, an increased sensitivity in public opinion, and if it be the fact that the majority of people are not sensitive I take great comfort in this, that people are beginning to learn that it does not pay to make a building ugly. Through that you will have many consciences which will never be touched aesthetically. I think we have had an indication lately of this conscience in the development of schemes which have been made to prevent the Kent coalfields becoming like some other coalfields of which some of us know something. We all know how dear that project was to Lord Milner and how in the closing years of his life he gave much time and thought to the encouragement of those schemes.

Now the problem, as I understand it, is that we want to preserve old houses, but not as curiosities. We want to bring them back into the main stream of the national life. We want to see them made adequate for people to-day. We believe that can be done, and we believe it would be a most valuable lesson. We want, as wise people always do, to take a via media between, on the one hand, that type of brutal despoiler who is never happy unless he has lodged himself in a vulgar villa, and, on the other hand, the kind of fanatic who is a fanatical restorer and who pins his faith to a spurious antiquity. We want neither of these things ; we want the middle course, and we want to enlist in our support an enlightened public opinion, without which progress is impossible. It is having regard to that that all those of us to whom the old rural architecture means so much, and in whose lives it has played so great a part, find a great source of comfort in the fact that a society such as the Royal Society of Arts should have taken this subject seriously into consideration.

Lord Crawford and Balcarres, seconding the resolution, said he was charged by the Society of Antiquaries to express on behalf of antiquaries and archaeologists generally cordial support for this movement. Something of this character was urgently needed. The State for many years past had, so far as its funds permitted, done what lay in its power to preserve ancient buildings, but the Ancient Monuments Act had a limitation which precluded the Office of Works from dealing with this kind of

oric monument. No building which was used as a defence came within its purview. The country cottage, left when abandoned and derelict, could not be a candidate for support from State funds under the Ancient Monuments Act. Something further was clearly desired in this branch of national history and art if it were not in course of time to vanish from our midst. One could not expect local authorities of a rural character, which generally had only an extremely small rateable value, to spend large rates on the antiquarian side of housing.

It was true that during the last session, through the offices of the Ministry of Health, an extremely valuable Act was passed which, loyally applied by local authorities, would go a long way in the direction they desired. But not enough! The local authority, as such, could only in the rarest cases possess the knowledge and experience of the fine art and science of the repair, of the preservation of old buildings—a science, and sometimes an art, which in this country had attained a standard of efficiency unequalled in the world. Some central and well equipped body was required to supplement the effort and aid will of the local authorities, and some such agency could be found in the scheme now being inaugurated.

It was true, as Mr. Baldwin said, that for years many of them had been labouring ceaselessly to bring an impact to bear on public opinion. For years their efforts had been discouraged and laughed at, but their efforts had not been in vain. The growth of public opinion, or rather its emergence, in the last few years had been really extraordinary. As years went on they could count on more and more effective support from the public.

As to the practical aspect of the question, it was quite visible in the majority of cases to treat one of these old cottages, assuming its main structure to be sound, in such a manner as to ensure that the cottage would preserve its original character and, so far as sanitation and comfort were concerned, would be worthy of its occupant. The cottage could not be put into a proper sanitary condition, let it be abandoned, unless it was worth preserving out of curiosity. Here, however, the idea was to secure ownership, control or guidance in the case of cottages which could be made respectable cottages, and in so doing they would make a contribution to the difficult housing question. The Speaker of the House of Commons (Mr. J. H. Buxton, M.P.) and Sir Alfred Mond also spoke in favour of the resolution.

Mr. Percy Hurd, M.P., president of the Rural District Councils Association, representing 500 rural councils, said he was sure that the general sympathy of these councils would be on the side of the movement. It was necessary, however, to avoid conflict and to secure co-ordination. They had the Council for the Preservation of Rural England, the Rural Communities Council, and now they had a third council coming into being. It was essential that these bodies should come together and co-ordinate their methods. He also asked at what point in the operation of the Workers Rural Housing Bill would the new organisation come in.

Mr. Baldwin, replying, said Mr. Hurd's point had not been overlooked. It was under the consideration of those who had the matter in hand.

The resolution was unanimously carried.—From the *Times* report.

## Luncheon to Mr. William Woodward

Food served in congenial company is one of society's most potent cements, and one of its most soothing and refining influences.

DR. W. L. ALEXANDER.

To mark their appreciation of Mr. William Woodward's services to the Institute, and more particularly to the Council Dinner Club, for the last 14 years, the members of the Club gave a luncheon in his honour at The Trocadero on 7 January. The luncheon was attended by over 30 members and past members of the Council, and the opportunity was taken to present Mr. Woodward with an illuminated address engraved as follows:—

"We, the undersigned members of the Council Dinner Club, in accepting your resignation as Treasurer, wish to place on record our regret at losing your valuable services. During the fourteen years that you have occupied this position, the regular attendance that you have given at the dinners and the many details that have had your personal attention must have been a great tax on your time and energies.

We look back to the happy hours we have passed in your genial company and recognise how much you have contributed to the well-being and success of the Club. We sincerely trust this little expression of esteem may keep us in your memory, and that as you reflect on your well-spent life, it may be a reminder of old friends who have been so long associated with you. Time passing has marked its silent progress on us all, but has dealt so lightly with you that while you were with us your cheerful smile and ready wit helped to keep us all equally young.

E. Guy Dawber  
C. McArthur Butler  
Walter Cave  
H. Chalton Bradshaw  
Maurice E. Webb  
Edwin J. Sadgrove  
Edward Warren  
Walter Tapper  
Michael Waterhouse  
Henry M. Fletcher  
E. C. P. Monson  
Henry V. Ashley  
A. Brumwell Thomas  
Percy S. Worthington  
H. P. Burke Downing  
W. Curtis Green  
Maurice B. Adams  
John W. Simpson  
A. H. Moberly  
J. Douglas Scott  
William A. Pite  
Herbert A. Welch  
W. Gillbee Scott  
W. Henry White  
Hubert C. Corlette  
G. C. Lawrence  
Stanley Hamp  
Lionel B. Budden  
E. Stanley Hall  
Banister Fletcher

Septimus Warwick  
H. D. Seales-Wood  
P. W. Hubbard  
Harry Barnes  
J. Ernest Franck  
J. Alan Slater  
G. Leonard Elkington  
P. Hopkins  
John J. Burnet  
Horace Cubitt  
Arthur Keen  
Ian Mac Alister  
C. H. Reilly  
David Barclay Niven  
J. A. Gotch  
Francis Jones  
L. H. Bucknell  
John Keppie  
Thomas R. Milburn  
John C. S. Soutar  
P. Cart de Lafontaine  
N. H. Waller  
E. Bertram Kirby  
T. Butler Wilson  
Percy J. Waldram  
Herbert T. Buckland  
Chas. F. Ward  
Percy Thomas  
G. Reavell  
Frank T. Verity

Harry S. Fairhurst"

Mr. Woodward was presented with the testimonial by Mr. Guy Dawber, the President. In doing so, Mr. Dawber said: "Mr. Woodward has earned the esteem



of his colleagues by his services for many years in moving the adoption of the Annual Report and Balance Sheet. The occasion of the Annual Report has been marked by the good humour with which Mr. Woodward has always enlivened the business of the evening, and the Institute has always enjoyed his friendly criticisms. During the years that he has acted as Treasurer to the Council Dinner Club he has given unfailing attention to the well being of the members and their guests.

May we hope that when any one of us retires from active participation in the work of the Institute, it will be said of him, as of Mr. William Woodward, that he leaves behind him the enduring memory of a vintage that is spoken of as a standard to be equalled but not surpassed."

Mr. Woodward, in replying, thanked the President and the members for the testimonial which would always remind him of the many enjoyable evenings he had spent among his colleagues and friends. He should always value the testimonial as a unique expression of their regard for him. He took the opportunity to wish his successor, Mr. Maurice Webb, every success in the office.

J. E. F.

#### TOWN PLANNING EXHIBITION. INTERNATIONAL COLONIAL TOWN PLANNING EXHIBITION IN PARIS.

A communication has been received from and on behalf of the Comptroller-General of the Department of Overseas Trade that a despatch has been received from His Majesty's Embassy in Paris reporting that an International Colonial Town Planning Exhibition, under the patronage of the Ministers of the Colonies, Public Instruction and Foreign Affairs, will be held from 1 May to 30 June next in one of the rooms of the Grand Palais in Paris, which will then be occupied by the Salon.

It is understood that the title of the Exhibition will be interpreted in its widest sense, and that the exhibits will include models of monuments or public buildings designed for the Colonies, plans of new towns, designs for garden cities and the like.

All inquiries should be addressed to M. Albert Parenty, 10 rue Lavoisier, Paris.

#### THE PRESERVATION OF ST. PAUL'S.

Mr. John Murray is about to publish a book entitled *The Preservation of St. Paul's* (with illustrations), by Canon S. A. Alexander, the Treasurer of St. Paul's, which deals with the preservation of St. Paul's since the beginning of the work in 1913. Containing a number of popular addresses on subjects connected with St. Paul's, as well as the official reports on which the work has been based, it is intended not only for architects and engineers but for all who care for the great Cathedral or have contributed to its preservation. Price 2s. 6d.

#### WREN MEMORIAL WINDOW.

Professor J. E. A. Steggall [*Hon. Associate*] has increased his donation to the Wren Fund to £1 1s., and £1 1s. has been received from Mr. Harry S. Fairhurst [*F.*].

#### NATIONAL ART-COLLECTIONS FUND.

The National Art Collections Fund has done splendid work since it was instituted nearly a quarter of a century ago. Pictures for the National Gallery have been secured with great educational results, and the Fund has given a helping hand also towards the acquisition of other works many of a semi-architectural character, such as the Panelled Room from Hatton Garden, now in the Victoria and Albert Museum, and the ironwork grilles for two tombs in Westminster Abbey. The aims and achievements of the Fund should be known to everyone, and to this end an illustrated history has been prepared for circulation to those likely to be interested in the work proceeding under the Chairmanship of Sir Robert Witt. Copies will be posted on application to the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1.

#### R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Maintenance Scholarships Committee have received from the Liverpool Architectural Society a donation of £35 towards the Maintenance Scholarships Fund.

#### THE PRESIDENT OF THE R.I.B.A.

The President of the R.I.B.A. (Mr. E. Guy Dawber) has been elected a member of the Athenæum under Rule 11 of the club, which empowers the annual election by the Committee of a certain number of persons of distinguished eminence in science, literature, the arts, or for public service.

#### ST. PAUL'S ECCLESIOLOGICAL SOCIETY.

PROGRAMME 1927.

General Meetings of the Society will be held at the Royal Institute of British Architects, 9 Conduit Street, Regent Street, W., on the following Wednesdays at 8 p.m. :—

16 February.—"Church Architecture in Britain from St. Joseph to St. Wilfrid." By the Rev. C. R. Davey Biggs, D.D.

9 March.—"Trips in South-Eastern Europe." By Leonard C. Wharton, Esq., M.A.

16 March.—"Ecclesiastical and other Enamels." By H. de Koningh, Esq.

#### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

##### MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, A.B.S., 9 Conduit Street, London, W.

## Allied Societies

### LIVERPOOL ARCHITECTURAL SOCIETY.

PRECIS OF A PAPER READ BEFORE THE LIVERPOOL ARCHITECTURAL SOCIETY ON 12 JANUARY BY HOWARD ROBERTSON, F.R.I.B.A., S.A.D.G.

To understand American architecture we must realise conditions of living and of commerce. The country is so vast, with such variations in climate, that there is a place for nearly every type of architecture. But everywhere is the opportunity, which means that life is strenuous and the chances of reward are great. Hence the necessity for conveniences in the more modest home, and the growth of luxury in the case of the wealthy. The high cost of labour, the pressure of existence, mean that mechanical devices replace human hands. But the art of living, as opposed to merely existing, is not understood in America as it is in Europe.

The most noteworthy contribution of America to the world of architecture has been in the solution of its own particular problems: buildings for commerce, for transportation, for dwelling. The problems of every American city are different, but they all have one factor in common—the congestion in the business and favourite residential quarters, with the result that the skyscraper is introduced as a palliative. Therefore, the skyscraper, though specially associated with New York, is a national asset—its liability.

Money-making is the great American pastime and recreation. It is not money-grubbing, but the joy of power and zest for the battle of wits. American commercial buildings, banks, offices, warehouses are efficiently, even luxuriously, designed as a setting for this national occupation. Money largely replaces aristocracy, hence the magnificence of business premises. The banks are temples, as they are beginning to be in this country. The new telephone building at the foot of Manhattan, the Coblentz building in Detroit, the Tribune Tower in Chicago, the telephone building in San Francisco, are amongst the latest new business blocks, while the Bush Terminal building and the Woolworth Tower still hold their own.

Transportation has called into being magnificent terminal stations for the railroads, and these will soon be followed by development of road and garage service for automobiles. The American garages are ahead of any in Europe.

The greatest American contribution to the architecture of the home is the apartment house and apartment hotel. They are the normal outcome of the American mode of living, which in its turn is due to shortage of labour, and a natural gregarious tendency. Every conceivable mechanical equipment is installed, and every day new apartments are being opened. The population of the apartment hotels is migratory, the new hotels are always full, and by the time they have lost popularity they can be pulled down, for the investment life of one of these buildings does not exceed eight to ten years.

The Shelton Hotel and the Ritz Tower are the finest buildings of this kind in America. The latter is like a fairy tower springing from amongst the square blocks of

millionaire apartments in Park Avenue, which has become the wonder street of New York.

Zoning has produced fine silhouettes, and American tall buildings are becoming modern in expression, but lower buildings retain a classic flavour. The detail of most American buildings is well placed and in good scale, but it is very dull and trite, being nearly always borrowed direct from some European source. Very little use is made of colour, and the streets are more drab than those of London, due to the neutral tones of brick and the lack of strong colour accents. Interiors are generally based on Spanish, Italian or French tradition, sometimes English or German. They are often the work of professional decorators, well executed, but lifeless and without character. Interiors of banks, hotels, restaurants, theatres, all resemble one other. Modern decoration is just beginning to be acceptable, but is naturally opposed by those decorators who sell antiques. Gothic architecture is in favour for churches, schools, and suburban apartment houses. The American use of Gothic, with a few exceptions, results in the creation of a permanent distaste for anything mediæval!

Labour conditions in the automobile and building industries are very favourable to the worker, but not all industries pay high wages and there is much more poverty than is generally imagined in England. A bricklayer may earn 10 to 15 dollars per day, but will lay 750 or 800 bricks. Building costs for commercial and public work are about the same in New York as in London, and the equipment is more complete. But domestic work is about 10 to 15 per cent. more expensive.

It would be a great mistake to base our architecture on American models, any more than on that of any European country. America's achievement is the solution of her own problems, but she has borrowed largely from Europe in so doing; we must not attempt to borrow back her borrowings.

We can learn from America the better organisation of the builder's and the architect's business, the mechanical equipment perfection of all services, and the power and will to do things in a large way. In England we are apt to be petty; even our war memorials have sometimes to tell the hour. We can learn from Americans a broader habit of mind, but we must work out for ourselves our national architectural expression.

### SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS.

Précis of Lecture delivered before the Sheffield, South Yorkshire and District Society of Architects and Surveyors by Mr. Hope Bagenal, D.C.M., A.R.I.B.A., on Friday, 14 January 1927, on "Acoustical Planning of Modern Buildings." The President, Mr. F. E. Pearce Edwards, F.R.I.B.A., was in the Chair.

Modern buildings requiring acoustical design fall roughly into two classes:—

(1) Those in which requirements are primarily for good music in which reverberation has to be a certain length.

(2) Buildings in which requirements are primarily for the speaking voice in which reverberation must be cut down to the minimum.



In the first class are the large Concert Rooms, Rooms for chamber music, and Opera Houses.

In the second class are Parliament Houses, Council Chambers, Board Rooms, Law Courts, and Christian Science Churches. To these must be added a third class, the requirements of which are multiple, namely, Assembly Halls, School Halls, Class Rooms, Auction Rooms, Banks. The defining of acoustic requirements is most important for an understanding of the subject.

In class 1, designing for good musical tone, as in the case of concert rooms where fine choirs and orchestras are to find a home, means a reverberation of between two and three seconds, and the providing of a due proportion of resonant panelling in the right position. It is wrong to cut down cube and increase the number of seats without introducing resonating surfaces to compensate. Small concert rooms for chamber music require adjustable absorbents and a proper amount of wood to give good tone. In Opera Houses the problem is to place a large orchestra in such a way that it will not intervene acoustically between singers on the stage and listeners in the stalls and dress circle. The best seats from a musical point of view in existing house-shoe houses are nearly always those at the top of the house. This is wrong: the Wagner theatre is the best model.

Buildings falling into class 2, are the antithesis of class 1. The speaking voice to be heard distinctly requires a short reverberation as in the open air. A large council chamber may have the volume of a small theatre, but the number of persons present may be only 40 or 50. This means that a great deal of permanent absorbing material must be introduced, and the placing of this absorbent must condition the design. Add to this the condition that a speaker must be heard from any seat upon the floor and must frequently therefore have a number of his audience behind his back, and therefore should have a flat ceiling as a useful reflecting surface. Law Courts are the most frequently neglected buildings from an acoustic point of view. The irritation caused in them all over England is considerable and quite unnecessary. A flat ceiling with marginal splays, acoustic plaster on the walls above panel height and cork flooring are elements in the proper treatment.

In class 3 we are confronted with requirements sometimes conflicting. A large Assembly Hall has to be used for instance for political meetings in which the speaking voice is the major requirement, and also for choral music in which a certain length of reverberation is desirable for good musical tone. This is also the case in the halls of public schools, and in music pavilions, kursaals, etc. A compromise is necessary, reverberation must be cut down, but tone must be brightened by resonant surfaces, and loudness must be insured by proper reflecting surfaces.

In the case of auditories having a platform, the fan shape has emerged as undoubtedly the most efficient plan. In all cases the object of the designers should be to direct the sound by the shortest path from the neighbourhood of the speaker to the neighbourhood of the audience.

A vote of thanks was afterwards proposed by Mr. W. J. Hale, F.R.I.B.A., seconded by Mr. J. Amory Teather, L.R.I.B.A.

#### THE LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY JUBILEE DINNER.

The jubilee dinner of the Leeds and West Yorkshire Architectural Society was held at the Great Northern Hotel, Leeds on December 17th last, the chair being occupied by Colonel Albert E. Kirk, O.B.E. [A.], President of the Society. Among a gathering of 121 present were Mr. E. Guy Dawber [F.], President of the R.I.B.A.; Professor Reilly, O.B.E., M.A. [F.], President of the Liverpool Architectural Society; Mr. Har S. Fairhurst [F.], President of the Manchester Architectural Association; Mr. S. M. Dosser [F.], President of the Yorkshire and East Yorkshire Architectural Society; Mr. H. W. Hobbs [F.], President of the Birmingham Architectural Society; Mr. H. S. Rogers, M.A., F.S.A. [F.], President of the Bucks and Oxon Architectural Society; Mr. H. A. Dickman [F.], President of the Notts and Derby Architectural Society; Mr. C. McArthur Butler [L.], Secretary of the R.I.B.A. Registration Committee; Mr. Ian MacAlister, Secretary of the R.I.B.A.; Mr. W. H. Thorp [R.F.], first Hon. Sec. of the Society; and Mr. T. Butler Wilson [F.], Hon. Sec. for the Society's jubilee year.

The gathering also included Alderman Leslie Owen, Deputy Lord Mayor of Leeds; Alderman Charles Lupton, LL.D., M.A., Chairman of the Leeds Corporation Improvements Committee; Sir Edwin Airey; and Mr. J. H. Beaumont, President of the Leeds Law Society.

The Deputy Lord Mayor, in submitting the toast of "The Registration Bill," commended the efforts of the R.I.B.A. in promoting such a Bill in Parliament, and referred to the pioneer work in this connection done by members of the Leeds Society, the late Mr. Wreghitt Conon, and Mr. Butler Wilson.

Mr. C. McArthur Butler, who responded, acknowledged the spadework done by the Society towards realising the aim of his committee—the statutory registration of architects.

In proposing the toast of "The Royal Institute of British Architects" Alderman Lupton referred to the extensive street improvement scheme which the City Corporation were undertaking. He hoped that architects would endeavour to cultivate a feeling that it was committing a crime to put up any building which was not in some kind of harmony with its neighbourhood. It was incumbent on the architects to obtain a fuller representation on the City Council and so play their part in assisting the Corporation on the way they were only too wishful to go.

Mr. E. Guy Dawber, in reply, suggested that, in both public and secondary schools, students should be taught not the technique of architecture but civic patriotism. He had always regarded Leeds as one of the pioneers in civic improvement. If more attention had been paid to the matter in the school thirty years ago we should not have seen that wave of terrible buildings which was sweeping over the country at the present time.

In giving the toast "The Jubilee of the Leeds and West Yorkshire Architectural Society," Professor Reilly [F.] said that he believed, as a man living in one of the cities outside London, that Leeds was, in many senses, more important than the Metropolis. During recent years London had become a great amorphous mass, like a jellyfish. London, with all the charm of its odd corners, had no direction and no focus. Piccadilly Circus, which he regarded as the centre of the Empire, was really nothing but a set of blinking signs; and yet no one was to blame. London, with its sprawling development, its loss of aspect and scale, was not the ideal. A town was the ultimate work of the architect, but it was an ideal which no town had yet reached. London was losing its character. There was no civic patriotism to be found in London comparable with that which was to be found in Leeds or Liverpool. They had in Leeds the richest University in the North of England, and he suggested for their serious consideration the foundation of a School of Architecture.

connection therewith. Leeds University ought to be able to maintain a school of 150 architectural students. He was surprised that the University had no such school.

Colonel Albert E. Kirk, O.B.E. [A.], President of the Society, in responding to the toast, welcomed Mr. Guy Dawber in their midst. It was very heartening to the members to see the President of the R.I.B.A., whose work they all admired so much, taking a personal interest in the doings of the Allied Societies. He heartily agreed that there should be a Chair of Architecture at Leeds University. Such had long been his desire, and it would not be for want of any effort on his part if such a fitting adjunct to the University's sphere of action were not realised in the near future. They would be glad to hear that it was not so much a question of money as an awakening of the necessary enthusiasm. The recent incorporation of the Society of Architects with the Royal Institute had added no less than 91 members of the Institute to the ranks of those practising architecture in the region allotted to his Society's activities. It would be his earnest endeavour, during his term of office, to see that those 91 were also members, as they should be, of their Provincial Society. With regard to Mr. Guy Dawber's remarks as to the defacement of the country by disfiguring buildings, he was of opinion that much of this was due to a want of co-ordination between Municipal Authorities and the Urban District Councils which operated on the fringe of cities and large towns. There seemed to be a sad lack of co-operation at the border lines. These frontiers would no longer be obtrusive or indeed apparent were the respective controlling bodies to put their heads together in an amicable way with a view to achieving a much needed architectural homogeneity.

The toast of "Our Guests" was proposed by Mr. T. Butler Wilson [F.], in a humorous speech which laid stress upon the early endeavours of the registrationists to convert their unadvised opponents, who had now, he was glad to say, been led to see the error of their ways and to work in hearty co-operation for the achievement of a principle which had the approval of the Institute as a whole.

The toast was responded to by Mr. W. H. Thorp [R.F.], who, as first Honorary Secretary of the Society was able to entertain the present members with some interesting facts regarding the Society's inception in 1876 and its subsequent progress.

## Obituary

### THE LATE FRED ROWNTREE [F.]

Fred Rowntree died on 7th January at Hammersmith at the age of 66. He was educated at Bootham School, York, articulated in 1876 to Mr. A. Bury, of Scarborough, and afterwards was assistant to Mr. Burgess, of Leicester. He began his own practice in Scarborough, and he entered into partnership with Mr. Malcolm Stark, of Glasgow, in 1890. In 1886 he married Mary Anna, daughter of William Gray, Esq., of Glasgow. He dissolved partnership and came to London in 1899. He was elected a fellow of R.I.B.A. in 1905. In 1912 he took his two sons into partnership. He belonged to the Society of Friends and built a number of new meeting houses and schools for them. His work included private houses all over the country, business premises and offices, swimming baths and hospitals. In 1912 he was appointed architect to the West China Union University at Chengtu Szechuan, the buildings of which cover a large area and are still in progress. He designed the lay out of Jordans, near Beaconsfield, and a number of the houses there. In addition to his professional work he took an active part

in organising workshops for Belgian Refugees in England during the early part of the war. In connection with the Friends' War Victims Relief Committee he built villages of huts in Holland for refugees and continued his work with this committee after the Armistice in organising relief in Russia, Poland and elsewhere.

He was one of the founders of "Enham Village centre," near Andover, in Hampshire, for the treatment and training of disabled soldiers.

He was one of the three founders of Hampshire House Social Club in Hammersmith and worked with it till the end of his life—a Club that has brought interest and help in many ways to a considerable number of his poorer neighbours.

I had the privilege of working with him in founding Hampshire House workshops, an experiment in solving the problem of employment on co-operative lines, in which he took the keenest interest and he extended the idea to Jordans. The failure of the attempt to succeed financially was a grievous disappointment to him, not on account of his personal loss, which was considerable, but because he felt strongly that upon some such lines lies the solution of the problem. He told me he thought it well worth while to have tried, and he would try again if opportunity offered.

He was a man who lived up to his ideals, and although an excellent man of business he felt his business included a good deal more than personal success, and he worked hard for those things he set his hand to.

He had considerable abilities, and sterling character; he was strong, but gentle, modest, kind, practical, and clear-headed. His work as an architect is sound, sensible and full of charm. Such was Fred Rowntree. All who knew him mourn his loss, and feel that our profession was happy to have had such a member.

CHARLES SPOONER [F.]

### MICHAEL BUNNEY [F.]

We have to announce the death of Mr. Michael Bunney, F.R.I.B.A., after a few days' illness, at the age of 53.

Mr. Bunney's early days were spent in Venice. His father, the late Mr. J. W. Bunney, the artist, was at that time making, with the encouragement of Ruskin, topographical water-colour studies of buildings in Venice and other Italian towns.

On leaving Fettes, Michael Bunney was articled to Mr. Horace Field, F.R.I.B.A., and he studied also at the Academy Schools. Before setting up a practice of his own in conjunction with Mr. C. C. Makins, he was for some time Mr. Field's chief assistant. It was at this time that Mr. Field and Mr. Bunney undertook the production of a book of measured drawings and photographs of the small English domestic buildings of the seventeenth and eighteenth centuries, which was published in 1905. The material was collected in the main by Mr. Bunney, who made expeditions with bicycle, camera and measuring book all over England among out-of-the-way little towns and villages. Mr. Bunney deeply appreciated the English countryside and the whole architectural deposit of the centuries which it carries. But his special quarry was that type of small house which first exhibited in homely, vernacular work the new ideas of scale and of unity in design which date in England from Inigo Jones.

One who knows something of Mr. Bunney's studies at this time, of his "detailing" of buildings for Mr. Field and of earlier student designs done at the R.A. schools cannot help feeling that Mr. Bunney then needed little more than oppor-



tunity in order to produce work very near indeed to the ideals which this study of old work had given him. When he approached the problem of Garden Suburb work he at once designed a four-square house with hipped roof, regularly spaced sash windows and a hooded central doorway as focal point. This was at a time when the garden city or suburb idea appeared to others to connote a confusion of gables and would-be pretty cottages, and when the notion of urbanity as a quality to be desired had not dawned.

Mr. Bunney had a good deal to do with the development of the Hampstead Garden Suburb and of Gidea Park in Essex. Latterly, the formation of a company to work in England the "Korrelbeton" system of construction which he had seen in Holland, was due to Mr. Bunney's energy. Most of his work was on small domestic buildings scattered throughout the country.

After the War Mr. Bunney worked for some years at the Housing Department of the Ministry of Health. Mr. Unwin writes :

"During the strenuous years of the first housing schemes, Michael Bunney proved a most valuable and reliable deputy. He handled all the problems with skill and quiet perseverance and met all deputations with a sincerity and tact which were irresistible. He won the regard and affection of his colleagues and his staff and exerted no small influence in moulding many a housing scheme into an improved form. When he left to take up again his own practice his departure was generally regretted, but to me it was a severe and personal loss. I would like also to refer to the good example he set in his work on the Hampstead Garden Suburb, where I regarded him as a great contributor to the architectural merits of the estate."

#### JOHN CHARLES BOURNE [L.].

Mr. Bourne, who died recently, was born in 1866 and educated at the Richmond Grammar School, Yorkshire. He then studied at King's College, London, and subsequently became articled to the late J. E. K. Cutts [A.].

Mr. Bourne was for many years an assistant to his uncle, the late Richard M. Roe [F.], and in 1915 became a partner in the firm. The principal work of the firm was confined to office and business premises in the City of London.

#### MRS. JOHN BELCHER.

The death of Mrs. John Belcher has been recently announced. Her simple and unaffected manners and gentle nature will be recalled by older members of the Institute. Mr. Belcher was President of the R.I.B.A. in 1904-1906.

#### MRS. AUSTEN HALL.

The sincere sympathy of all Mr. Austen Hall's friends at the R.I.B.A. will be extended to him in the sudden and unexpected death of his charming wife, who frequently attended the meetings and social gatherings at the Institute.

#### VIEWS OF OLD LONDON.

##### EXHIBITION AT THE L.C.C.

The collection of prints and water-colours relating to London in the possession of the London County Council amounts to over 6,600 items, and has been acquired either by bequest, gift or purchase. An Exhibition of a selection of the collection is now on view at the County Hall, which is open on Saturdays from 10.30 a.m. to 12 noon, and from 1.30 p.m. to 3.30 p.m., but arrangements can generally be made for persons interested to view the Exhibition on any day during office hours.

#### NOTES FROM THE MINUTES OF THE COUNCIL

17th January 1927.

##### R.I.B.A. PRIZES AND STUDENTSHIPS.

The Council approved the Annual Award of R.I.B.A. Prizes and Studentships, submitted by the Board of Architectural Education.

##### RHEUMATIC HEART DISEASE IN CHILDREN.

On the recommendation of the Science Standing Committee the Council passed the following resolution and ordered it to be forwarded to the British Medical Association :—

"The Council of the Royal Institute of British Architects have had their attention called to the Report on Rheumatic Heart Disease in Children by the British Medical Association, and, having regard to the fact that it is in the public interest to eliminate dampness in all dwellings, they note with approval that the Science Committee have appointed a Sub-Committee to investigate and report on the subject."

##### EXHIBITIONS OF MODERN ARCHITECTURE.

On the recommendation of the Exhibition Joint Committee the Council have approved the arrangements for the first of the Annual Exhibitions of Modern Architecture to be held in the R.I.B.A. Galleries from 27 April to 3 June. Full particulars will be published at an early date.

##### BRITISH ARCHITECTS' CONFERENCE, 1927.

A Committee was appointed for the purpose of making and carrying out the arrangements for the Conference, 1927.

##### THE PRESERVATION OF OLD BRIDGES.

On the recommendation of the Art Standing Committee it was decided to support the campaign of the Society for the Protection of Ancient Buildings for the preservation of Old Bridges by giving publicity in the R.I.B.A. Journal to the work which is being carried out by the S.P.A.B. in connection with old bridges, by inviting Members to supply information regarding such bridges, their locality, and by inviting all recognised schools to encourage their Students to measure bridges of architectural or archaeological interest.

##### THE PRESERVATION OF COTTAGE ARCHITECTURE.

Mr. E. Stanley Hall, Hon. Secretary, R.I.B.A., was appointed to represent the R.I.B.A. at a Conference which will be held at the Royal Society of Arts on 26 January to consider the best means of preserving the cottage architecture of this country.

##### CONDITIONS OF ARCHITECTURAL PRACTICE IN BURMA.

It was decided, on the recommendation of the Practice Standing Committee, to approach the Secretary of State for India in regard to the conditions of practice for qualified architects in Rangoon.

##### R.I.B.A. BUSINESS MEETINGS.

On the recommendation of the Practice Standing Committee it was decided that in future one or more of the Business Meetings during the Session should be devoted to the informal discussion of matters of current professional interest.

## ROYAL SANITARY INSTITUTE CONGRESS, 1927.

Mr. H. D. Searles-Wood and Lt.-Col. P. A. Hopkins have been appointed as Delegates of the R.I.B.A. to the Royal Sanitary Institute Congress to be held at Hastings from 11 to 16 July 1927.

## THE ROYAL SANITARY INSTITUTE AND SANITARY INSPECTORS' EXAMINATION BOARD.

Mr. H. D. Searles-Wood was again nominated as the representative of the R.I.B.A. on the Royal Sanitary Institute and Sanitary Inspectors' Examination Joint Board.

## RESIGNATIONS.

The following resignations were accepted :—

P. J. Warman [A.]  
S. Grabham [A.]  
Alfred B. Black [F.]  
William Charles Clifford Smith [F.]  
E. D. Brown [A.]  
J. J. Cresswell [A.]  
J. Hardman [L.]  
Arthur Loveday [L.]  
F. Howard Mercer [L.]  
James Money [L.]  
F. F. Munro Wilson [L.]  
B. Gurney-Randall [Subscriber]

## MEMBERSHIP.

19 Candidates were nominated for the Fellowship.  
29 " " " " Associateship.  
1 Candidate was " " " " Hon. Associateship.

The following ex-members were re-instated :—

As Associates : A. C. Denny.  
T. Inglis Goldie.  
As Licentiates : E. W. Hilton.  
J. G. Reynolds.

## RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship :—

H. L. G. Hill, elected Associate 1890, Fellow 1926.  
George W. Webb, elected Associate 1879, Fellow 1890.

## STUDENTSHIP R.I.B.A.

The following Probationers were elected Students :—  
Aylwin, John Norman, 20 Upper Lake, Battle, Sussex.  
(Passed Intermediate Examination.)

Bailey, Arthur, 161 Well Hall Road, Eltham, S.E.5.  
(Passed Intermediate Examination.)

Bintley, Lionel, c/o Architectural Association, 34 Bedford Square, W.C.1. (Architectural Association.)

Bolot, Aaron, c/o R. Gailey, Courier Buildings, Brisbane.  
(Passed Intermediate Examination.)

Boreham, Cyril Ernest Walter, 55 The Albany, Albany Road, Camberwell, S.E.5. (Passed Intermediate Examination.)

Budgen, Percy Graham, White Lodge, Rumney, near Cardiff. (Cardiff Technical College.)

Castle, James Thomas, 26 High Street, Roehampton, S.W.15. (Passed Intermediate Examination.)

Clementson, John George, 4 King Street, Bensham, Gateshead-on-Tyne. (Passed Intermediate Examination.)

Coghlan, Brian, c/o Westminster Bank, Ltd., 112 Oxford Street, W.1. (Architectural Association.)

Coleman, John James, 68 Herrington Street, Sunderland, Co. Durham. (Passed Intermediate Examination.)

Dawnay, Percy Wilfred, 6 Downs Court Road, Purley, Surrey. (Passed Intermediate Examination.)

Docking, Stanley James, 23 Warbreck Road, South Shore, Blackpool. (Liverpool University.)

Farmer, Arthur Henry, 106 Albion Street, Southwick, Sussex. (Passed Intermediate Examination.)

Farmer, Henry Collingwood, 34 Temple Fortune Lane, N.W.11. (Passed Intermediate Examination.)

Forbes, Ian, Sheeling, Chalfont St. Giles, Bucks. (Architectural Association.)

Gajjar, Atmaram Manchharam, Tajpure, Bhungi Pole, Ahmedabad, Bombay Presidency, India. (Bombay School of Art.)

Harrison, Edward James, 29 St. Mary's Parade, Castle Hill, Lancaster. (Passed Intermediate Examination.)

Haynes, Thomas Charles, 10 Leonard Street, Chester. (Liverpool University.)

Helm, William Rex, 32 Eastbourne Street, Oldham. (Passed Intermediate Examination.)

Hodge, Denis Chapman, 181 Ladbroke Grove, W.10. (Passed Intermediate Examination.)

Hogarth, Horace Aylwin, 75 Coltman Street, Anlaby Road, Hull. (Passed Intermediate Examination.)

Kennedy, Robert Terence, 34 Chapel Road, Northenden, Cheshire. (Passed Intermediate Examination.)

Kinnimonth, William Hardy, 68 Marchmont Crescent, Edinburgh. (Passed Intermediate Examination.)

Leicester, Osborne Howard, 34 The Crescent, St. Mervyns, Loughton, Essex. (Passed Intermediate Examination.)

Marriott, Eric Charles, 8 Albion Terrace, Dalston, E.8. (Northern Polytechnic.)

Marshall, Thomas Leslie, 16 Pollard Street, Kettering. (Passed Intermediate Examination.)

Morgan, John Loring, c/o Edward Loveluck, A.R.I.B.A., 12 Dunraven Place, Bridgend, Glamorgan. (Passed Intermediate Examination.)

Morris, Cyril Laurence, 28 Smith Street, Chelsea, S.W.3. (Passed Intermediate Examination.)

Oakley, Edmund, 3 Enfield Road, Gateshead-on-Tyne. (Passed Intermediate Examination.)

Parry, Henry Thomas, Post Office, Penmorfa, Portmadoc, N. Wales. (Liverpool University.)

Poltock, John Willey, 241 Byron Road, Wealdstone, Middlesex. (Passed Intermediate Examination.)

Potter, John Edward, The Gables, Bath Road, Kettering. (Passed Intermediate Examination.)

Pugh, Leslie, "Sandycroft," Ness, Neston, near Birkenhead. (Passed Intermediate Examination.)

Roth, Daniel, 64 Antil Road, Bow, E.3. (Passed Intermediate Examination.)

Shaw, Robert, 4 Crownest Road, Bingley, Yorks. (Passed Intermediate Examination.)

Thomson, Thomas Finlayson, The Laurels, Avenue Road, Trowbridge, Wilts. (Passed Intermediate Examination.)



Thwaite, Thomas Edward Senior, 10 Lamplugh Road, Bridlington. (Passed Intermediate Examination.)  
 Trouton, Anne Mabel Olivia, 39 Bedford Square, W.C.1. (Passed Intermediate Examination.)  
 Wakeham, Philip Oliver George, 3 Kinterbury Terrace, Bull Point, St. Budeaux, Devonport. (Passed Intermediate Examination.)  
 Willis, Norman, 59 Summerhill Street, Newcastle-on-Tyne. (Passed Intermediate Examination.)  
 Wright, Wilfred George, 60 Hadderham Road, Leicester. (Passed Intermediate Examination.)

## Notices

### THE EIGHTH GENERAL MEETING.

The Eighth General Meeting (Business) of the Session 1926-27 will be held on Monday, 14 February 1927, at 8 p.m. for the following purposes:—

To read the minutes of the General Meeting (Ordinary) held on 31 January 1927; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of the candidates whose names were published in the JOURNAL for 22 January 1927 (pp. 229-231).

To announce the names of candidates nominated by the Council for election to the various classes of membership.

To announce the Council's nomination for the Royal Gold Medal, 1927.

To consider the recommendation of the Council that Clause (F) of the Conditions of Engagement which form part of the Scale of Charges should be revised, as follows:—

(F) In all cases where special construction or equipment is necessary, a Consultant or Consultants may be required. His or their selection shall be at the architect's discretion, in consultation with the client. The fees of such Consultants or Specialists are not included in the architect's percentage charges.

### REGISTRATION OF ARCHITECTS.

#### VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, London, W.C.1.

### AMENDMENTS TO THE BYE-LAWS OF THE R.I.B.A.

By an Order of the Lords of His Majesty's Privy Council dated 18 January 1927, the following amendments to Bye-law 29 (c) were approved:—

Bye-law 29 (c) to be amended as follows:—

"29 (c)—Twenty-two representatives of Societies in alliance with the Royal Institute within the United Kingdom or the Irish Free State distributed and selected as follows:—

- (i) Six representatives from the Northern Province of England, which territory shall be deemed to include the Northern Architectural Association, the Manchester Society of Architects, the Liverpool Architectural Society, the York and East Yorkshire Architectural Society, the Leeds and West Yorkshire Architectural Society, and the Sheffield, South Yorkshire and District Society of Architects and Surveyors.
- (ii) Five representatives from the Midland Province of England, which territory shall be deemed to include the Birmingham Architectural Association, the Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, and the Norfolk and Norwich Association of Architects.
- (iii) Four representatives from the Southern Province of England, which territory shall be deemed to include the Devon and Cornwall Architectural Society, the Wessex Society of Architects, the Berks, Bucks and Oxon Architectural Association, and the Hampshire and Isle of Wight Architectural Association.
- (iv) Four representatives of Allied Societies in Scotland, nominated by the Council of the Incorporation of Architects in Scotland.
- (v) One representative of Allied Societies in Wales nominated by the Council of the South Wales Institute of Architects.
- (vi) Two representatives of Allied Societies in Ireland, nominated respectively by the Councils of the Royal Institute of the Architects of Ireland and the Ulster Society of Architects.

Every such representative of an Allied Society must be a Fellow of the Royal Institute, and must be either the President of the Society which he represents or, in the event of the President's inability to act, a Member of the Council of such Society nominated by such Council."

## EXHIBITION OF MODERN BRITISH ARCHITECTURE.

The attention of members is drawn to the leaflet issued with the last issue of the JOURNAL with regard to the Annual Exhibition of Modern British Architecture to be held at the R.I.B.A. from 27 April to 2 June, 1927. All architects in Great Britain and Ireland are invited to send in not more than two works each. Particulars of the exhibition, together with instructions to exhibitors, may be obtained on application to the Secretary R.I.B.A., Conduit Street, London, W.1.

## THE ARCHITECTS' REGISTRATION BILL.

It may be of interest to members to know that a number of promises to support the proposed Bill have been received from Members of Parliament. It is hoped that the Bill will be introduced during the Parliamentary session which opens on 8 February. Further information as to the progress of the Measure will be published in a later JOURNAL.

# Competitions

## EXDEND COUNCIL SCHOOL COMPETITION.

The Competitions Committee desire to call the attention of Members to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime, Members are advised to take no part in the Competition.

## SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 is. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

## RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

## SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

## COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

## CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 is., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

# Members' Column

## MUNICIPALITY OF SINGAPORE.

### TOWN IMPROVEMENT DEPARTMENT.

#### APPOINTMENT.

THE Municipal Commissioners of Singapore require a Second Assistant for their Town Improvement Department, age not over 30 years, unmarried, on a three years' agreement, with possible extension.

Applicants must have received special training in Town Planning. Knowledge of surveying is requisite, also skill in architectural drawing and perspective. Preference will be given to candidates who are Associates R.I.B.A.

Particulars can be obtained from Messrs. Peirce & Williams, 64, Victoria Street, London, S.W.

The last day for receiving applications is Wednesday, 16 February 1927.

#### PARTNERSHIPS WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to Partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A., at present insufficiently occupied, desires position with view to Working Partnership or small interest.—Box No. 1017, c/o The Secretary, R.I.B.A., 9 Conduit Street London, W.1.



## ARTICLED PUPIL.

ARCHITECT and Surveyor, fully qualified, has a vacancy for Articled Pupil. Tuition for R.I.B.A. exams.; premium required. Manchester district.—Box No. 2017, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## ASSISTANCE OFFERED.

ASSOCIATE (London area), with long experience in school, restaurant, factory, housing schemes and general domestic work, is in a position to give assistance at own office with preparation of preliminary sketches, working drawings, draft specifications, etc. Terms by arrangement.—Write Box 2117, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. wishes to meet architect with spare office accommodation at reasonable figure or in exchange for part assistance.—Apply Box 2717, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. requires offices, or would consider sharing suite West or Westminster district. Please state full particulars, with inclusive terms. Would also consider mutual assistance or partnership.—Apply Box 5997, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

## ROOM TO LET.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent, £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

## Minutes X

SESSION 1926-1927.

At the Seventh General Meeting (Ordinary) of the Session 1926-1927, held on Monday 31 January 1927, at 8.30 p.m., Mr. E. Guy Dawber, F.S.A., President, in the chair.

The attendance book was signed by 18 Fellows (including 11 Members of Council), 17 Associates (including 2 Members of Council), 4 Licentiates, 2 Hon. Associates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the meeting held on 17 January 1927 having been published in the JOURNAL were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:

Joseph Henry Brewerton, elected Fellow 1901.

Mark Hayler Judge, elected Associate 1882.

Hugh Campbell, elected Licentiate 1911.

William Henry Thwaites, elected Licentiate 1911.

John Alfred Wright, elected Licentiate 1911.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election or transfer were formally admitted by the President:

Mr. J. Henderson Davidson [A.].

Mr. James Morrison [A.].

Miss Maud Wall [A.].

Mr. Leonard W. T. White [A.].

Mr. Theo. Schaerer [L.].

The President announced that by a resolution of the Council the following had ceased to be members of the Royal Institute:

Associates: H. Beaverstock, F. E. Coates.

Licentiates: F. Baker, P. E. Stenning.

Professor Hubert Worthington, M.A. [A.] having delivered the Annual Address to Students, a vote of thanks was passed to him by acclamation, on the motion of the Rt. Rev. Charles Gore, M.A., D.D., seconded by Mr. R. F. Cholmeley, President of the Headmasters' Association, and was briefly responded to.

The Presentation of Prizes was then made by the President as follows, in accordance with the award:—

*The Tite Prize: Certificate and £50.*—The Tite Certificate

to Mr. Eric B. Cumine (Architectural Association). Certificates of Hon. Mention to Mr. E. B. O'Rorke (Architectural Association) and Mr. Donald H. McMorran.

*The Victory Scholarship: Silver Medal and £150.* Mr. H. T. Dyer (University of London) was introduced as the successful candidate for the Scholarship. Certificates of Hon. Mention to Miss Joanna Macfadyen (Architectural Association), Mr. D. H. Beaty-Pownall (Architectural Association), Mr. R. P. Cummings (Architectural Association).

*The Royal Institute Silver Medal and £75 for Measurements.*—The Silver Medal and cheque for £75 to Mr. B. Tempest. Certificates of Hon. Mention to Mr. R. O. Vin A.R.I.B.A., and Mr. Daniel Roth.

*The Pugin Studentship Silver Medal and £75.*—The Silver Medal to Mr. T. M. Ashford (Birmingham School of Art and Architectural Association). Certificate of Hon. Mention to Mr. Sydney W. J. Smith.

*The Owen Jones Travelling Studentship: Certificate and £100.*—The Owen Jones Certificate to Miss Ruth Ellis (Architectural Association).

*The Henry Saxon Snell Prize: £60.*—Mr. Graham J. Dawbarn, A.R.I.B.A., was introduced as the successful candidate for the prize.

*The R.I.B.A. (Alfred Bosson) Travelling Studentship Gold Medal and £250.*—The Gold Medal and a Silver Medal to Mr. E. Wamsley-Lewis, A.R.I.B.A. A Silver Medal and Certificate of Hon. Mention to Mr. B. W. R. Thomas A.R.I.B.A. (Cardiff Technical College). Silver Medals to Mr. E. H. Ashburner, A.R.I.B.A. (Liverpool University) and Mr. John R. Moore, A.R.I.B.A.

*The Grissell Gold Medal and £50* to Mr. E. C. P. Allen.

*The Godwin Bursary and Wimperis Bequest: A Silver Medal and £250.*—The Godwin Silver Medal to Mr. J. Murre Easton, A.R.I.B.A.

*The Ashpitel Prize 1927: Books to the value of £100.* Mr. L. W. T. White, A.R.I.B.A.

*The R.I.B.A. Silver Medal for Schools of Architecture recognised for exemption from the Final Examination*—to Mr. Morrison, A.R.I.B.A. (Robert Gordon's Colleges, Aberdeen).

*The R.I.B.A. Bronze Medal and Books to the value of £50 for Schools of Architecture recognised for exemption from the Intermediate Examination*—to Mr. E. B. O'Rorke (Architectural Association).

The President introduced to the meeting the successful candidates for the following Scholarships and Prizes awarded in 1926:—

*The R.I.B.A. Archibald Dawnay Scholarships:*

Mr. E. B. O'Rorke (Architectural Association).

Miss Constance Winifred Preston (Architectural Association).

*The R.I.B.A. Henry Jarvis Studentship at the Architectural Association:*

Mr. R. P. Cummings.

*The R.I.B.A. Donaldson Silver Medal at the Bartlett School of Architecture, University of London:*

Mr. H. T. Dyer.

*The R.I.B.A. Maintenance Scholarships in Architecture:*

Certificate to Mr. E. L. W. Davies (London University).

The proceedings closed at 10 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

### R.I.B.A. JOURNAL.

*Dates of Publication.*—1927: 19th February; 5th, 19th March; 2nd, 23rd April; 7th, 21st May; 11th, 25th June; 16th July; 13th August; 17th September; 15th October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

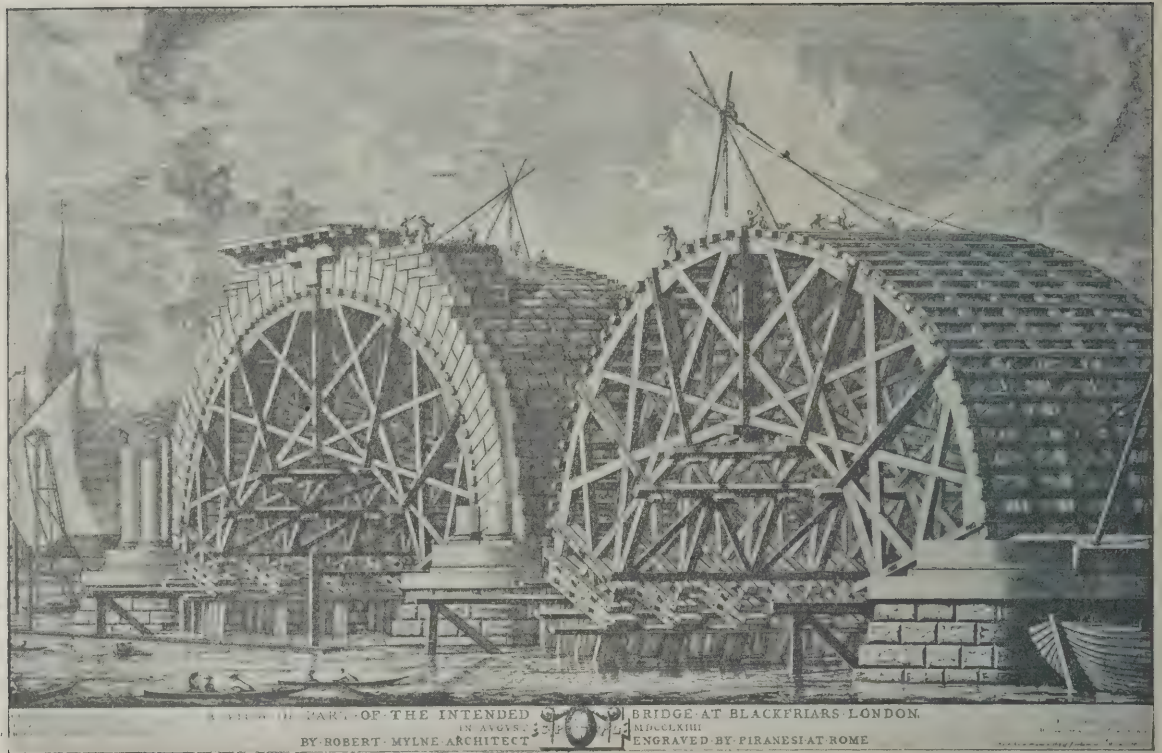
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A VIEW OF PART OF THE INTENDED BRIDGE AT BLACKFRIARS, LONDON, IN AUGUST 1764

By Robert Mylne, Architect. Engraved by Piranesi at Rome

R.I.B.A. Collection



A SIXTEENTH CENTURY GLASS PAINTER'S WORKSHOP  
From a drawing for Swiss Glass in the Victoria and Albert Museum

## Artistic Craft Gilds of the Middle Ages

BY JOHN A. KNOWLES, F.S.A.

THERE are no more erroneous ideas in connection with mediæval craftsmanship and conditions of labour than those which centre around the whole question of the ancient gilds. Seen through the mists of ages these institutions have had a glamour cast over them to which they are by no means entitled. Sentimental admirers of the past who delight in lauding to the skies all that was, at the expense of everything which is done to-day, tell us that the Middle Ages were the golden age of art and handicraft, and the gilds were their embodiment. Within these communities, masters, workmen, and apprentices, all worked together in a spirit of mutual help and unselfish regard for each other; their chief care and never-ending labour being to strive side by side for the advancement of their craft, in an atmosphere permeated by an odour of sanctity and religion. As an example of this view we cannot do better than quote the words of a recent writer, Ralph Adams Cram, in his *Ministry of Art*. He writes:—

In the end, and that we may finally get back to the old and ideal state of things, we shall have to restore the ancient gild idea, and as well the workshops assembled around some great architectural undertaking. If a cathedral is to be built . . . with the turning of the first sod should go the raising of temporary workshops, and the assembling of the varied workers that will be brought into play for the embellishing of the fabric. Think what a future cathedral close might be; in the midst, the slowly rising walls, and all around, busy workshops; here a group of stone carvers under a competent foreman (but minus special designers and modellers) surrounded by casts and photographs and drawings of the carvings of Chartres and Rheims and Venice and Wells and Lincoln; here glass workers with their models from Bourges and

Chartres and York, slowly fashioning (each man his own window) the jewelled filling for the tracerized apertures of the temple; here joiners and woodworkers with the same kind of surroundings, and workers in wrought and forged iron, and in gold and silver; tile makers . . . and so on, until all the varied list is filled. Each group would form its own independent gild, self-governing, self-controlled; all united then in a general gild which would have a broad supervision of all that was done, and provide models, books, teachers, while the architect himself would go daily through all the works, suggesting here, correcting there, inspiring everywhere. And with the primary craft activity would go also certain social elements, that would bind the several gilds together and give them co-ordination, educational elements, religious elements, and those features of assurance against loss through sickness and of participation in a division of profits, that were fundamental in the gilds of the Middle Ages.\*

If this is put forward as a model, without any claim that such a state of things ever existed, it provides us with an ideal, excellent indeed, to which we should all strive to attain. But if it is advanced as an historic fact, it must be prepared to submit to criticism in the same way as any other theory of history is subjected to. Then, if it cannot be proved, it must be regarded as worthless because untrue; for to imagine a state of things which never existed, and to believe it to be true, is but to live in a fool's paradise.

The whole question of mediæval gilds is extremely complicated, and, it must frankly be admitted, is not altogether clear, in spite of the infinite labour which has been spent upon it by writers such as Gross, Lambert, Ashley, Brentano, Toulmin Smith, and others. It will, therefore, not be possible to more than

\* Cram, *The Ministry of Art*, pp. 162-163.



touch on some points such as more immediately affect the question of the guilds connected with the applied arts. But it should not be forgotten that it is impossible to treat the crafts connected with the Church as in any way different from, or as on any superior footing to, those of a humbler and more utilitarian nature, such as bakers, shoemakers, or tallow chandlers, for any such distinction never crossed the mediæval mind for an instant.

The above writer speaks of "the ancient gild idea" as part of "the old and ideal state of things," so that this is evidently put forward as a picture of what actually occurred and was daily to be seen whilst our cathedrals and great churches were being built. But there is little or no evidence to show that such were the conditions under which the various works of architectural embellishment were produced. As far as the available evidence shows, workers qualified in different crafts did not assemble from various parts to exercise their skill in temporary workshops erected in the cathedral close. The Abbot Suger certainly speaks of the windows and fittings of St. Denys as the handicraft of "workers of divers nations," though he does not say they produced their work on the spot, though they might have done without affecting the argument; the point being whether they hired themselves out or produced their work as independent artists and craftsmen. Frequently, for obvious reasons where weighty or cumbersome materials had to be handled, such as in the case of casting bells, it was more convenient, at a time when roads were bad and transport difficult, to carry out the work near to where it was required, than to bring the finished product long distances. But of workshops where carvers, smiths, workers in gold and silver, glass painters and tile workers, all worked side by side, we have no evidence whatever. That individual glass painters did not do "each man his own window" can be proved; and if some future cathedral should employ artists working under such conditions and guided in their work by "models from Bourges and Chartres and York," they would be trying to emulate something which, in the latter case at any rate, had been produced in an entirely different way. Upon what historic grounds the statement is made that the members of the mediæval gild enjoyed a "participation in a division of profits which benefits were fundamental in the guilds of the Middle Ages," it would be difficult to say, or where the profits were to come from, since only "foremen" and "teachers" are mentioned; the cathedral authorities themselves being the employers and proprietors of the shops.

And though it is true that we find in some craft ordinances—e.g., in those of the glass painters of London for 1364-5—regulations that servants who had served faithfully should be kept by the craft when they

fell sick, this provision disappears in those of later date, which is perhaps significant.

It would not, however, be either kind or fair to take too literally what has no doubt been intended to be taken in a general sense. The question which will naturally occur to the reader will be, if these things were not so, how did such misapprehensions arise and whence did they originate? To answer the question completely, and to trace these ideas to their primary source, would involve too long an enquiry and would moreover not be to the present purpose. It will be sufficient to say that these theories, after being suggested and hinted at by various writers in Italy and elsewhere, were eventually brought into prominence for English readers by Miss Lucy E. Baxter, who, under the *nom de plume* of Leader Scott, published her *Cathedral Builders* some few years ago. The theory therein promulgated, in a few words and stated as fairly as possible so as not to misrepresent the author's conclusions and statements, is as follows. That in almost every country in Europe during the Middle Ages cathedrals were being erected which, at any one period, were, with some slight modifications, alike in style. That this is accounted for by the fact that there was a vast organisation of architects, masons, and artists, who, originally starting from Como, eventually spread all over Europe, but maintained constant communication with each other and with the chief centre of the organisation, which supplied architects and artists as required. In each centre where cathedrals were being built there was a lodge which controlled all building and decorative operations, the committee of the lodge consisting of architects, ecclesiastics, and other prominent personages, who arranged all details of design, payment, etc. Each lodge building consisted of a private council chamber, another apartment for more general use, as well as workshops, store rooms, and yards for materials, etc. The council was called the *operai*, the gild was the *magiestas* and the workshops of the gild in which the different crafts worked was the *laborerium*. These terms are important, for upon the exact meaning which is attached to them the whole fabric which has been built upon them rests. It is, however, more than doubtful that these words can be interpreted in the narrow sense in which they have been, and in some cases it can be shown that the word *magiestas* has nothing to do with a gild at all, but refers to the "Majesty" or Christ in Glory which is a well-known feature to be seen in many Italian churches.

Then as regards the *operai*. That such a body as a building committee undoubtedly existed in many cases, especially in Italy, there can be no doubt. We should indeed be surprised if we did not find that there had been something of the kind. The mistake is when we begin to discover in so simple, straightforward, and

practical a thing, some secret society and subtle influence. We are told that a man to whom the title of Magister or Master was applied was an individual who had risen to some office or degree in a secret organisation, whereas it was merely a common title of respect of which our "Mr." is an abbreviation. It was, for example, regularly applied to one who was an employer and had a shop of his own. In 1351, for example, just after the Black Death, when Edward III. conscripted all the glass painters he could lay his hands on, both masters and men, in order to rush through the windows of St. Stephen's Chapel, the masters were referred to as "Mr." (Magister) in the accounts, whilst the journeymen were not. As a title of respect, "master" was used by workmen or servants in referring to their employer or his son; and it was also applied to one who was dead. Shakspeare employed the word in both these senses in the conversation between Launcelot Gobbo and his blind old father.

We are told that the *operai* was a sort of inner council or secret conclave consisting of architects, chief masons, artists, and others, as well as the head ecclesiastics for whom the building was being erected. To become a member of this select body, a man had to rise through successive degrees of apprentice, journeyman, master, and so forth. Their secret conclaves were held in the inner room of the meeting place. But it is doubtful if any more was intended by the word *operai* than was covered by the synonymous English word "works," which is common enough in ancient documents connected with the building of cathedrals. For example, donors left bequests to "St. Peterwark" at York and the term "clerk of the works" is a modern survival and implies no more than "clerk of building operations." Besides, in such cases as those in which it undoubtedly refers to a committee, is there any evidence to show that this was any more than what a modern building committee which has the work of the construction of a cathedral in hand is, consisting of the Dean, members of the chapter, prominent business men, the architect, and so forth? Such committees are frequently mentioned in contemporary lives of Italian architects and artists. These accounts show us that the *operai*, instead of consisting of experts and past masters in the art of building, as some would have us believe, was frequently very much the reverse. The amusing story, for example, of Filippo's troubles and difficulties over the dome of the Duomo through having an unpractical partner, Ghilberti, thrust upon him by the *operai*, and how he eventually got rid of him, is a good example of this. The members of the *operai* cannot have been past masters in the building art, for they were so enamoured of Ghilberti's skill as a sculptor, that they imagined he must be equally good at architecture and construction. Filippo's troubles were, in fact, precisely the same as those of a present-day

architect who has to deal with a modern building committee, consisting of clergy and hard-headed men of business, excellent men all, but with no acquaintance with practical difficulties. An infinite amount of mystery has been written into such simple occur-



GOLD BEATER, AFTER JUST AMMAN

rences as another master-mason or architect being fetched from another town to come and look at something which had gone wrong in order that he might give his opinion upon it, and the mason's lodge provides another instance. This simple shed—one can hardly call it a building—has been surrounded with a wealth of mystery almost inconceivable. It was no more than a temporary structure where the masons worked, such as is to be seen at the present day where any large building is being erected, and that it was anything more than this never occurred for a moment to any contemporary observer. Many pictures of such erections have been preserved in old MSS., stained glass, and so forth, which show them as merely a roof supported on posts, for a protection from the rain and often without any sides whatever.

At York Minster the "loge" is frequently mentioned. We have, for example, two lists of rules and regulations for the masons, drawn up, not by them-



selves, but by their masters, the cathedral authorities, in which it was laid down at what time they should be at the "logge" in the morning and how long they might sleep there at noonday.

A great deal also is made of the fact that the Comacine masons used in their decoration an interlacing band or strap pattern, also that their columns are frequently supported by the figure of a lion as a base, both of which are said to be secret signs. But, after all, what evidence is there that this was anything more than an ornamental pattern in fashion at the time? Similar patterns are found in the work of many other nations and peoples, whilst lions are shown in the canopy work in some of the windows of the choir at York, but there is nothing to show that the glass-designers were Comacines.

As regards the *laborerium*. The general idea seems to be that this belonged to the gild; in it workers in all different crafts laboured side by side, and apprentices of the gild were trained. In Italy the gild or building committee evidently did possess some such place where materials such as expensive marbles were stored. But in Western Europe it is more than doubtful whether any such place existed.

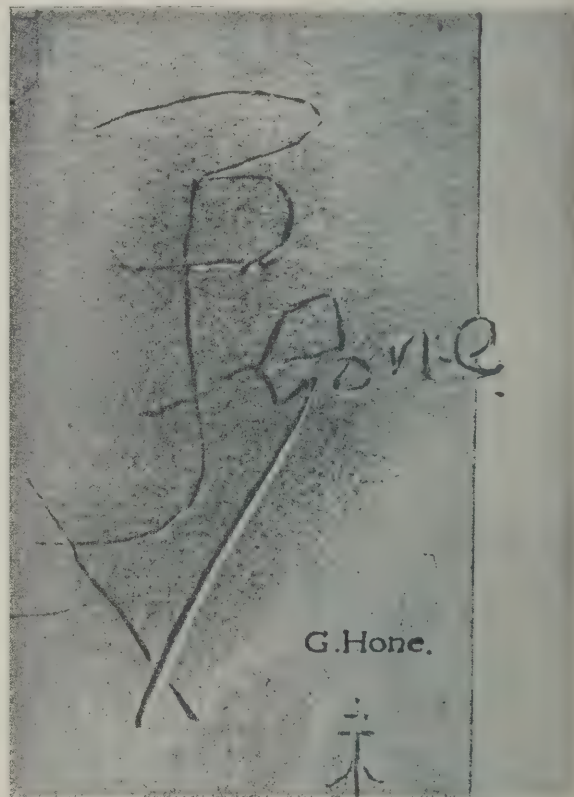
Workshops in the cathedral close there certainly were, but it is extremely unlikely that anything more than the roughest work was being done in them, certainly nothing "in wrought and forged iron and in gold and silver" or in stained glass. For when we examine the fabric account rolls of cathedrals, not a single item relating to the making of any of these things can be discovered. By whom, then, were they done? They were executed by independent workers and craftsmen living in the towns, owning their own shops, and employing their own men and apprentices, who gave a price, did the work, and finally sent and fixed it; as dozens of contracts for tombs, windows, memorial brasses, carved stalls, embroidery, illuminated missals, and what not abundantly prove.

The modern idea that the mediæval gild was a concern trading for profit is quite erroneous. Yet it is widely held. For example, nowadays we often adopt some such title as the "So and So Guild" in order to delude ourselves and the public into the belief that we do not really work in order to make a living. But the ancient gild did not take contracts, so there could be no such thing as a "participation in a division of profits." In the fourteenth century you could no more go to the "scriveners" and get them to illuminate a book, than you could at the present day go to the American Institute of Architects and ask them to design you a house.

All these misconceptions are due to erroneous ideas as to the objects, composition, and status, in the mediæval community of the ancient craft gild. In order, therefore, to arrive at the facts and to find out what

these associations actually were—and particularly those connected with the artistic crafts—we will, without laying any claim to the discovery of our material, shortly review the evidence at disposal.

Let us take the glass painters' gild as typical, and collate its ordinances with those of other crafts. In the first place the primary object for which the gilds



THE NAME HONE [GALYON HONE, GLASS PAINTER TO HENRY VIII.],  
Carved with a knife on the walls of the Haunted Gallery at Hampton Court where he did the glass

were formed was undoubtedly self-protection, all belonging to a particular trade, whether as master, man, or even as apprentice, being dependent for their livelihood upon that trade. But this does not imply it was a democracy. On the contrary. Membership was not based upon free will, but upon compulsion, the craft having the power, by virtue of its charter, to compel all to come in.

Though it is true that most crafts contained both masters and wage earners alike, that does not imply that the latter had much voice, or even any, in its government. As a rule the membership consisted of

three classes.\* At the head was the master, assisted by the aldermen or wardens, who were drawn from amongst the wealthiest of the trade, next the commonalty or masters, and lastly the hired workers and serving men. The first aggregated practically the whole power into their own hands, and elected each other to offices. The masters had but little say in the management of affairs and the men none at all.† The latter were frequently bound by oath not to make any confederation amongst themselves,‡ and if rebellious they were to be judged by the warden of the craft, himself a master, or, failing him, before the mayor. Any attempt on the part of the journeymen to better their condition was firmly suppressed. Their wages were fixed by statute; even after the Plague, when

“if any serving man shall conduct himself in any other manner than properly towards his master, or act rebelliously towards him: no one of the trade shall set him to work until he shall have made amends before the mayor and aldermen.”\*

“In its very nature, therefore, the gild organisation was adverse to the claims of the men who worked for hire, and under its government the journeyman was practically condemned without a hearing.”†

The wage-earner, then, had not much opportunity, but the smaller employers had little more. By one



GERLACHUS THE GLASS-PAINTER AT KAPPENBERG  
From Oidtmann *Rhenische Glasmalerei*

labour was scarce, they were ordered to work for the same wages as before. There was therefore little opportunity for the workman to rise even in his own craft. A clause, for example, in the ordinances of the Bladesmiths, 1408, was to the effect “that no one of the trade shall teach his journeyman the secrets of his trade, as he would his apprentice,”§ which was intended to prevent the journeyman becoming so qualified as to enable him eventually to set up as a master. That the gilds were run entirely in the interests of the masters and the workers were not consulted is shown by many ordinances, as, for example, those of the Whittawyers, which decreed that

\* In some—e.g., the Merchant Taylors—there were five. Clode, *Hist. Merchant Taylors Company*, 8–9.

† *English Gilds*, 30, 35, 289, etc. Lambert, *Two Thousand Years of Guild Life*, 113–129.

‡ Hibbert, *Influence of English Guilds*, 64.

§ Riley, *Memorials of London*, 570.



ARMS OF THE GLASS-PAINTERS GILD IN THE TRACERY  
OF THE EAST WINDOW OF THE NORTH AISLE, ST. HELEN'S  
CHURCH, YORK

means and another the wardens and aldermen hedged them around with restrictions, in order to prevent any but their own select few and their immediate descendants from ever attaining to any position of active participation in the management of the craft. As Professor Ashley has pointed out,‡ “Most of them (the crafts) fell into the hands of a knot of families jealously guarding the trade for itself.”

\* Riley, *Memorials of London*, 232–3.

† Mrs. Green, *Town Life in the Fifteenth Century*, II, 129.

‡ Introduction to *Eng. Econ. Hist. and Theory*, Part II, p. 105.



A good example of this is furnished by the York glass painters' gild. We find eight of them presenting themselves before the mayor and aldermen in 1463-64,\* ostensibly as rival masters, having nothing in common except the fact that they were all engaged in the same line of business, and presumably, therefore, competitors for any work that might be going. As a fact, however, at least three of these families were at that time so closely connected, either by relationship or otherwise, that it is extremely unlikely that there can have been any real competition between them at all, and they must have had both the public and their workmen almost completely at their mercy. They were in a position to fix wages and prices alike and to keep out all who did not belong to the mandarin class.

That this is what actually occurred at York is shown by the fact that families such as the Newsoms remained journeymen glass painters for generations; whilst others, such as the Chambers, Pettys, and Prestons, kept the control and management of the craft in their own hands throughout the whole of the fifteenth century.†

If the smaller masters and the journeymen had not much chance, the apprentice had still less. The crafts persisted in making rules by which they were compelled to pay 20s. or 30s. for entry into the common hall, which meant that they were practically denied the freedom of the city. An Act was passed in 1531 to prevent this, but it was evaded by the dodge of asking candidates only the statute sum for the freedom of the company, but making them pay an unnamed fine for the right to set up in business, the amount of which was to be decided by the wardens themselves. Thus the York glass painters decided "that noo foreyne sett up a shop as a master in the said crafte unto suche tyme he aggre with the serchours of the said craft for a certain some." The studied omission of any mention of what the sum was to be is significant. By demanding something prohibitive they could practically exclude whom they liked. (*The weavers' gild of Newcastle admitted all apprentices when they had served their time for a payment of 13s. 4d., but demanded £20 for setting up in business—an exorbitant sum.*) (*Newcastle Guilds.*)

Nor did trades and crafts in all cases voluntarily organise themselves into gilds. On the contrary, as Mrs. Green points out, the central government made laws for regulating industry, and the towns carried out these laws by their officers, filling up the blanks in legislation after their own will. The craft gild was so little regarded as depending on the free will of the

craft itself that it was frequently founded by order of the town, and was invariably compelled to make submission and receive orders from its master, the municipality. The thin veil of civility thrown over the dealings between craft and municipality deceived nobody. Crafts "petition," as we are gravely told, to have masters and ordinances, and these self-denying documents turn out to be, not for the benefit of the craft, but for the protection of the public. We are asked to believe that farriers of their own free will made a rule that if one of their number failed to cure a horse of sickness through negligence "he shall be accused thereof before the mayor and aldermen and punished at their discretion."\*\* Nor is it likely that masons and carpenters should have volunteered to take oath before mayor and aldermen that they would do their duty in their trade,† or that masons should themselves propose that if a mason failed to fulfil his contract his fellows and sureties should be made to finish it.‡

Nor did the gilds exist to encourage and enforce a high standard of workmanship and so benefit the public. On the contrary. The whole attitude of the municipal authorities towards these organisations shows this plainly enough. Regulations against dishonest work were not initiated by the crafts themselves. They were inserted in ordinances by the municipality in the interests of the public. We should naturally imagine that if any craft had been inspired by motives of honesty and business integrity it would surely have been the glass painters, since their work was to be the handmaid of religion. We should even expect that they of all men would feel some qualms of conscience against cheating their customers, or be influenced by the odour of sanctity, rather than brewers, who boasted that it was part of the trade to know how to draw both thin ale and thick ale from one hole, but it was not business "to hank(er) after righteousness;"§ or bakers, who stole dough under the very eyes of their customers, by squeezing it through a trap door in the top of the counter, so that a portion could be torn off by a boy concealed beneath.|| But, unfortunately, we find that glass painters were no better than others, and there was much faked stained glass about, as shown by the stipulations in contract after contract that the paint was to be "fired on and not mixed with oil." It was not for nothing that the municipality of York had to enact that no stained glass above the value of half a mark (six and eightpence) should go out of the city until it had been inspected to

\* *Vide Ordinances of the York Glass Painters.* York Memo. Book. Surtees Soc.

† *Vide Glass-Painters of York*, by J. A. Knowles. *Notes and Queries*, February, 1921-March, 1922, ii, 208.

\* Riley, *Memorials of London*, 293.

† *Lib. Cus.*, 100.

‡ Riley, *Memorials of London*, 280-2.

§ Piers Plowman, *Passus*.

|| Riley, *Memorials of London*, 161.

see that "therein be noo descyt unto the King's peple."\*

These inspections were carried out by two "searchers" appointed by the craft itself. Thus at York it was enacted that the glass painters "*shall amonges (t)hem selfe every yere in the fest of Seint Luke (the patron saint of artists) chese (t)hem two serchours to have reule and thoursight of almanere of thynges.*" But it is a very great mistake to imagine, as many people do, that this was done by the craft, in order jealously to guard and maintain a standard of honest and sound workmanship. By no means. It

lawfully to do and to perform the same."\* And although crafts might "petition" the mayor and aldermen, as the polite phrase put it, to be allowed to draw up a set of ordinances, it is easy to see that they were in no way consulted in the matter.

We cannot imagine glass painters voluntarily throwing open their shops to be searched at any time, or offering to fine their delinquent members, half of which fine was to go to the city, or laying it down "that if any arrour, inconvenyent, or prejudice appere to the maire and counseill . . . in any partie of this ordenance at any time here after, that than it shalbe



SCULPTORS AND WORKMEN WORKING IN MARBLE  
After Jost Amman



SCULPTOR CARVING A TOMB  
After Jost Amman

was done by the municipality for the protection of the public. The searchers were merely appointed from the craft because they alone possessed the requisite technical knowledge to detect imposture. The "searchers" acted not for the craft but for the mayor.

For example, in a royal order addressed to London, and probably assigned to the concluding years of Edward III's reign, it was ordained "that so no knavery, false workmanship or deceit shall be found . . . in the said misteries . . . there shall be chosen and sworn four or six or more or less according as the mistery shall need; which persons so chosen and sworn shall have full power *from the mayor* well and

lefull to the maire and counseill . . . to amend the saide ordenaunce by thare discrecions."†

From this it is obvious that the corporation had not the remotest idea of consulting the feelings or wishes of the craft in any way. The craft might, and did, make minor ordinances, but on examination these turn out to be of small moment, and deal only with things which concerned the internal economy of the craft itself.

For example, we find the London glass painters giving licences to foreigners to practise the craft; but they threw off the mask when it suited their purpose and declared that such agreements were worthless, saying that "No craft has authority to license any

\* *Liber. Albus*, trans. Riley, 424.

† *Ordinances of the York Glass Painters*. York Memo. Book, Surtees Soc.

\* *Ordinances of the Glass Painters*, 1463. York Memo. Book. Surtees Soc., ii, 208.



foreigners to work any handicraft in the said city without licence of the Mayor and Aldermen.”\*

In 1503-4, however, the gilds were still more strictly controlled. It was enacted by parliament that “no masters, wardens and fellowships of crafts (should)—take upon them to make any acts or ordinances—(unless) the same acts be examined and approved by the Chancellor; Treasurer of England, and Chief Justices of either Bench or three of them; or before both the Justices of Assizes in their circuit.” The reason assigned in the preamble to the act was that the crafts had made “among themselves many unlawful and unreasonable ordinances as well in prices of wares as other things for their own singular profit, and to the common hurt and damage of the people.”†

To turn now to the “atmosphere of religion” we hear so much about, and which is supposed to have influenced their work to so great an extent.



A JOINER OF THE XVTH CENTURY  
From a stall in Rouen Cathedral

Nearly all gilds had a religious side from which was derived the “mystery” and the commercial side from which came the “gild.” But as Dr. Maud Sellers has pointed out, the one side or the other was brought forward as occasion required. Sometimes crafts posed as a religious organisation pure and simple, whilst at others, as, for example, when Edward VI confiscated the property of the religious gilds, this side was kept in the background.

Unfortunately the religious side was often merely a pretext, if exerted by the masters for squeezing the public, or if employed by the men to try to raise wages. Thus when the mercers of London, “by confederacy made among themselves of their uncharitable and in-

ordinate covetous for their singular profit and lucre,” made every Englishman trading with the Flemish mart pay them a fine of half an old noble, which later they raised to the trifling sum of £20; they did so under colour of a fraternity of St. Thomas of Canterbury and “so by colour of such feigned holiness, it hath been suffered to be taken for a few years past.” Indeed the saints must have been scandalised at the profiteering and open robbery which was carried on under their names.

The men were not slow to follow suit. They took a leaf out of the book of the masters and formed gilds of their own, also with a “colour of religion.” In 1383, as Mrs. Green points out,\* the journeymen saddlers formed a union and once a year were wont to array themselves in a livery and go beyond the City bounds to Stratford (or in other words out of reach for the moment of the City authorities), where they held a meeting, and returned to hear Mass in honour of the Virgin. This, according to the masters, was but “a certain feigned colour of sanctity” under which the men wasted their employers’ time and conspired to “raise wages greatly in excess.” The mayor and aldermen agreed with the masters as to the dangerous character of these proceedings, and forbade any such meetings or fraternities in the future. The journeymen tailors were even bolder. They not only held meetings within the City, but rented houses and lived together in companies. The masters told the mayor and aldermen “that they were exceeding sorrowful at there being such offenders and such misdeeds,” and the latter, “after holding careful council and conference thereon,” decided that it was manifestly to the public peril to allow such goings on. The settlement was broken up and the meetings forbidden. Then the tailors also put on the colour of sanctity, and a couple of years later, in 1417, we find them petitioning to be allowed to hear Masses and collect alms and offerings for the souls of deceased tailors. The mayor was not to be hoodwinked, and replied that though it was “sought and prayed for under a pious pretext of goodness,” it was not to be allowed.†

The London journeymen shoemakers, who had previously tried to form a trades union and failed, also tried to get round the Act of 1383, forbidding any confederation amongst workers, by posing as a religious fraternity. They enlisted the sympathy of a friar preacher, “Brother William Bartone by name,” who, moved by pity for the oppressed and “a certain sum of money which had been collected among their said companions,” promised “that he would make suit to the court of Rome for confirmation of that fraternity by the Pope; so that on pain of excommunication and

\* *Vide Disputes between English and Foreign Glass Painters in the Sixteenth Century*, J. A. Knowles. *Antiquaries Journal*, vol. 5, no. 2, April 1925.

† 19 Hen. VII, C.7, *Statutes of the Realm*, 1810-1828, ii., 652.

\* *Town Life in the Fifteenth Century*, pp. 126-127.

† Clode, *Early Hist. of the Merchant Taylors Company*, 1888, v, 63, N.i

of still more grievous sentence afterwards to be fulminated, no man should dare to interfere with the well-being of the fraternity."\* The threat of Papal bell and book left the mayor and aldermen cold. They threw the leaders into prison, and the pious intentions of the shoemakers remained unsatisfied.

Another of the activities connected with the religious side of the crafts were the plays founded on sacred subjects, which the gilds had yearly to produce at the Feast of Corpus Christi. There cannot be the slightest doubt that at first these pageants were prompted by no lower an ideal than a fervent desire to promote a spirit of true religion and devotion. But the plays themselves quickly and sadly degenerated into



PAINTING REREDOS, CARVING STATUES, GOLD AND SILVER-SMITHS WORK, ORGAN BUILDING, ETC.

skits on the most sacred subjects, interspersed with coarse humour. In the Coventry Mysteries, for example, the play entitled "The Trial of Joseph and Mary" was, according to Thomas Wright,† "a scene of low ribaldry, which can only have afforded amusement to a very vulgar audience." No wonder that at York in 1426 the public "greatly disgraced the play by Revellings, Drunkenness, Shouts, Songs, and other Insolences."‡ The pageants eventually became nothing

more than a means of attracting as many sightseers to the city as possible in the interests of the brewers, bakers, innkeepers, and alewives.

The importance which the civic authorities, acting in the interests of the smaller tradespeople, attached to the plays is shown by the fact that stipulations were laid down in each set of gild ordinances, providing that each craft should produce a play, or combine with others for the purpose. Those in the York glass painters' ordinances are word for word the same as in others, and make it perfectly plain that, whilst the plays were ostensibly for the honour of God, they were also for "the profit of the said commonalty from the strangers repairing to the said city coming in amongst the said commonalty." The craft gilds had no choice whether to perform a play or not. Upon them fell the whole cost of painting the scenery and properties, and paying the actors; whilst many crafts, such as glass painters for example, would reap no benefit whatever from the visitors, who were mostly cheap trippers who came to see a free show. It is not therefore surprising that they found the upkeep of the plays an intolerable burden after the first religious fervour had died out and the main object was nothing but a sordid commercialism. As Mrs. Green points out,\* "Cooks, brewers and hostellers were naturally deeply interested in the preservation of the good old customs, and it was, in most cases certainly, this class who raised the protest against the indifference and neglect of the townspeople for public processions and merry-making because 'thereby the victuallers lose their money.'"

In Coventry in 1495 there were complaints that the dyers, skinnners, and fishmongers were so "self-willed" that they refused to contribute to pageants any longer,† and the same thing occurred at York, where, in 1483 the hostellers, in order to encourage trade, were reduced to the necessity of producing a play, "The Coronation of Our Lady," themselves.

At Canterbury also, the crafts begrudged spending their money on the Corpus Christi play and the pageant of St. Thomas, pleading that they were too poor to afford the expense. They were ordered to either incorporate themselves into gilds, or join with other trades by Michaelmas next under a penalty of 20s. or else give up their bodies for punishment.‡ Even this was ineffective; and the Corporation, in a last desperate attempt to draw sightseers to the City, were forced in 1504 to revive the plays and pay for them themselves.

\* Riley, *Memorials of London*, 495-6.  
 † *Hist. of Caricature and Grotesque in Art*, p. 275.  
 ‡ Proclamation by the mayor, 1426. Drake, *Hist. of York*, small ed., vol. ii, p. 120.

\* *Town Life in the Fifteenth Century*, pp. 152-153.  
 † Hibbert, *Influence and Development of English Guilds*, 63.  
 ‡ *Hist. MSS. Comm.*, iv, 173-5.



# The Bridge\*

BY F. C. EDEN [F.].

A bridge exists to carry a roadway across a gap in the earth's surface, and for no other purpose. What beauty then arises from this adaptation to function? The answer is, None whatever. All bridges hide their beauty from those who use them, and display it to those who do not. "A bridge," as the author says, "must turn its face from its daily work and look out idly upon the stream." A painter who wishes to sketch a bridge must walk along the bank or descend into the bed of the stream, as every illustration in this book witnesses. This was once brought home in walking from Innsbrück to the Stefansbrücke, a noble semi-circular arch of 140 ft. span across the Rutzbach. Had not the thoughtful authorities put up a notice recommending travellers to walk down into the gorge for the purpose, nothing would have been seen of one of the finest bridges of modern times.

A bridge, then, is nothing but a foundation to a road, but since there is usually running water to be encountered, in order to ensure its own stability and to "give passage to boats and floods" (as Wren put it), this foundation must be perforated so as to offer as little obstruction as may be to the flow of the water. This is merely incidental to the prime function of carrying a road from which no architectural quality arises.

It is clear, then, that the æsthetics of the bridge expose the hollowness of popular scientific faculty of "functional beauty," according to which, if an object be truly adapted to use, beauty follows *ex necessitate*. A theory, as it seems to me, quite consistently held by those to whom the smell of a skunk is as pleasing as its fur, for each is equally fitted to its function.

The task of carrying a road imparts no beauty to a bridge; in fact, the better it fulfils this purpose the less beautiful it becomes, inasmuch as the level, equal-arched bridge, now found to be more convenient, is less beautiful than one which rises steeply to the middle. The road can only be made to appear fine to those who use it by the addition of gewgaws which are no inherent part of bridge design, as Wren pointed out to the Master of St. John's College, Cambridge, "You have only to take care of a handsome balustrade, upon the piers of which for ornament to the walks you may set urns, pyramids or statues, even what your hearts or benefactions will reach."

The greater part of this book is a discussion on what might be called the biology of the bridge, and would gain by considerable compression, but the concluding chapters are a thoughtful contribution to the æsthetics of the subject and from them the following points may be summarised.

The approach must be rectangular, and if necessary a bend must be made in the road so that the approach to the river's brink may be made looking the obstacle square in the face.

\* *The Bridge*. A Chapter in the History of Building. Illustrated in colour and black and white, by Frank Brangwyn, R.A., and written by Christian Barman.

There is no need to give the bridge the full width of the road; this was never done in the past, for "Nothing is more damaging to the beauty of a river and, indeed, to the ease and safety of its navigation than the gloomy cavern that is formed beneath an arch of excessive depth." In tidal rivers "the appearance of the curve (of the arches) at different states of the tide is of extreme importance in the design"; the arches must be so sprung that at high water they must not look unexpectedly curtailed. Hawksmoor's design for Westminster Bridge has projecting bands of stone at the levels of high and low water, showing that this consideration was present to his mind. A central pier should be avoided; a defect which in old examples is often minimised by the erection of a chapel, tower or gateway on the middle of the bridge. The difference in feeling between an urban and a rural bridge cannot be too strongly emphasized. "There are engineers who can never forget that they learnt their trade in London or Manchester, even though they may be putting up a bridge by the untrodden banks of a Devon streamlet."

The pointed arch has its advantages, such as the ease of overcoming varying width of arches all springing from the same level, and its adaptability to changing water levels. As the water rises it does not close up a pointed arch so quickly as a semi-circular or elliptical one.

The cutwater gives the greatest opportunity to the designer for emphasis and expression. Buildings on bridges are condemned too roundly, as it may seem, with the thought of Florence, Bath, Venice and Nuremberg in one's mind; though it may be admitted that such are more suitable when the adjoining buildings of a town rise, as they should, direct from the water without the intervention of an ugly embankment.

THE ART OF LETTERING. By Carl Lars Svensen. London: B. T. Batsford, Ltd. Price 18s. net.

This is a book of American origin in which an attempt has been made to go beyond the mere producing of a collection of letter forms. It aims at educating to an appreciation of good lettering as well as furnishing examples for use of draughtsmen.

Exercises are provided in formation, design, execution, and grouping. A bewildering variety of pens is described and illustrated, many of which I believe are unknown in this country.

Alphabets being, as the author says, best studied in their application, are dealt with in a long chapter on "Lettering Applied," which contains many fine examples all selected with considerable care and art. A collection is given of illustrated designs in which a title with or without context forms the vital part. These are for the most part excellent and interesting. A number of ingenious monograms and miscellaneous unclassified examples of every branch of lettering, both written and printed, are also brought in, the one thing lacking being examples of script printing such as are used for descriptive notes on architectural drawings.

PERCIVAL M. FRASER [F.].

## Reviews

### A SHORT HISTORY OF ART TRANSLATED FROM THE FRENCH OF ANDRÉ S. BLUM.

*Edited and enlarged by R. R. Tatlock. B. T. Batsford, Ltd. [1926]. 21/- net.*

The revived interest in art generally, and more especially in the art of architecture, which has developed since the end of the war, has led, quite naturally, to a demand for books on the subject; and whilst demand is good in so far as it stimulates effort, there is also this equally natural result, namely, that it lets loose upon the community mediocre works upon the subject. As we know from history, and often from painful personal experience, the pitfalls into which the general public are liable to fall, it behoves us, who are fortunate in being in some degree versed in these things, to be conscientious in our criticism of any work liable to be taken up by the layman.

In dealing more specifically with a work of the nature of Dr. André Blum's, whilst admiring the spirit which has prompted it, and the erudition which has produced it, one cannot but disapprove of the title chosen. Rather might it be named a "Short History of Certain Arts." The book, which is divided into three parts or broad periods, is an attempt to place in natural sequence the evolution of certain individual arts while at the same time, by pleasant and delightful reasoning, their material attributes of period become apparent. One sees, for instance, that the character of Byzantine art is the outcome of the spirit of its age, and that its architecture, sculpture, mosaics and industrial arts, including that of the tailor, are all clearly stamped with the same character evolving from like influences.

The first part or period in its tracing of art from the primitive to the end of the original Gothic period is excellent in its simple and logical presentation. For the already partially sophisticated it is a perfect stabiliser of fact, and forms an excellent guide for more exhaustive reference. Each type or period is preceded by a brief history, denoting racial and geographical influences, followed by a catholic treatise of all the existing arts. To architects the first part should have an immediate and lasting appeal, dealing as it does so impartially with the different styles. Here the author has shown extraordinary ability in reducing his written matter to the minimum without impairing his substance.

The second and third parts appear to fall below this standard.

It is regrettable that the second part, dealing as it does with the renaissance art which originated in Italy, should confine itself almost completely to the art of painting and sculpture. If perhaps this had been treated less in detail, and the industrial arts and architecture had been treated less in the form of notes, the good standard set by the first part might have been maintained.

In this portion scant reference is made to the wonderful development of Italian renaissance architecture, the very essence of which has permeated the modern world, nor to our own domestic architecture—generally accepted as pre-eminent. And whilst one applauds the accomplished survey of painting throughout this period, with its detailed personal account of each outstanding master, one cannot understand the almost total eclipse of the industrial arts.

Why should there be no mention of the goldsmith's craft of wrought iron work, and practically none of furniture? The third part, dealing with the gradual universal decline in European art, suffers from the weakness of partiality, and whilst one recognises the absorbing interest of these arts properly treated, and the precise and excellently defined information available, one feels that the title "History" is hardly justifiable for such groups of notes, and one cannot condone the complete omission of certain of the industrial arts.

The work, as a general introductory view and form of reference, for the student of architecture, is of extreme merit, both from the view of his own personal art and the arts generally. When one considers that the architects of to-day are generally expected to act as advisers in any of the allied branches, the need for an early stimulus of interest is apparent.

Apart from its sin of omission the book is redolent of virtues. Its narrative form is excellent, and the logical and easy way in which development of certain arts is traced leaves the mind cool and satisfied on completion.

The book is already famous for its plates and line reproductions, which so happily amplify and substantiate the text.

F. X. VELARDE [A].

### HISTORY OF THE SOCIETY OF ARCHITECTS.

*The Society of Architects. Founded 1884; Incorporated 1893; Amalgamated with the R.I.B.A. 1925. By C. McArthur Butler, M.S.A., F.C.I.S., Secretary 1898-1925.*

This official record of forty years' endeavour to promote the interests of architects and architecture—and of no mean achievement—is worthy of its subject, modest and accurate, yet reserved, especially in controversial matters. Its interest is naturally greatest, at the present time, to such of us older men as participated in its earlier struggles, successes and mistakes; but to men of a future generation its interest may be even greater. They will look back with a wider vision than can we; and yet I smile now at many a recollection of incidents which caused bitterness long ago and took years to live down. One day, for instance, a very well-known man (whose name I hesitate to divulge even after forty years) walked into my office, I being Secretary of the Society at the time, and offered a gold chain of office on condition that he be elected as the next President! Needless to say, he never even became a member. On another occasion two prominent members of the R.I.B.A. Council (long since dead) recommended an "architect" strongly for membership. This "architect" lived in a country town, but pleasure taking me to the neighbourhood, I thought I would look him up, and going to the address given, walked straight into a builder's yard. He also was never elected. Such incidents could, of course, not happen now, but they indicate the state of feeling then. Other incidents had a humorous aspect—as when, reading a paper for an absentee author at Exeter Hall, the Salvation Army band struck up in the next



room, and then stopped suddenly at the word "Halt," while I was shouting a sentence at my loudest in competition. More pleasant still is it to recall friendships with men of sterling worth, now long since passed away—their features, their gestures, their tones of voice and their hand grips—such as Hugh Roumieu Gough, Robert Walker (of Cork), and my old school-fellow and office companion, Edgar Farman; to say nothing of certain elderly Institute men, like Arthur Cates, who extended to me, a mere lad, a friendship at that time which I little deserved but appreciate now at high value—for all were not inimical to the new body and its officers. G. A. T. MIDDLETON [A.]

BYZANTINE ART. By Hayford Peirce and Royall Tyler. With 100 illustrations. 80. London [1926]. Ernest Benn, 21/- net.

This little book is a very useful adjunct to Dalton's *East Christian Art*, for in this case it does not concern itself with large art, as architecture, but specialises in small design like illumination, metal work, enamel, mosaic, fresco, textile and small carving.

I had rather the idea that Byzantine decoration was arranged in rather a haphazard manner, but on turning over the illustrations it is distinctly evident that composition is the second consideration, the first being the clear definition of the subject.

Take No. 91, the apse of Monreale Cathedral; here three tiers of saints are grouped in such a manner as to lead the eye aloft to the great dominating bust of Our Lord, which is splendidly balanced in composition.

Then No. 81 is a statuette of Our Lady which is reminiscent of good Greek work and could easily be a prototype of several statues I have seen of thirteenth century workmanship.

In enamel work the plaques from the Crown of Constantine Monomachos are of great beauty, and the one showing a dancing maiden is full of vigour as she holds a snake over her head. It must have been a difficult thing to design yet the artist has made his result a joy in composition.

Those who are in the hunt for further motives in small design would not waste their time if they were to study carefully many of these carefully selected illustrations.

The letterpress is useful for dating purposes and for giving information where other objects of somewhat similar design may be found. A. E. HENDERSON [L.]

#### PRESENTATION BY THE SWEDISH SOCIETY OF ARCHITECTS.

*Suevica Antiqua et Hodierna*. This collection of 353 engravings of towns, palaces, castles, antiquities, etc., in Sweden by S. Blesendorf, W. Swidde, Jean Marot, J. Van den Aveelen, and others is a reprint of the rare volumes published at Stockholm in the later years of the seventeenth century.

It was presented to the Institute by the Swedish Society of Architects on the occasion of the presentation of the Royal Gold Medal to Professor Ragnar Östberg at the Guildhall in November.

The original work in three volumes, edited by Eric

Dahlberg, had an index to the plates only; the descriptive text, although planned, was never completed nor published. The volume under consideration has in Swedish the full descriptive text, life of the author, and an account of the projection and completion of the work, and it collects in one large oblong folio volume all the plates.

The library is the fortunate possessor of the original work; but it is not quite perfect—these early collections of plates rarely are—and with this volume the lacunæ are filled.

The possible influence of this book on the work of Sir Christopher Wren was suggested by Mr. Arthur Stratton in the Wren Bicentenary Volume, published in 1923, and reproductions of two of the plates may be found in that volume.

At the present time, when so great an interest is being taken in Swedish architecture, it is informative to consult this volume and to compare the architecture of that date with the work of Swedish architects of the present day. W. P. S.

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES:

[These Notes are published without prejudice to a further and more detailed criticism].

TISSUS ESPAGNOLS ET PORTUGAIS. Par Daniel Réal, Inspecteur du Musée d'Ethnographie. 40. Paris n.d. £1 1s. [Librairie des Arts Decoratifs. A. Calavas, Editeur.]

A folio of photographic pictures of woven decorative fabrics, some in colour: an interesting and beautiful set of prints, with a preface by Daniel Réal. C. S.

SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. 40. New York, 1926. £3 3s. [J. B. Lippincott Company, New York.]

An excellent collection of photographs of the unacademic art of the French countryside, helped by delicate pencil-sketches, mainly plans and bird's-eye perspectives, explaining how the various buildings are grouped. The letterpress is sensible and suggestive. The book forms a good record of the regional characteristics of the parts of France with which it deals. Much of the country is left untouched, notably the south-west. The Château d'Ordre in the Pas de Calais may be mentioned as an admirable example of the larger houses, and the Château de la Prée in the Moivre of the smaller. H. M. F.

DAS HAUS IN DER LANDSCHAFT. Von Fritz August Breuhaus. 40. Stuttgart, 1926. [Julius Hoffmann]. 12s. 6d.

A fully illustrated description of a single house. The house is a sort of overgrown thatched cottage, very German, very modern, affected, built regardless of cost, and in parts very interesting. A. H. M.

LANDHAUSER. Von H. Muthesius. Small 40. Munich, 1922. [F. Bruckmann A.G., München]. 10s. 6d. ■

This is the second edition, published in 1922, of a book originally published ten years earlier. It contains plans and photographs of over thirty country houses, large and small, with one or two small housing schemes, all designed by Hermann Muthesius, who was made an Honorary Corresponding Member of the R.I.B.A. twenty years ago. The general standard of the designs is good but not exciting.

A. H. M.

# Works by Rome Scholars and Jarvis Students

IMPERIAL GALLERY OF ARTS, JANUARY 1927

BY RONALD P. JONES [F.] (M.A. OXON)

An interesting exhibition on a limited scale, as showing how far the students of the British School have been willing and able to adopt the custom of producing imaginative restorations of classical work, on the evidence of more or less adequate remains still in existence. The custom as cultivated on a colossal scale by the continental schools may often lead to the wildest invention, and have no historical value whatever, but if pursued with the archæological method in mind, it may provide a good training in exact research, followed by logical reconstruction.

The first drawings to strike the eye are the beautiful series of Praeneste, by Mr. Bradshaw, which it is a pleasure to see again after some years, and which have not since been equalled for a combination of design and technique of draughtsmanship. The method of rendering the architecture in brown line, with rather bright blue shadows, is most successful in giving the atmosphere of a hot and dusty southern hillside.

Next to these, one would place the drawings of the stoa of Hadrian at Athens by Mr. Sisson, whose record of the existing remains is a fine piece of exact archæology, effective even if considered merely as a drawing, but without any concession to decorative results on paper.

Mr. Lawrence's series of Ostia emphasises again what we had gathered from accounts of the recent excavations—the curiously modern character of the two and three-storied houses and commercial buildings, which gives us an entirely different idea of Roman town architecture from that which we used to take from Pompeii.

The Baths of Agrippa, as imagined by Mr. Williams, remind us of the case of the Professor of Zoology, who could reconstruct a complete antediluvian monster on the evidence of half a tooth embedded in a fossil. Can so tremendous a plan really be based on the evidence from small fragments of buildings in the present congested quarter just behind the Pantheon? One suspects the student has been carried away by the fascination of making an intricate and attractive pattern on his drawing paper; but he may, of course, argue that the complete building is just as likely as not to have been what he portrays.

The most interesting effort of imagination is Mr. Bowland Pierce's reconstruction of the vast temple of Zeus at Gergenti, where most of the necessary evidence is at any rate on the ground, and the controversy is concerned with the particular position of certain parts of the design.

The whole building is entirely unlike the normal temple. There is no visible roof (and the central hall appears to have had none) consequently no pediments at the ends, and the strangeness of effect is completed by the walling up of the intercolumniations. But there is no reason to question the correctness of the drawings in general design. The temple was so far outside the usual scale that the Greeks could not really grapple with the problem, and the building must have looked like some product of our own Greek Revival period. After all, unless the Athenians had actually built the Erechtheum, we could never have conceived their designing a building which so entirely outrages all the conventional idea of Greek symmetry and harmony of scale, and this temple of Zeus was only the outcome of the practicable method of treating a gigantic scale and unmanageable span of architrave.

Coming where it does, however, in the middle of that wonderful series of seven temples extending along the ridge between the city and the sea, it must have had a disastrous effect on the beauty and restrained scale of its neighbouring rivals.

In the other section of the exhibition, that of measured drawings, there is a most attractive set of the Piazza del Popolo at Rome, by Mr. Armstrong, which does full justice to that admirable example of town-planning which, before the railway era, must have been the first impression received by travellers entering the city from the North, and still produces on us a splendid effect of space and variety of vista, culminating in the view along the Corso, which always seems the longest and narrowest street in the world.

The drawings of the Genoese palaces by Mr. de Soissons and Mr. Hepworth are delicately rendered and interesting, but the work of that period and city is inclined to look flat and lifeless on paper, and in elevation, and can only produce its full value when we see it in sharp perspective at a sharp angle, from the crowded and narrow streets for which it was designed.

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Messrs. B. T. Batsford, the architectural booksellers, have just published a new catalogue which contains descriptions of over 480 books on architecture, building, engineering, furniture, decoration, etc. In addition the catalogue contains 32 pages of illustrations taken from the books. The cover design is enhanced by an attractive drawing, in colour, by Majorie and C. H. B. Quennell. The catalogue will provide a very useful book of reference to those desirous of knowing the latest publications on architecture and the applied arts.



## THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

(The following letter, addressed to "The Times," was published in its issue of 5 February.)

SIR,—The Council for the Preservation of Rural England (C.P.R.E.) has now been formed, with the following objects:—

To organise concerted action to secure the protection of rural scenery and of the amenities of country towns and villages from disfigurement or injury.

To act either directly or through its members as a centre for furnishing or procuring advice and information upon any matters affecting the protection of such amenities.

To arouse, form, and educate public opinion in order to ensure the promotion of the objects of the Council.

The preservation of the existing beauty of our countryside and its future development are matters which concern everybody, and if the destruction now going on is not stayed, action will be too late. The Council is not a new one, but a federation of the following organisations, whose names are sufficient to indicate the scope of its work:—

The Royal Institute of British Architects, the Town Planning Institute, the County Councils' Association, the National Federation of Women's Institutes, the National Trust, the Royal Automobile Club, the Automobile Association, the Urban District Councils' Association, the Central Landowners' Association, the Rural Advisory Committee of the National Council of Social Service, the Garden Cities and Town Planning Association, the Rural District Councils' Association, the Scapa Society, the Commons and Footpaths Preservation Society, the National Housing and Town Planning Council, the Surveyors' Institution, the Society for the Protection of Ancient Buildings, the Country Gentlemen's Association, Ltd., the Royal Society of Arts, the Architecture Club, the Land Agents' Association, and the Ancient Monuments Society.

The C.P.R.E. is beginning its career, and its usefulness must inevitably depend upon the support it receives from the public. For that reason we appeal to all who are interested in the movement to assist to place the Council upon a sound financial footing. The work has already assumed large proportions; letters have been received from all parts of the country asking for advice, pointing out abuses that require correction, and suggesting various lines of action. All this needs immediate attention, but involves the establishment of staff and offices and consequent working expenses. We, therefore, ask for donations and subscriptions to enable these charges to be met and the work to be carried on. An income of at least £1,000 per annum is required in view of the important work we are anxious to undertake. The constituent societies have offered contributions according to their means, but the help which has been most willingly afforded by them is insufficient to place the Council upon a satisfactory financial basis. The Press has given the movement most generous support and encouragement, and we feel confident we may rely upon it to keep the public alive to the extreme urgency of the work the Council has undertaken. Minimum annual subscrip-

tions of £1 is. or donations of any amount will be gratefully received by the Assistant Honorary Secretary, Mr. H. G. Griffin, the Council for the Preservation of Rural England, 33 Bloomsbury Square, London W.C.1.—We have the honour to be, Sir, Your obedient servants,

CRAWFORD AND BALCARRES,  
President.

E. GUY DAWBER,  
Vice-President.

PATRICK ABERCROMBIE,  
Hon. Secretary.

The Council for the Preservation of Rural England  
4 February.

## ANCIENT BRIDGES OF ENGLAND

During the summer of 1926 the Society for the Protection of Ancient Buildings began a systematic survey of the Ancient Bridges of England with the aim of making a complete record of those which still remain.

Before the actual survey of any county was made a list was prepared of the bridges shown on large-scale eighteenth-century maps. This was done to avoid the waste of time by visiting bridges constructed since the beginning of the nineteenth century. Fortunately, excellent inch-scale maps are in existence, made, in most cases, between the years 1750 and 1790, for a competition originated by the Royal Society.

Although the scheme of searching eighteenth-century maps involves a considerable amount of work, it has led to the discovery of several ancient bridges in quite unexpected places, notably the bridge over the river Beu, a mile west of Smarden, Kent.

Up to the end of October, 1926, over 500 bridges were visited in the counties of Kent, Surrey, Sussex, South Wilts, Hants, Berks, South Devon, Dorset, and nearly 200 were measured and recorded. A considerable number of these were stone bridges built between 1750 and 1800, apparently a period of great bridge-building activity in the South of England.

The bridges built before the year 1750 numbered 7, of which 15 were built with ribs, 8 had semicircular arches, 7 pointed arches and the total number of bridges with pointed arches was 34. The majority of these bridges were found to be in perfectly sound condition in spite of carrying heavy modern traffic, but in many cases the roadway is less than 12 feet wide.

It has been found that the only way to obtain the information wanted is by touring the districts by car if the survey is to be completed in reasonable time. Nearly 2,000 leaflets were distributed and many articles appeared in the papers, but the response from the public has been small. The 860 members of the Society, however, made a generous response, and out of the £1 received by the end of November over £120 had been subscribed by them.

It is estimated that £259 will be required to cover the bare expenses for investigating the Southern half of England, and that it will take about eighteen months to complete. A further £450, as salary for the investigator over this period, is needed, making a total of £700.

Subscriptions should be sent to—

THE SECRETARY, BRIDGE FUND,  
The Society for the Protection of Ancient Buildings,  
20, Buckingham Street, Adelphi, W.C.2.

It will therefore be seen that quite a small proportion of the amount required has been received, and as the Society has no funds available for this purpose it is hoped that the public will subscribe generously and enable this extremely important work to be completed.

If funds are available, the Society hopes to continue and to complete the survey of the south of England and the Midlands as far north as Derbyshire during 1927.

Lists of Bridges in the counties of Somerset, Oxford,

that the response from local archaeological and architectural societies has been disappointing. They have therefore adopted the plan of sending a representative to make a personal tour of the main rivers and their tributaries, and to visit all bridges shown on eighteenth century large scale maps.

As this scheme can only be carried out to its full extent if sufficient funds are available, the S.P.A.B. has opened a special Bridges Fund.

In view of the work which the S.P.A.B. is carrying out, the Committee feel that there is no need for the R.I.B.A. to arrange a similar programme, but they consider that the S.P.A.B. should be supported by the R.I.B.A. in the following way :—



STURMINSTER NEWTON BRIDGE OVER RIVER STOUR, DORSET

Warwick, Derby, Shropshire, Stafford, Worcester, Gloucester, North Devon and North Wilts have been prepared. The number of bridges shown on the eighteenth-century maps for these counties is over 900.

Some of the bridges recorded during 1926 have already been scheduled under the Ancient Monuments Act, and application has been made to the Office of Works with regard to many of the remaining ones.

#### RECOMMENDATION BY THE ART STANDING COMMITTEE OF THE R.I.B.A.

In his address at the opening of the Exhibition of Old Bridges of France the President suggested that the Art Standing Committee might take up the question of the preserving of the many ancient and interesting bridges which still exist in many parts of England.

The Committee have taken up this matter with the S.P.A.B. and find that that Society have for the past two years been making organised efforts to obtain the necessary particulars of old bridges which are worthy of preservation. Information has now been received regarding bridges over the whole country, but the Society report

By giving publicity in the R.I.B.A. JOURNAL to the work which is being carried out by the S.P.A.B. in connection with old bridges and by inviting members to supply information regarding such bridges in their locality.

This recommendation was approved by the Council.

#### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

##### MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to :—The Secretary, A.B.S., 9 Conduit Street, London, W.



## Correspondence

### R.I.B.A. FORM OF CONTRACT. CLAUSE 25.

The following letter from Sir Edward Pollock is published for the information of members, at the request of the Practice Standing Committee :—

*Official Referee's Court,*  
No. 193,  
*Royal Courts of Justice.*  
11 November, 1926.

To the Secretary, Royal Institute of British Architects.

DEAR SIR,—I venture to suggest that it is advisable when the architect extends the time under Clause 25 of the R.I.B.A. Contract, he should do so in writing, and give notice to the employer of such extension.

This would save any possible dispute as to whether the time had, in fact, been extended.—I am, Yours faithfully,  
EDWARD POLLOCK.

### PROFESSOR CHARLES GOURLAY MEMORIAL SCHEME.

37 St. Vincent Crescent,  
Glasgow, G.3.  
4 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—The death of the late Professor Charles Gourlay, B.Sc., F.R.I.B.A., F.S.A. Scot., was a great loss to the architectural profession and to the students in this country and abroad.

He was the founder of the Royal Technical College Architectural Craftsmen's Society, Glasgow, and that Society decided to erect a memorial to his memory.

It was, however, very soon apparent by reason of the many inquiries received from past students of the professor, in many parts of Great Britain and Ireland, and from friends, who had been associated with the professor, that the desire to participate in any such movement required the broadening of the basis of the scheme to include all such supporters, and accordingly an influential committee was set up and a committee appointed to complete the scheme.

In order to defray the cost of the erection of the memorial a fund has been opened and subscriptions ranging from 2s. 6d. to a maximum of £2 2s. received.

The nucleus of the fund has already been received, but the committee desire immediate support to enable the practical erection of the memorial to be undertaken so that the memorial may be unveiled during the summer.—Yours faithfully,

JAMES MACAULAY, F.S.I., F.F.S., M.T.P.I., F.S.A.Scot.  
*Honorary Secretary, Memorial Scheme.*

### INTERNATIONAL COLONIAL EXHIBITION.

*Ministry of Health,*  
*Whitehall, S.W.1*

19 January 1927.

To the Editor, JOURNAL R.I.B.A.—

SIR,—I am directed by the Minister of Health to state that he has been requested to inform institutions in this country which are likely to be interested, that an International Colonial Exhibition of Urban Art and Town-planning will be held in the Grand Palais at Paris, from 1 May to 30 June 1927, and he has been furnished with the following information relating to the arrangements for the Exhibition, which you may think well to announce in your JOURNAL.

The Exhibition will be under the patronage of the French Ministers of the Colonies, Public Instruction and Foreign Affairs.

Exhibits are invited of plans or other representations (including models) relating to the lay-out, construction, improvement or decoration of towns in colonies or new countries, e.g. plans of new towns, improvement plans, views of towns or of special architectural features, illustrations of monuments, ornamental constructions, of public buildings or even of private dwelling-houses which have a distinctively ornamental or local character.

Exhibitors must bear in mind that the exhibition will form part of the Annual Salon of the Société Nationale des Beaux Arts and their exhibits should therefore possess an interest from the artistic point of view. Statistical and similar documents will not be accepted.

Exhibits may, however, be accompanied by a short explanatory notice in the French language.

A jury appointed by the Committee will reject, without appeal, any exhibits not conforming to these conditions.

Each exhibitor must pay, for each work or for a combination of objects which may be considered to constitute a single work :—

- (1) An entry (administrative) fee of 20 fr.
- (2) An exhibition fee of 60 fr.
- (3) A supplementary fee of 20 fr. per case after the third.

The exhibition fee will be refunded to exhibitors whose work has not been accepted by the jury, in return for the receipt for the fee.

Persons proposing to exhibit must send a notification together with the above-mentioned fees, to M. Albert Parent (10 rue Lavoisier, Paris) before 1 April 1927.

Exhibits must be sent, carriage paid and labelled *Urbanism Colonial* to la Société des Artistes Français, Grand Palais, Port de Paris, so as to arrive not later than 10 April 1927.

Any further information on the subject may be obtained from M. Albert Parent at the address given above.

I am, Sir,  
Your obedient Servant,  
I. E. GIBBS.

### THE DALMATIAN COAST.

#### EASTER VACATION VISIT.

The Committee of Leplay House Educational Tour announce to their members and others who are interested, a visit to the Dalmatian Coast during the coming Easter Vacation. They have been fortunate in securing a well-known architect as their leader. Miss Ethel Watkins, M.A. (Oxon), will act as hostess to the party and will be responsible for general arrangement throughout the tour.

The history of the country will be studied, as far as time allows, mainly by observing the architecture and tracing the development of its towns and cities by contact with the peasant folk and townspeople at their daily occupations, and observing their different customs and habits of life, and their mode of dress. Contact with the social, educational and political institutions will be possible for the group interested in present-day life of Dalmatia. Lectures will be given during the course, and summaries of the history of the different towns visited will be made from time to time.

The tour will commence on 10 April, and last until 26 April. The inclusive cost will be twenty-nine guineas.

All particulars regarding the arrangements will be supplied on application to Miss Margaret Tatton, Leplay House, 65 Belgrave Road, Westminster, S.W.

## Allied Societies

### THE BIRMINGHAM ARCHITECTURAL ASSOCIATION.

The seventh general meeting of the session was held on 4 February, at the Associations' Rooms, in the Royal Society of Artists Buildings, the President, Mr. Holland W. Webbiss [A.] in the chair. As an exhibition was being held the work of students of the Birmingham School of Architecture, the opportunity of an open date was taken to arrange "Three Short Papers" to be read at the meeting by students of the school.

The first paper was by Mr. A. W. Soden, a first-year man, who chose for his subject, "Why I Became an Architect." Mr. P. Skelcher, a two-year man, entitled his paper, "The School from the Pupil's Point of View," and the third paper was read by Mr. G. A. Baker (third year) who took for his subject, "Holiday Work." A discussion followed.

Among the speakers being Messrs. J. A. Swan [F.] (Vice-president), W. Doubleday, A. T. Butler [F.] (Vice-President), J. S. Scott [F.], J. P. Bridgwater [F.], A. G. Jensen [A.], J. Drysdale [F.] (Director of the School), H. Goulborn [L.],

The President announced that an old Birmingham student, Mr. T. M. Ashford, had won the Pugin Studentship, and Mr. Jackson had been awarded one of the Maintenance Scholarships of the R.I.B.A.

### MANCHESTER SOCIETY OF ARCHITECTS.

The Manchester Society of Architects held its annual dinner on 19 January, under the presidency of Mr. H. S. Birchurst, to whose works in the city of Manchester several speakers made appreciative reference. Two matters which were touched on more than once were the importance of having a civic society to advise on matters of public taste, and the attempts now being made to make architecture a closed profession like medicine and the law.

Mr. E. Guy Dawber, the president of the Royal Institute of British Architects, replying to the toast of the Institute, said that people were awakening to the fact that indiscriminate building must be stopped. It was for architects to continue bringing that fact home to the people and to show by their works that they were worthy of the public confidence. He spoke with appreciation of the growing interest taken by the press in architectural matters, and referred in this connection particularly to *The Times* and the *Manchester Guardian*.

He thought the work being done to-day, especially by the younger generation, would be looked on in years to come as marking an era of good taste and fine work. This he believed was due to a large extent to the founding of schools of architecture throughout the country; and he felt that the cumulative effect of that teaching would justify the abandonment more or less, of the old pupilage system.

Mr. Dawber went on to speak of the advantages to a great city like Manchester of a civic society. "I am convinced," he said, "that in all matters within the purview of architects their advice would be of the greatest benefit to the growth of the city."

Professor C. H. Reilly, president of the Liverpool Architectural Society, also responded to the toast. He urged that the societies allied to the Royal Institute of British Architects should, so far as possible, lead an independent life and render their own services to their own communities. He suggested that it was the duty of every city corporation to

consult the president and Council of the local Society of Architects concerning many of the problems with which they were faced. The trouble with the individual architect was that he was asked to do things that were contrary to the good of the whole community. That individual problem could be escaped through the Society.

Mr. J. T. Halliday, the senior vice-president of the Manchester Society, proposed the toast of the "City of Manchester," and in an interesting speech sought to diagnose the "soul" of Manchester that lay behind its many manifestations. Some said it was to be found in the cotton bales of Portland Street; some that it manifested itself on Tuesdays in the Royal Exchange. There was certainly a good deal of it in the January sales; and it came out in the Free Trade Hall, and formerly in the Gaiety Theatre. It showed itself at Old Trafford—"and then there is the *Manchester Guardian*." There was, he said, as clearly a unity behind all this as ever there was in Florence or Rome, and it was that unity which the city's architects ought to embody.

The Lord Mayor (Alderman J. H. Swales) responded, and, as an evidence that the city was alive to the need for fitness in building, he said that the plans for the Woolworth façade to Piccadilly had recently been turned down and something more appropriate to the site insisted on.

The "University of Manchester" was proposed by Dr. P. S. Worthington, an ex-president of the Manchester Society, who spoke of the plans now being drawn up in Leeds to meet the University's needs for coming years. He thought something of that sort might well be done in Manchester, not necessarily with an immediate intention of building, but in order that hotch-potch accretion might be avoided.

Dr. W. H. Moberley, the Vice-Chancellor of the University, who replied, agreed that this should be done. It happened, he said, that in the older universities men imbibed ideas of fitness and beauty from their very surroundings, but this was hardly so in most of the newer universities. That made all the more important the deliberate seeking after these things, because if it were not done deliberately it would not be done at all. "I think the very disadvantages with which we start," he said, "should make the new universities to some extent pioneers in seeking these things deliberately."

### NORTHERN ARCHITECTURAL ASSOCIATION.

The annual dinner of the Northern A.A. took place at Newcastle-upon-Tyne on 28 January. Lieut.-Colonel G. Reavell, O.B.E., F.R.I.B.A. (President Northern Architectural Association) was in the Chair.

The guests included:—

Alderman R. H. Millican, J.P. (Deputy Lord Mayor); E. Guy Dawber, F.S.A., P.R.I.B.A.; H. E. Galloway (Chairman of Executive Committee, Newcastle-upon-Tyne Society); Charles McGhie, F.S.I. (Chairman, Northumberland and Durham Branch of the Surveyors' Institute); T. R. Milburn, F.R.I.B.A. (Chairman, Allied Societies' Conference, R.I.B.A.); Ian MacAlister, M.A. (Oxon.) (Secretary, Royal Institute of British Architects); T. H. Rae, F.S.I. (President, Northern Quantity Surveyors' Association); T. H. Smirk (President, Newcastle-upon-Tyne Incorporated Law Society); A. M. Oliver (Town Clerk, Newcastle-upon-Tyne); J. S. Earnshaw (President, Northern Counties Federation of Building Trade Employers); A. E. Bedson, F.A.I. (Chairman, Auctioneers' and Estate Agents' Institute, Northumberland and Durham Branch); H. E. Pitt (President, Sunderland and District Federation of Building Trade Employers); E. G. Harvey, solicitor; J. Douglass Mitchell, C.M.G., D.S.O. (Hon. Secretary, Newcastle-upon-Tyne Society); R. J. Storey, F.A.I. (Hon. Secretary, Auctioneers' and Estate Agents' Society).



Institute (Northumberland and Durham Branch); W. H. Hope (Secretary, Northern Counties' Federation of Building Trade Employers); A. K. Tasker [F.] (Vice-President, N.A.A.); R. Burns Dick [F.] (Vice-President, N.A.A.); W. T. Jones, F.S.A. [F.] (Vice-President N.A.A.); Geo. H. Gray [A.] (Hon. Secretary, N.A.A.); R. G. Kirkby [F.]; Dr. T. H. Blench; H. L. Hicks [A.]; F. M. Dryden [L.]; J. E. Shaw; S. Bulmer, R. L. S. Sinclair, P. Clive Newcombe [A.]; R. Mauchlen, M.C.; R. N. H. MacKellar [A.]; W. Milburn, Jun. [F.], F.S.I.; L. W. Taylor; G. Talbot Brown [A.]; R. A. Greenwell; P. L. Browne [F.]; T. L. Brown; K. Brown; A. White; J. Wilson Hays [F.]; R. I. Harper; R. Wylie [A.]; H. Walker; Capt. H. T. Wright [A.]; J. W. Corking, O.B.E.; J. E. Stafford; S. F. Bestow [A.]; J. C. Maxwell [F.]; S. Brinton; P. J. Stienlet [L.]; F. A. Child [A.]; H. W. Kaye; S. C. Punchard [A.]; E. Richardson; J. Gibson; T. H. Turnbull; H. M. Wright; J. F. H. Checkley, Asst. Hon. Secretary, N.A.A.

"The Royal Institute of British Architects and Allied Societies" was proposed by Mr. H. E. Galloway, who, in the course of his speech, said that history had paid tribute to the service rendered the community by architects, and he was sure those present might pay a modest tribute to the Royal Institute and the allied societies, who jointly aimed not only to uphold the ancient prestige of the profession, but also to cultivate a wider and higher standard of work for the community.

They were honoured particularly that night with the presence of the captain of the ship, Mr. E. Guy Dawber, upon whose work in bringing into existence the Council for the Preservation of Rural England, the Newcastle-upon-Tyne Society looked with sympathetic interest and appreciation.

The Newcastle Society viewed with considerable concern the growing tendency towards the disfigurement of both the natural and historical beauties of the city and county to which it belonged, and in which it took such a great and proper pride, and had designs for ensuring the preservation of that which they considered to be of vital as well as æsthetic importance—the preservation of an open and beautiful city boundary.

In the course of his reply, Mr. E. Guy Dawber said: "I think there is a feeling at last spreading over the country that we must as a nation, before it is too late, put a stop to this thoughtless, careless, and ugly building that is spreading like a disease all over the country side and in our towns and cities."

It was gratifying to find, he said, that in Newcastle they had a very active civic society. There were a great many of these throughout the country, and he felt that no great city or town should be without a civic society.

Mr. T. R. Milburn responded for the allied societies, and Lieut.-Colonel G. Reavell submitting the toast, "The Municipal Corporations of the Province," said that just as there was a "might have been" in the reconstruction of London after the Great Fire, so there was a "might have been" recently in Newcastle. He referred to the rejection by the ratepayers' meeting of the scheme for a thoroughfare from City Road to Jesmond Road, and remarked that a new thoroughfare would have to be made. The problem would have to be faced.

The Deputy Lord Mayor (Alderman R. H. Millican) replied.

Lieut.-Colonel A. K. Tasker proposed "Our Guests," and Mr. Charles McGhie, president of the Northern Branch of the Surveyors' Institute, replied.

## NOTTINGHAM AND DERBY ARCHITECTURAL SOCIETY.

### THE REGISTRATION BILL SUPPORTED BY MEMBERS OF PARLIAMENT.

The annual dinner of the Nottingham and Derby Architectural Society was held in Nottingham on 4 February, Mr. A. H. Dickman, President of the Society, in the chair.

The toast of "The Mayors and Corporation of Nottingham

and Derby" was given by Professor F. S. Granger, who referred to a speech given by the great statesman "whose honour has been so triumphantly vindicated," in Nottingham 50 years ago. On the occasion of the foundation stone laying of Nottingham University College on 27 September, 1877, the late Mr. W. E. Gladstone, addressing the Mayor and Corporation said: "I will not say what the future may bring forth. The contingency has been glanced at that on some day, distant perhaps, you may be speaking not of a University College but of a University of Nottingham. That is an arduous and soaring ambition." Mr. Gladstone pronounced the work taken in hand by the Nottingham Corporation "a good work, a wise work, an intelligent work, a beneficent work—even a holy work." High as that language was, he ventured to respect it, not only in its immediate application to the University but, with the necessary qualifications, to the whole of the beneficent activities in which the city was engaged.

Alderman C. Foulds, replying, said they would doubtless all agree that the City Council were very careful concerning the appearance and style of buildings erected in Nottingham. They were all anxious, in common with the architects, that nothing should detract from the beauty of the city. That had been their policy for over 30 years, and the result was that considerable improvements had been effected. He felt sure that when Mr. Howitt had finished the City Hall they would not be entirely satisfied with the Market Square as it was at present.

He believed it was proposed to build a covered market where the Empress Rink now stood. If they had a covered market, there would be no need for the present large provision in the Market Place. Though they were proud of their square, it would not appear so beautiful when the new Exchange was completed, and he thought the time would come when they would reconcile themselves to the removal of the market from its present position. That would also mean the doom of the Goose Fair on that site, unpopular though the idea might be at present. It was through such a society as theirs that they looked forward to the future development of cities on artistic lines.

The toast of the "Success of the Bill" was proposed by the President. He said that one of the most important things before architects to-day was the Bill providing for the registration of architects. While they appreciated the value of the Ministry of Health by-laws, there was at present nothing whatever to prevent anyone perpetrating an atrocity from the architectural or artistic point of view. There was no reason why even a covered market, fire station, subsidy house, factory, or any other public utility building should not be, without extra cost, a perfect work of art, if carried out by a thoroughly qualified man.

Mr. A. J. Bennett, M.P., replying, said he was in favour of the new Bill. Of all the objections he had heard, they only concerned details. None was opposed to the principle. He did not think it would prove to be a controversial Bill from the party point of view.

Mr. G. A. Spencer, M.P., also replied. He was convinced that the more they educated the public on matters of art and architecture, the more support they would receive from the public.

Mr. F. B. Varley, M.P., also responded. He expressed himself in favour of the Bill, because he felt that one of its main principles concerned the education of future members of the craft.

"The Royal Institute of British Architects" was given by Mr. J. Wollatt, Vice-President, Nottingham and Derby Architectural Society, and responded to by Mr. Maurice Webb.

THE SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS. The dinner of the 40th session of this allied society was held at the Royal Victoria Hotel, Sheffield, on 26 January, the chair being occupied by Mr. F. E. Pearce Edwards [F.], President of the Society.

The representative gathering included the Lord Mayor of Sheffield, Ald. J. G. Graves, Mr. E. Guy Dawber, President of the R.I.B.A., Mr. Albert Harland, M.P., His Honour Judge St. John, Mr. D. Flather, Master Cutler, Sir Wm. E. Hart, O.B.E., Mr. J. H. Chapman, President of the Chamber of Commerce, Mr. Arthur Neal, Chairman of the Board of Guardians, Mr. M. Gibbons, O.B.E., M.A., Registrar of Sheffield University, Sir F. C. Rupert Ford, Bart., Mr. Ian MacAlister, M.A., Secretary of the R.I.B.A., Mr. F. J. O. Coddington, LL.M., Counsel to the Society, and Mr. E. Willoughby Firth,

among the guests and members present were the following:—Mr. W. E. Bemrose, Mr. C. A. Broadhead [A.], Mr. G. Bradbury, Mr. E. Bramley, Mr. M. Baker, Mr. F. H. Bromhead [A.], Mr. G. Buck [F.], Mr. R. Cawkwell [A.], Mr. H. Curwen, Mr. S. D. Kelson, Mr. F. B. Dingle, Mr. W. G. Davies [F.], Rev. Canon Stanan, Ald. W. Carter Fenton [F.], Mr. A. Forsyth, Mr. A. R. Crnley, Mr. E. M. Gibbs [F.], Mr. H. B. S. Gibbs [A.], Hon. Secretary, Mr. E. B. Gibson, Mr. C. M. Hadfield [F.], Vice-President, Mr. W. J. Hadfield, Mr. H. A. Hickson [L.], Prof. J. Husband, Mr. E. Hibberson, Mr. A. Howe, Mr. H. St. J. Harrison [A.], Mr. F. Jenkinson [A.], Mr. H. A. Johnson, Mr. J. H. Johnson, Col. J. Knight, Prof. D. Knoop, Prof. F. C. Lea, Mr. S. E. Minns [L.], A. Nunweek [L.], Mr. J. W. Northend, Mr. J. H. Odom [A.], H. I. Potter [A.], Mr. E. Partington, Mr. T. H. Robinson [A.], W. P. Rylatt [A.], Dr. J. Stokes, Mr. J. C. A. Teather [L.], Arnold Thornely [F.], Mr. H. L. Thornely [F.], Mr. T. Waites, Mr. J. C. P. Toothill [A.], Mr. A. W. Westerman, Mr. F. Watson [F.], Mr. C. B. Wagstaff [F.], Mr. A. Waddington, Mr. G. E. Whitaker, Dr. F. E. Wynne, Mr. C. H. Wells, Mr. A. L. ng, Mr. A. W. Westerman, Mr. J. R. Wigfull [F.], Hon. Treasurer. The "City of Sheffield" was proposed by Mr. F. J. O. ddington.

The Lord Mayor, who responded, said, "When we look back to the great empires of antiquity, Babylon, Egypt, Carthage, Rome, and Athens, we regard with astonishment and a great deal of envy what they were able to accomplish, and you, no doubt, reflect on how the architectural and engineering skill of those days were able to produce that magnificent, but we of a more practical turn of mind wonder how they were financed! I do not think they were confronted as we are to-day by the usual trade union clauses you know so well." Speaking of the absence in Sheffield of such ornamental structures as were to be found in Continental cities and elsewhere, Alderman Graves said he felt, as representing the civic authority, that they had not quite so easy a conscience as they might wish.

"I think one explanation is that nature has done so much for Sheffield that we have been lazy in doing very much for ourselves. We talk about and greatly appreciate our beautiful surroundings, and we are glad to enjoy them. But I am afraid we regard Sheffield rather too much as a city to get out of than a city to live in, and a city of which to be intensely proud." Sheffield, however, had, he pointed out, its difficulties, its hills and valleys and contours. Its town-planning advances had, nevertheless, been very real, and its street widenings and improvements had cost such an enormous sum that there had not been a great deal to spare—although, perhaps, more might have been done in the past to beautify the city than was possible in the day. The only hope was that with returning prosperity it might make up some of the leeway.

Mr. E. Guy Dawber (President of the Royal Institute of British Architects), proposed the toast of the "Sheffield, South Yorkshire and District Society of Architects and Surveyors," which, he said, was founded forty years ago. He commented on the growing public realisation that to get the best out of life was necessary to have the best architecture.

Mr. F. E. Pearce Edwards (President), replied. Opportunities for beautiful architecture were rarer in Sheffield, he said, than in London and some other big cities. Architects very much regretted the postponement of the Public Hall, but as ratepayers they were grateful for the breathing space. It was hoped, however, that in the meantime the excellent site already secured in the civic centre would not be alienated for any other purpose. He referred to the progress of the Society, and the excellent relations subsisting with the Corporation and the building organisations in the city and district.

Mr. C. M. Hadfield (Vice-President), submitted "The Guests," to which Mr. A. Harland, M.P., and Sir William Hart replied.

Mr. Harland said that when he first came to Sheffield, 35 or 37 years ago, he was much impressed by the utilitarian side of the city's buildings. He sometimes wished that the architects of to-day had the opportunities that Wren had after the fire of London. Referring to the Registration Bill he stated that he was quite in favour of it, and would do all he could to support it.

Sir William Hart paid a tribute to the work accomplished by the President of the Society (Mr. Edwards) during the long period he occupied the post, as the first city architect appointed by the corporation of Sheffield.

#### YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

For the first time since its inception, the York and East Yorkshire Architectural Society held their annual dinner at Hull. Civic recognition was accorded to the event, which took place in the Banqueting Room at the Guildhall, on 27 January, under the presidency of the President, Colonel J. Malcolm Dossor.

Among the guests were Mr. E. Guy Dawber, F.S.A., president, and Mr. Ian MacAlister, secretary of the Royal Institute of British Architects. The Lord Mayor (Alderman Watson Boyes) was also present.

The Rev. Dr. Rigg, Beverley Minster, in proposing the civic toast, said he regarded himself as the guardian of one of the most beautiful churches in Europe.

The Lord Mayor (Alderman Watson Boyes), in replying, urged architects in designing houses to allow for the maximum of sunshine in order that the health of the occupants might benefit. In Hull they were doing their best to create artificial sunlight for the treatment of certain ailments.

Alderman Sir Alfred Gelder, who also replied, said great improvements had been made in Hull, and, having regard to the reduced purchasing value of money, he did not think the ratepayers could justifiably grumble at the increased rates.

Mr. W. S. Walker (vice-president of the York and East Yorks Society), in submitting the toast of the Royal Institute of British Architects, said that at present they were engaged in promoting a Registration Bill which they trusted if they were fortunate in the ballot, would pass through both Houses of Parliament in the coming session. It would protect the public against incompetence and ensure that none but thoroughly efficient persons would be engaged in the profession of architecture. Not the least of the results of that measure would be that future generations would be spared the torture of gazing upon unsightly buildings such as were springing up like mushrooms on every side of our country roads.

Mr. E. Guy Dawber, in replying, said architecture was not only one of the oldest of the arts but one of the most important and most beneficent. It fulfilled a human need. Municipalities were awakening to the fact that it was time to take in hand great schemes of town planning and for the clearance of slums. It was gratifying to know that Hull was in the vanguard in that movement.

Another thing that was very gratifying was the keen interest that was being taken in matters architectural by the Press. It showed an enlightened feeling on the part of the public.



The enthusiastic response given to the movement for the preservation of rural England augured well for its future. They on the Council had an uphill fight, but he was sure that if they had the support not only of the public but of architects they might in time raise a volume of public opinion that would prevent the wholesale destruction and despoilation of the country that was going on to-day.

With regard to educational matters it was interesting to see that two students from Hull had gained honours recently in London. He hoped that the authorities of the University College to be established in Hull would see their way to embody a school of architecture. He thought in a great city like Hull they should give all possible advantage they could to students who wanted to study architecture. It spoke extraordinarily well for those two students, Mr. Edmund Julian White, who had been awarded one of the maintenances scholarships of £100 for three years and was now at London University, and Mr. Leo White, who was awarded the Asptal prize, that they should have been trained at the Hull School of Art.

Mr. Ian MacAlister, Secretary of the R.I.B.A., in proposing the toast of the "York and East Yorkshire Architectural Society," said he was delighted to be in a hall which was designed by his friend Sir Edwin Cooper. He believed that Hull had great developments in front of it during the next few years. It presented extraordinary opportunities for better planning. In the past town planning had been a matter for the undeveloped areas, but in a short time the great cities of the country would be dealing with the re-planning of themselves, and no city had more wonderful opportunities of improving its planning than Hull. He hoped that they would make the city not only a great commercial and industrial centre but a fine city in everything which made a city great.

Mr. J. M. Dossor, replying, commented that the local society was originally founded as the York Architectural Society in 1882, and took its present title in 1914. While they protected their members against exploitation, that was not their principal aim, which was to uplift the profession of architecture and to ensure a high standard of professional conduct, so that they might worthily claim the confidence of the public.

#### INFORMAL ILLUSTRATED LECTURES ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The Council of the R.I.B.A. are holding a series of four Informal Illustrated Lectures on Architecture confined to Workers in the Building Trades. The following is the programme:—

*Tuesday, 22 February 1927, at 8 p.m.*—Subject: "The Palace of Westminster." Lecturer: Mr. T. Wilson (Superintendent of Works, H.M. Office of Works).

*Wednesday, 2 March 1927, at 8 p.m.*—Subject: "Surface Treatment of Concrete and Cast Stone." Lecturer: Mr. H. A. Holt, A.I.Struct.E.

*Tuesday, 8 March, 1927, at 8 p.m.*—Subject: "Liverpool Cathedral." Lecturer: Professor C. H. Reilly, O.B.E., F.R.I.B.A.

*Tuesday, 22 March, 1927, at 8 p.m.*—Subject: "General Materials." Lecturer: Mr. H. Jarman (Superintendent of Works, H.M. Office of Works).

All men employed in the work of building are cordially invited, admission being free.

Buffet refreshments will be served.

#### VISIT TO CHELSEA HOSPITAL

The R.I.B.A. visit on 5 February to the Royal Hospital at Chelsea was attended by about thirty representatives, who had the advantage of being shown over the buildings by Major-General H. C. Sutton, C.B., C.M.G., the Deputy Governor.

Sir Christopher Wren was architect of the hospital from its foundation in 1682 to its completion in 1690. The exterior with its simple brick treatment, is relieved by a central stone portico and pediment in the elevations of each wing and crowned with a prominent cornice, green slate, and domed roofs. Thomas Carlyle reflects that it was "quiet and dignified, and a pleasure to see." The main buildings contained on three sides of a quadrangle open to the south. The east and west wings of three storeys and attics, in which the pensioners are housed, are well disposed so as to let in all the sunlight possible. The central block on the north side contains the great hall and chapel, each of which is about 114 feet by 38 feet, separated by and entered from a central octagonal vestibule, which rises to the full height of the building, and is surmounted by a dome and lantern.

Both hall and chapel are well lighted on both sides by large semi-circular windows, the walls well furnished with good panelling and fittings in wainscot, which, with the pictures and trophies above, form very attractive interiors. The hall has a gallery at one end of carved brackets and panelled front, with a cartouche of Charles II. The chapel has a fine barrel-vaulted ceiling and semi-circular apse.

The five hundred pensioners are housed in the wings, each in a cubicle about 8 feet square, nicely detailed in oak with fronts hinged to open, and ranged on either side of a central wall throughout the length of each wing, so that a gangway about 10 feet wide remains along the well-lighted outer wall. In the gangway the mess tables and oaken chests are disposed.

There is a fireplace central with every twelve cubicles. In former days the cubicles had ceilings to them, which must have harboured dust and obstructed ventilation, but the ceilings have now been removed.

The occupants are undoubtedly as comfortable as it is possible to make them, and survive to a great age. Close attention was drawn to one survivor of the Crimean War, aged 93.

The visit, which included a view of the Governor's parlour or state room, rich with panelling, pictures and trophies, came to an end with an inspection of the infirmary, part of which is located in the quondam drawing room of Sir Robert Walpole's house, which was added to the hospital by John Soane. This has a fine ceiling and mantelpiece.

This institution for maimed and superannuated soldiers was undoubtedly prompted by Queen Mary in 1694 to initiate the building of a palatial hospital at Greenwich for sailors, which is acknowledged as Wren's masterpiece. Greenwich Hospital was originally fitted with cubicles similar to those at Chelsea.

T. C. A.

## Obituary

MR. MARK H. JUDGE [A.]

Mr. Mark H. Judge, whose death took place on 25 January after prolonged illness, was within a month of eighty years of age. His practice dated from 1877, and he was elected Associate in 1882. His work was chiefly devoted to sanitation, and he had a wide reputation as an expert in this field. His death removes one of the last, if not the last, of the pioneers of modern sanitation, and the old evils he was foremost in investigating are now very largely forgotten. In those early days he was associated at first with the late Professor Corfield. Later, in 1880, he founded the Sanitary Assurance Association, in which work he had the help and co-operation of Professor T. Hayter Lewis [F. and V.P.], Arthur Cates [F.], Edward Christian [F.], George Aitchison, A.R.A. [F.], Professor

Roger Smith [F.], and equally eminent medical men. Among the medical profession Mr. Judge was known as a sanitary doctor." His sanitary experience was reinforced in unusual capacity for remodelling the bad planning which is so common an accompaniment to early sanitation (and part, indeed, of its shortcomings), and the list of town and country houses and institutions so remodelled by him is a lengthy one. Among the most important might be mentioned : Chester Infirmary ; the County Constabulary Headquarters, Manchester ; Ossington Hall, Notts ; Elton Hall, Huntingdon ; Witley Towers, Leatherhead ; Bisham Abbey and Faringdon House, Berks ; the Charterhouse (Masters' houses), Godalming ; Windsor and Eton Infirmary ; Fairford Park, Adlestrop ; Hartbury House, Glos ; Tehidy, Cornwall ; Ellys, I. of Anglesey ; Acton Burnell, and Cound Hall, Wiltshire ; Swynnerton Hall, Staffs ; West Wycombe Park, Bucks ; Beechwood Park, Herts ; Elvetham Hall, Hants ; Chroby, Elgin, N.B. ; Hoxne Hall, Norfolk ; Forest School, Woking Forest ; and Sion College, London.

Mr. Judge's purely architectural work includes the court-ward wing to Guy's Cliffe, Warwick, and the extension to the Falmouth Hotel, Falmouth. His professional career tended in later years to be subordinated to his interest in public health and his remarkable ability as an organiser. As a member of the Metropolitan Board of Works Enquiry Committee he was largely responsible for the replacement of the old Board by the London County Council. He was first surveyor of the Parkes Museum of Hygiene (1878-82) and secretary of the International Medical and Sanitary Exhibition (1881). He was a director of the Artizans' Labourers' and General Dwellings Co., Ltd., from 1877 until his illness necessitated his retirement in 1922. Mr. Judge's publications include *Sanitary Arrangements of Dwelling Houses* (1884) and *Sanitary Architecture* (1901), the latter being based on a paper presented at the Royal Society's lecture delivered by him ; he made many communications to the public press on matters affecting hygiene and sanitary administration. He also took a keen interest in London improvements, and before his breakdown prepared a plan for the new Charing Cross Bridge, of which he was a strong advocate.

#### JOSEPH HENRY BREWERTON [A.]

Mr. Brewerton died recently at Bournemouth at the age of 88. He was born at Castleford, Yorkshire, and was articled in 1875 to Mr. J. A. Garthwaite, Pontefract. From 1878 to 1881 he was surveyor to Castleford Local Board of Health. After he went to Bournemouth, where in 1900 he commenced practice in partnership with Mr. J. J. Shepherd, a partnership which was dissolved in 1905. In 1924 he took his assistant, P. H. Marshall, into partnership.

Mr. Brewerton had an extensive practice ; he carried out many alterations and reconstructions of many important houses of the National Provincial Bank, Ltd., at Bournemouth and other towns ; but his practice was mainly domestic, and included alterations and additions to numerous houses and mansions on the South Coast. His new works included : St. Close, Wick ; Foxwold, Southbourne ; Sterlings, Southbourne ; Warren Lodge, Southbourne ; Avonwood, Wick ; The Dial House, Thorney Hill ; Bransgore House ; Newwood, Sway ; Boynton House, Boscombe ; Brackenham, Branksome Park ; Saulfland, Highcliffe ; The Bluff, Bournemouth ; Dellands, Overton ; Garth Carbery and Lychcroft, Southbourne ; Castlemead, Highcliffe ; Parish Farm, Highcliffe ; Conservative Club, New Milton.

#### JOHN CHARLES BOURNE [L.].

In the obituary notice relating to John Charles Bourne [L.] in the issue of February 5th, the late Richard M. Roe [F.]

should have been described as his brother-in-law, instead of his uncle. Mr. Bourne, after being assistant to Mr. Roe for some years, subsequently shared offices with him, and practised independently until 1915, when, as stated in our previous issue, they entered into partnership, under the style of "Richard M. Roe & Bourne," which partnership was only terminated by the death of Mr. Roe in 1922, Mr. Bourne continuing, however, to practise under the same style until his death in September last.

The goodwill of the practice has been acquired by Mr. J. A. Dartnall [A.], now a partner in the firm of Arthur H. Moore & Dartnall.

[We have been informed by Mr. Percy C. Boddy [F.] that Mr. J. E. K. Cutts, who resigned from Fellowship of the Institute on ceasing to practise in 1912, and to whom the late Mr. Bourne was articled, is still alive and enjoying a well-earned retirement in Canada. Old friends of Mr. Cutts can obtain his address on application to Mr. Boddy, at 19 Palace Street, Westminster, S.W.1.]

#### MINISTRY OF HEALTH CIRCULAR 756.

##### HOUSING (RURAL WORKERS) ACT, 1926.

In this connection the Minister relies on local authorities to make such suitable arrangements in carrying out schemes under the Act as will prevent the disfigurement of buildings and will secure that so far as possible the special character, beauty and fitness of these buildings for their surroundings will be maintained.

It will be realised that the beauty of the English countryside depends very largely on the general appropriateness of local materials and character of building generally found in the older buildings. The types of cottage vary very much in different localities and go far to give a special character to each district. Consequently, the preservation or destruction of the amenity of the countryside depends not merely on the smaller number of cottages which have an exceptionally high degree of architectural merit or special antiquarian interest, but on the larger number of country cottages of the average local type.

If the work of reconditioning contemplated by the Act is carried out with reasonable skill and care very much may be done to preserve and perpetuate the styles of cottage architecture which have come down to us from former times ; while, on the contrary, if repairs and conditions are carried out without regard to the suitability of the material and treatment or so as to involve the destruction of the proportion and beauty of the design, much damage might result.

Local authorities will realise that much may be accomplished by timely and tactful suggestion in such matters, and, bearing this in mind, should consider what method will be most convenient under their local conditions for securing this end ; whether it will be best to co-operate with some voluntary advisory committee or panel, or whether to appoint for the different districts an architect who has such knowledge of the locality and has had such experience of the kind of work contemplated as will enable him to advise the local authority in each case whether contemplated works are or are not appropriate.



## EXHIBITION OF ARCHITECTS' WORKING DRAWINGS.

An Exhibition of Architects' Working Drawings will be held in the R.I.B.A. Galleries from Monday, 28 February, to Friday, 11 March 1927.

The Exhibition will be open daily between the hours of 10 a.m. and 8 p.m. (Saturdays 5 p.m.) and will include drawings lent by:—

Mr. E. Guy Dawber, F.S.A., President R.I.B.A. (a house).

Mr. Michael Tapper, A.R.I.B.A. (St. Mary's, Harrogate).

Messrs. Granger and Leathart, A.A.R.I.B.A. (Kensington Kinema).

The exhibition is intended primarily for students of architecture; they will be able to examine the drawings that a practising architect hands to a contractor, and thus will be afforded an insight into the methods adopted in a modern architect's office.

A Special Students' Evening will be held at the Exhibition on Thursday, 3 March, 1927, at 8 p.m. All students are cordially invited to attend. It is hoped that the architects—who have lent the exhibits—or their representatives will be present in order to explain the drawings to students. Refreshments will be provided and no cards of admission are required.

## INTERNATIONAL EXHIBITION OF ARCHITECTURAL DRAWINGS, AUSTRALIA.

A request has been received by the R.I.B.A. that the Exhibition of British Architectural Drawings which is being sent to Melbourne, Australia, for the International Exhibition there in May 1927, shall be forwarded to Sydney at the close of the Exhibition in Melbourne.

As the Exhibition is primarily intended to interest the general public it will consist of rendered elevations, perspectives, sketches, etc.

Architects who are willing to send drawings for this Exhibition for selection by the R.I.B.A. Exhibition Joint Committee are requested to make immediate application to the Secretary R.I.B.A. for the necessary form and particulars. The works will be required at the R.I.B.A. at the end of February for shipment to Australia early in March.

## POOR LAW ADMINISTRATION.

In view of the proposed changes in the Poor Law administration, the Practice Standing Committee are desirous of obtaining the names of architects in private practice who are engaged on work in connection with Poor Law institutions.

Will members who are able to help in this matter kindly communicate with the Honorary Secretary of the Committee as soon as possible.

## Notices

## THE NINTH GENERAL MEETING.

The Ninth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 28 February 1927, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Business)

held on 14 February 1927; formally to admit members attending for the first time since their election or transfer.

To read the following Paper: "Organisation and Control of the Building Industry in America," by Mr. Harvey Corbett [F.].

## THE ARCHITECTS' REGISTRATION BILL.

Sir Clement Kinloch-Cooke, Bart., K.B.E., M.P., presented the Architects' Registration Bill in the House of Commons on Friday, 11 February, and the following are the other Members of Parliament supporting the Bill:—

Captain J. G. Fairfax.

Sir Leolin Forestier-Walker, K.B.E.

Mr. P. J. H. Hannon.

Mr. L. Lougher.

Colonel The Hon. A. McDonnell, C.B., C.M.

Lieut.-Col. T. C. Moore, C.B.E.

Sir Newton Moore, K.C.M.G.

The Rt. Hon. Hugh O'Neill.

Sir John Pennefather, Bart.

Mrs. Hilton Philipson.

Lieut.-Col. D. Watts-Morgan, C.B.E., D.S.O.

The second reading of the Bill stands as the first order of the day for Friday, 8 April, and members will be kept informed of any development in any way in which they may be able to assist.

In the meantime they are asked to use their influence with their local Members of Parliament in order to secure the second reading of the Bill.

## VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, not being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force, the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London W.C.1.

## EXHIBITION OF MODERN BRITISH ARCHITECTURE.

The Annual Exhibition of Modern British Architecture will be held in the R.I.B.A. Galleries from 27 April to June 1927.

All architects in Great Britain and Ireland are invited to send in not more than two works each. Particulars of the exhibition, together with instructions to exhibitors, may be obtained on application to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## THE LONDON BUILDING ACTS.

### REPORTS OF THE R.I.B.A. LONDON BUILDINGS ACTS COMMITTEE.

The following reports of the R.I.B.A. London Building Acts Committee have now been published, together in pamphlet form, and can be obtained on application to the Secretary, R.I.B.A. Price 1s. :—

1. Report on the Reform of the London Building Acts 1924.

2. Report on the Regulations for Steel-framed Buildings (L.C.C. General Powers Act 1909).

3. Report on Mr. Topham Forrest's Report on the Instruction and Control of Buildings in America.

The three Reports deal with matters of considerable interest to all architects. The matters are still under consideration by the L.C.C. and will ultimately be embodied in their Amendment Act.

The Council of the Royal Institute of British Architects have ordered that the Reports be printed to enable those who are interested to make further suggestions should any points occur to them. These suggestions should be forwarded to the Secretary of the Institute as soon as possible.

## ELECTION OF MEMBERS.

28 MARCH 1927.

An election of Members will take place at the General Meeting to be held on Monday 28 March. The names and addresses of the candidates (with the names of the proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election are as follows :—

### AS FELLOWS (18).

BLACKETT : JOHN HERBERT [*A.* 1892], Longton, Stoke-on-Trent; Green Ley, Oulton, Stone, Staffs. Proposed by Reginald T. Longden, C. Ernest Elcock, and the Council.

CLYNTON : HERBERT PHILLIPS [*A.* 1914], Bargate Chambers, High Street, Southampton; "Byworth," Russell Place, Southampton. Proposed by Sir Charles A. Nicholson, H. P. G. Maule, R. F. Gutteridge.

CRICKINGHAM : ERNEST HUGH [*A.* 1909], 1 Upper King Street, Norwich; 44 Mile End Road, Norwich. Proposed by Edw. T. Boardman, George J. Skipper, F. C. R. Palmer.

DE LOCH : ARCHIBALD [*A.* 1906], H.M. Office of Works, Storey's Gate, S.W.1; The Retreat, Sidcup, Kent. Proposed by R. J. Allison, Sir Henry Tanner, David Barclay Niven.

EDDY : HARRY DUNCAN [*A.* 1913], 53, Doughty Street, W.C.1; 8A Hillside Gardens, Highgate, N.6. Proposed by H. P. G. Maule, Arthur T. Bolton, Leslie Glencross.

HEARD : PHILIP WADDINGTON, M.A. (Cantab.) [*A.* 1920], 45 New Bond Street, W.1; 65 York Mansions, S.W.11.

Proposed by Alfred W. S. Cross, George Hubbard, Francis Jones.

LYON : MAURICE, D.S.C., B.A. (Liverpool) [*A.* 1911], State Buildings Department, Public Works Ministry, Cairo; Maison Amato, Gizeh, Egypt. Proposed by Professor C. H. Reilly, Professor F. M. Simpson, Maxwell Ayrton.

MUNDELL : JOSEPH EDWARD [*A.* 1906], 305 Finchley Road, Hampstead, N.W.3; 26 The Ridgeway, Golders Green, N.W.11. Proposed by H. D. Searles-Wood, W. Henry White, Osborn C. Hills.

SCHOOLING : STANLEY PHILIP [*A.* 1912], 53 Doughty Street, W.C.1; 16 Limes Avenue, Mill Hill, N.W.7. Proposed by Alfred H. Hart, Ernest B. Glanfield, Alfred Cox.

And the following Licentiate who is qualified under Section IV, clause *c* (ii), of the Supplemental Charter of 1925 :

BETTS : WILLIAM VALLANCE, 630 Radford Road, Old Basford, Nottingham; 109 Nottingham Road, New Basford, Nottingham. Proposed by H. Alderman Dickman, A. Ernest Heazell, Robert Evans.

And the following Licentiates who have passed the qualifying Examination :

BEARD : JOHN STANLEY COOMBE, 101-3 Baker Street, W.; "Bearwood," Gerrards Cross, Bucks. Proposed by Edward Bomer, Sydney Tatchell, John Hudson.

BYRON : HUGH, 34 Palace Court, Bayswater, W.2; Brook House, Buckhurst Hill, Essex. Proposed by the Council under the provisions of Bye-law 3 (*d*).

GARDNER : GILBERT THOMAS FRANCIS, 7 St. Aldates, Oxford; 152 Divinity Road, Oxford. Proposed by Harold S. Rogers, N. W. Harrison, Harry Hutt.

HARDWICK-TERRY : EDWARD, Ministry of Health, Whitehall, S.W.1; 11 Coleherne Court, S.W.5. Proposed by Sir A. Brumwell Thomas, Raymond Unwin, Brook Kitchin.

HAWKES : THOMAS FRANK, "Lynton," Woodside Avenue, Esher, Surrey. Proposed by Horace Charles Fread, A. Jessop Hardwick, Stanley Perfitt Anderson.

HOLMES : ARTHUR HERBERT, Tower Buildings, 99 High Street, Southend-on-Sea; 6 Hamlet Road, Southend-on-Sea. Proposed by Sir Charles A. Nicholson, Percy G. Hayward, Herbert R. Cowley.

MERSON : JOHN BRUCE, Town Hall, Ilford; 9 Lennox Gardens, Ilford. Proposed by Chas. J. Dawson, Alfred Conder, Fredk. G. Faunch.

ORPHOOT : BURNETT NAPIER HENDERSON, 21 Alva Street, Edinburgh; 78 Newbattle Terrace, Edinburgh. Proposed by Oswald P. Milne, Arthur J. Davis, Chas. H. Gage.

### AS ASSOCIATES (30).

BLACK : JOHN ALEXANDER [Special], 52 Thames Street, Sunbury-on-Thames, Middlesex. Proposed by Alner W. Hall, Howard Robertson, Arthur Bartlett.

BOISCLAIR : PAUL [Final Examination], 31 Georges Etienne Cartier Square, Montreal, Canada. Proposed by C. R. Tetley, William Carless, Philip J. Turner.

BUCKLAND : FRANCIS JOHN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 11 Stone Buildings, Lincoln's Inn, W.C. Proposed by Herbert T. Buckland, William Haywood, Francis Jones.

BUNCE : GERALD EDGAR [Final Examination], 76 Howard Road, Westbury Park, Bristol. Proposed by G. D. Gordon Hake, Graham C. Awdry, W. S. Skinner.

CANNELL : JAMES [Special], 259 High Holborn, W.C.1; 39 Hitherfield Road, Streatham Hill, S.W. Proposed by Ernest Cannell, Ernest H. Abbott, A. S. R. Ley.

COLLINS : TOM ANDERSON [Final Examination], "Cora" Moss Lane, Timperley, Cheshire. Proposed by Francis Jones, Percy S. Worthington, Isaac Taylor.



CRAIG : ARCHIBALD [Final Examination], 13 Murieston Crescent, Edinburgh. Proposed by J. Inch Morrison, T. F. MacLennan, Jn. Begg.

CREESE : JOHN [Special], 42 Queen's Road, Bury St. Edmunds, Suffolk. Proposed by Alexr. G. Bond, Basil Oliver, and the Council.

EDMUNDS : EDWYN EMRYS [Special], Ilston House, 94 Mansel Street, Swansea. Proposed by Arthur Keen, Professor A. E. Richardson, Arthur Stratton.

EVANS-VAUGHAN : GEORGE FREDERICK [Final Examination], 17 The Grove, Teddington, Middlesex. Proposed by R. J. Allison, John H. Markham, Alexr. G. Bond.

FOWLER : ERNEST ELIAS [Special], 77 Englefield Road, N.1. Proposed by A. S. R. Ley, Gilbert H. Lovegrove, R. H. J. Mayhew.

GARDNER : ALFRED HERBERT [Final Examination], 5 Albany, Road, Coventry. Proposed by Charles M. C. Armstrong, R. Savage, Joseph Crouch.

GLASS : CHARLES WILLIAM, M.C. [Special], "Home," Sandy Lane, Cheam, Surrey. Proposed by Jas. C. Wynnes, Fredk. Chatterton, John H. Markham.

GOODIN : FREDERICK GLANVILLE [Final Examination], 36 Western Elms Avenue, Reading. Proposed by Charles E. Varndell, Professor A. E. Richardson, Maxwell Ayrton.

GRADDON : REUBEN HAROLD [Final Examination], 71 Virginia Street, Southport, Lancs. Proposed by Herbert Langman, Norman Jones, Albert Schofield.

GUY : RODERICK NELSON [Final Examination], "Dalkeith," 128 Crescent Road, South Woodford, Essex. Proposed by C. H. Biddulph-Pinchard, Arthur H. Church, George A. Mitchell.

HARRISON : JOHN [Special], 8 Kneeton Vale, Sherwood, Nottingham. Proposed by Kenneth Glover, H. Alderman Dickman, H. Garnham Watkins.

HOPE : ARTHUR FENTON [Final Examination], "Canterton," Hatch End, Middlesex. Proposed by Arthur J. Hope, Professor A. E. Richardson, C. Lovett Gill.

JACKMAN : FRANK LEONARD [Final Examination], 68 Lavington Road, Ealing, W.13. Proposed by J. Gordon Allen, Beresford Pite, H. F. Murrell.

KEMP : FRANCIS HENRY NORBROOK CREW [Special], 15 Vernon Road, Hornsey, N.8. Proposed by Thos. Wallis, and the Council.

LANCASHIRE : JOHN EDWIN [Final Examination], West Lawn, Fulwood Park, Sheffield. Proposed by Chas. B. Flockton, James R. Wigfull, Wm. C. Fenton.

LINDO : HAROLD WALTER EUSTACE [Final Examination], 102 Inverness Terrace, W.2. Proposed by M. E. Collins, Charles E. Varndell, Howard Robertson.

LODGE : ARTHUR FRANK [Special], 178 Canterbury Road, Harrow, Middlesex. Proposed by Walter R. Jaggard, W. L. Lucas, H. Rogers Houchin.

LOMAX : ALAN, M.C. [Special], 13 Poulton Street, Fleetwood. Proposed by Arthur Stratton and the Council.

MORLEY : CHESTER STANLEY [Final Examination], c/o Drawing Office, Accra, Gold Coast, West Africa. Proposed by the Council under the provisions of Bye-law 3 (d).

OVERNELL : HAROLD [Final Examination], 135 Lyndhurst Road, Worthing, Sussex. Proposed by W. H. Hobday, C. H. Strange, John W. Little.

SALISBURY : JOHN EUSTACE [Special], Gable End, Harpenden, Herts. Proposed by Orlando Middleton, A. J. McLean, Leonard A. Culliford.

SAVAGE : HERBERT [Final Examination], 4 Westminster Road, Wallasey, Cheshire. Proposed by Edgar Quiggin, Charles W. Harris, Wm. P. Horsburgh.

SILVA : JAMES FREDERICK LEOPOLD DE [Passed five years' course at the School of Architecture, University of London. Exempted from Final Examination after passing Examination in Professional Practice], Carlton House, Moratuwa, Ceylon. Proposed by Professor A. E. Richardson, Arthur Stratton, H. V. Lanchester.

STEDMAN : LEONARD ROWLAND [Final Examination], T. Corner, Tilford Road, Farnham, Surrey. Proposed by Charles E. Varndell, Arthur Stratton, Professor A. Richardson.

#### AS HON. ASSOCIATE (1).

REYNOLDS-STEPHENS : WILLIAM, President of the Royal Society of British Sculptors, Chevalier of the Order of the Crown of Belgium, Hon. V.P. R.B.C., Hon. R.I., 6 Mortimer Place, N.W.6. Proposed by the Council.

#### VISITS TO BUILDINGS.

A visit has been arranged by the Art Standing Committee to take place on Saturday afternoon, 5 March 1927 to the Goldsmiths' Hall and the Fishmongers' Hall.

Members who wish to take part are requested to apply as early as possible to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### ELECTION OF MEMBERS.

20 JUNE 1927.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 20 June 1927 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 April 1927.

#### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A. stating the clause under which they propose to apply for nomination.

## Competitions

### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last date for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 is., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of 10s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

#### EXDENE COUNCIL SCHOOL COMPETITION

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

#### PROPOSED TOWN HALL AND LIBRARY, LEITH.

The Corporation of the City of Edinburgh invite architects, resident or practising in Great Britain, to submit, in open competition, designs for a Hall and a Library which it is proposed to erect upon an area of ground lying between Junction Street and Madeira Street. The Corporation have appointed Sir George Ashington Browne, P.R.S.A., Edinburgh, to act for them in this competition as their Assessor in adjudicating the designs submitted. Premiums, £400, £300, £200, and £100. Total cost, £70,000. Last day for questions, 15 February. Date of delivery of designs 30 April 1927. Conditions may be obtained on payment of a fee of 2s., which will be returned on receipt of a design in accordance with the conditions or if the conditions are returned within four weeks. Apply to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

#### PROPOSED NEW OFFICES, TROWBRIDGE, WILTS.

The Wiltshire Working Men's Conservative Benefit Society invite architects to submit designs in competition for new Offices proposed to be erected on a site in Stallard Street, Trowbridge. Assessors, Messrs. Cyril A. Farey and Robert Lowry, A. and F.R.I.B.A. Premiums £150, £100 and £30. Last day for questions, March 1. Designs to be sent in not later than 12 April 1927. Conditions may be obtained from the Chief Secretary, Mr. Henry T. Stallard, Stallard Street, Trowbridge; Wilts, by depositing 10s., which will be returned after the receipt of a *bona fide* design or if the conditions are returned two weeks before the closing date of the competition.

#### DESIGNS FOR NEW FACADES, ALBERT SQUARE, MANCHESTER.

The Directors of the Tenth Manchester Building Exhibition offer an award of £200 to the Architect selected first by the Assessors, on condition that the Assessors consider the design to be worthy of the award.

The Competition consists of designs for new façades on the N., S. and W. sides of Albert Square, Manchester, and on one side of a new Grand Avenue which it is proposed to lay out on the axis given on the plan. Assessors, Mr. H. S. Fairhurst (F.), Professor C. H. Reilly (F.), Professor A. C. Dickie [A.], Mr. Francis Jones [F.], and Mr. John Swarbrick [F.]. Designs to be submitted not later than 1 p.m. on 26 March 1927, and addressed "Architectural Competition," Competition Manager, City Hall, Deansgate, Manchester.

#### RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

#### SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

## Members' Column

#### TOUR ON THE CONTINENT.

An Australian architectural student, at present in London, intends shortly to tour and study architecture on the Continent, beginning midsummer and extending over six or nine months. He would like to meet one contemplating a similar trip or arrangements could be made for portions of the tour. Further details on applying early to A. E. Barnard, c/o Commonwealth Bank of Australia, Australia House, London, W.C.2.

#### PARTNERSHIPS WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required. Apply Box No. 2,517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. wants junior partnership in London, or Maidenhead or district. Twenty years' experience; in practice on own account; capital available. Apply Box No. 1,227, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PRACTICE FOR SALE.

WELL-ESTABLISHED practice (architectural and surveying) for disposal in flourishing West of England seaside town near Bristol. Surrounding districts rapidly developing. Partnership can probably be arranged. Apply Box No. 1,127, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### ASSISTANCE OFFERED.

ASSOCIATE R.I.B.A., experienced, renders occasional assistance to architects in his own office or elsewhere. Working drawings, details, etc., from sketches, perspectives; competition work a speciality. Remuneration by arrangement.—Apply, Box 8126, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE ACCOMMODATION.

ARCHITECT wishes to share his office in Bloomsbury. Well-lit, spacious, quiet, and freshly decorated. Rent—to include telephone, gas, electric light, and caretaking, very moderate. Would suit young architect. Apply Box 1427, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE to let, 14 Jermyn Street, W., one minute from Piccadilly Tube Station. One large room on second floor, well-lighted by two windows to front elevation. Electric light and telephone



installed, together with gas fire with slot meter. Rent, unfurnished, £6 13s. 4d. per month, electric light extra. Rent furnished £8 13s. 4d. per month. Apply Box No. 3227, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table. Reply, Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

#### OFFICE ACCOMMODATION WANTED.

A.R.I.B.A. requires offices, or would consider sharing suite West or Westminster district. Please state full particulars, with inclusive terms. Would also consider mutual assistance or partnership.—Apply Box 5997, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

#### APPOINTMENT WANTED.

A YOUNG Ceylonese student at present attending the School of Architecture, University of Liverpool, is anxious to get into touch with a firm of London architects with a view to his spending the major portion of his vacations in the office in order to gain an insight into practical work and become acquainted with office routine. Further information on application the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes XI

SESSION 1926-1927.

At the Eighth General Meeting (Business) of the Session 1926-27, held on Monday, 14 February 1927, at 8 p.m., Sir Banister Fletcher, vice-President in the chair. The attendance book was signed by 14 Fellows (including 11 members of the Council), 8 Associates (including 3 Members of the Council).

The Minutes of the Ordinary General Meeting held on 31 January 1927 having been published in the JOURNAL were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of Michael Bunney, M.B.E., elected Associate 1906, Fellow 1919; Harry Edwin Hawker, transferred to Fellowship 1925; Arthur Wells, elected Fellow 1889; David M'Arthy, elected Licentiate 1911, and it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the Chairman:—

Mr. F. T. MacLennan [F.]

The following candidates for membership were elected by show of hands:—

#### AS FELLOWS (18).

BROWN: WALTER JAMES [A. 1919], Dublin.

COLERIDGE: PAUL HUMPHREY, M.C. [A. 1919].

DAVIES: EDWARD CECIL [A. 1919].

EASTON: JOHN MURRAY [A. 1921].

FOSTER: ALFRED HERBERT [A. 1900], Brisbane, Queensland, Australia.

GAYMER: BERNARD PRESTON [A. 1914], Gilgil, Kenya Colony.

GOODCHILD: WILLIAM [A. 1910], Cardiff.

HAWLEY: CHARLES DEARMAN [A. 1914], Ewell, Surrey.

HENDERSON: COLONEL WILLIAM ALEXANDER, C.M.G., D.S.O., V.D. [A. 1923], Melbourne, Australia.

MENNIE: FREDERICK EDWARD [A. 1911].

MOODIE: THOMAS ANDERSON [A. 1900].

PENFOLD: EDWARD [A. 1895], Reigate, Surrey.

And the following Licentiates, who are qualified under Section IV, Clause c (ii) of the Supplemental Charter of 1925:—

ALLARDYCE: HENRY WILLIAM, Barking, Essex.

CUNDALL: FREDERICK GEORGE, Leamington Spa.

FERGUSON: GODFREY W., J.P., Belfast.

And the following Licentiates who have passed the Qualifying Examination:—

CRESSEY: CHARLES, Glendale, California, U.S.A.

PEDDLE: JAMES, Sydney, N.S.W., Australia.

WILSON: JOHN WILFRED, Shanghai, China.

#### AS ASSOCIATES (8).

BOWEN: WILLIAM ARCHER FORREST [Special].

COSH: JAMES AUBREY, B. Arch. (Sydney) [Final Examination] Brisbane, Queensland, Australia.

LLOYD: SETON HOWARD [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice] Edgbaston, Birmingham.

PRANGNELL: CECIL THOMAS [Final Examination], Upton Warlingham, Surrey.

RUGG: ERIC [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Westcliff-on-Sea, Essex.

THOMSON: LESLIE GRAHAME, F.S.A. (Scot.) [Passed six years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], Edinburgh.

WALLIS: DOUGLAS THOMAS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

WALLNUTT: CHARLES NIGEL [Special], Auckland, New Zealand.

#### AS HON. ASSOCIATE (1).

BUCKMASTER: MARTIN ARNOLD, A.R.C.A.

#### AS HON. CORRESPONDING MEMBERS (4).

BONATZ: PROFESSOR PAUL, Stuttgart, Germany.

FISCHER: PROFESSOR THEODOR, Munchen, Germany.

HOFFMANN: LUDWIG, Margaretenstrasse, Berlin, Germany.

SCHUMACHER: PROFESSOR FRITZ, Hamburg, Germany.

The Secretary announced that the Council had nominated for election to the various classes of membership the candidates whose names are published in this issue of the JOURNAL.

The Chairman announced that by a resolution of the Council Mr. Herbert Wilson Asman had ceased to be an Associate of the Royal Institute.

The Chairman announced that the Council proposed to submit to His Majesty the King the name of Sir Herbert Baker, A.R.A., F.R.I.B.A., as a fit recipient of the Royal Gold Medal for the current year.

The next business on the notice paper was the consideration of a recommendation of the Council for the revision of Clause (f) of the Conditions of Engagement which form part of the R.I.B.A. Scale of Charges.

The Chairman moved that Clause (f) of the Conditions of Engagement which form part of the R.I.B.A. Scale of Charges should be revised as follows:—

(f) In all cases where special construction or equipment necessary, a Consultant or Consultants may be required. For or their selection shall be at the architect's discretion, in consultation with the client. The fees of such Consultants Specialists are not included in the architect's percentage charges.

After considerable discussion, it was finally resolved, by unanimous vote, that Clause (f) of the Conditions of Engagement which form part of the Scale of Charges be revised as follows:—

(f) That the fees of any Consultant or Consultants retained for any part of the work with the concurrence of the Client shall be paid for by the Client in addition to the Architect's scale remuneration. The employment of such Consultant or Consultants shall be at the Architect's discretion in consultation with the Client.

The proceedings closed at 9.15 p.m.

In the Minutes of the Meeting held on 31 January, printed in the last issue of the JOURNAL, the name of F. Baker appeared as having ceased to be a Licentiate. This should have been printed as "Fred Baker."

# Journal of the Royal Institute of British Architects

THIRD SERIES

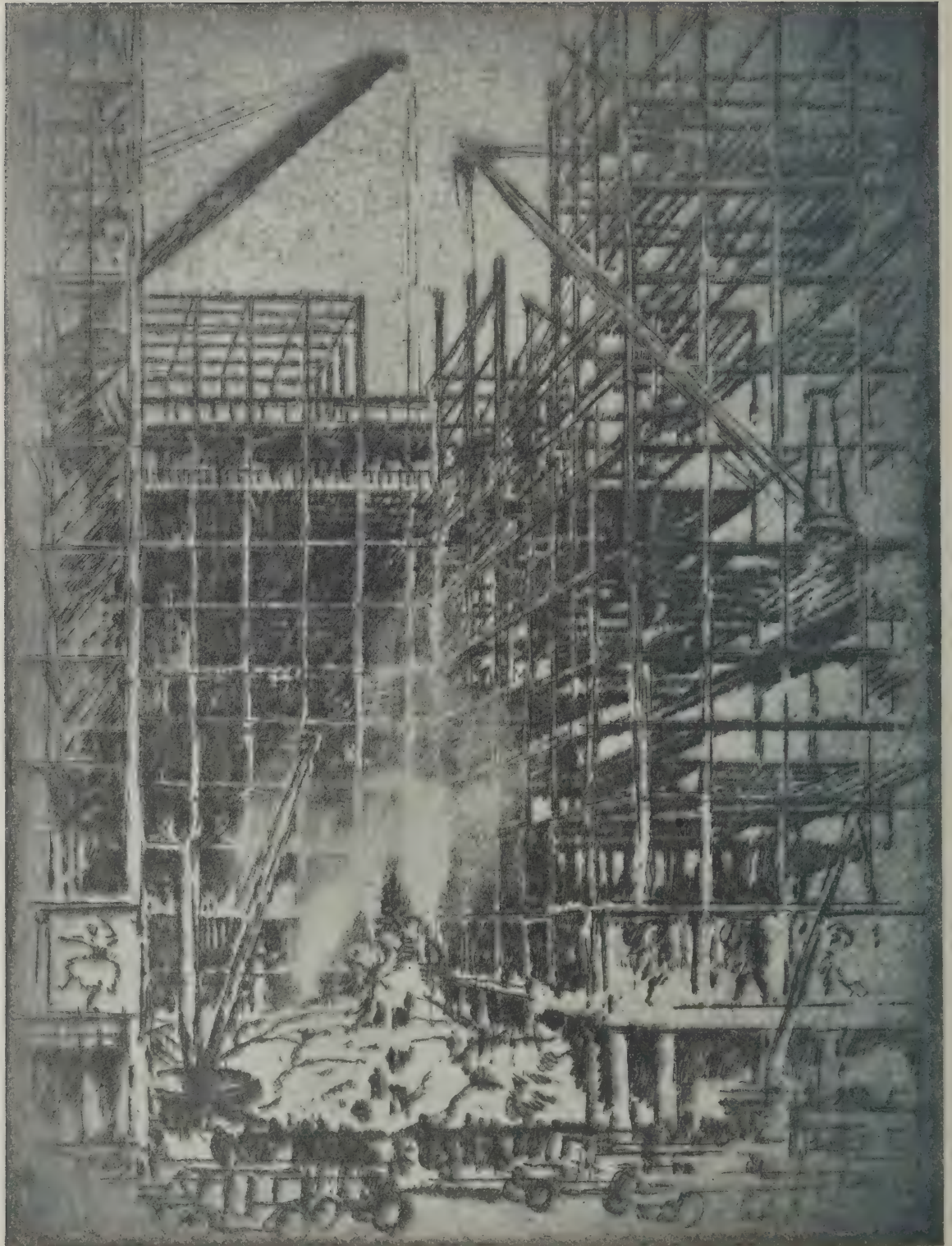
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THE SACHS BUILDING IN THE COURSE OF ERECTION: FIFTH AVENUE, NEW YORK  
From Etching by Joseph Pennell



POWER HOUSE, BROOKLYN. Etching by Joseph Pennell.

# The Organisation and Cost of the Building Industry in the United States

BY HARVEY WILEY CORBETT.\*

*A Paper read before the Royal Institute of British Architects on Monday, 28 February, 1927.*

MR. PRESIDENT and fellow members of the Royal Institute of British Architects: Being one of the very young members of your very old and well-established society (I am here referring to my two short years of membership, not my own age), I feel it a distinct honour to be privileged to present a paper before the members convened at this conference. When an American is asked to present his opinions on any question to a group of British subjects, he invariably feels young and callow no matter how old he may be in experience or years. He is like a child suddenly asked by a much-reverenced parent for a serious opinion on some important question: he feels that the parent should know it all. I, as such a child, naturally ask myself what I can add to the parent country's already replete knowledge of the building industry.

Indeed, I am sure that it is only because this precocious and overgrown American infant has been going it so long "on his own," that you are curious to know how he is getting on, how he does it, and if, in the great distance that divides us (great at least until recent years), he has not evolved some tricks and devices that may be worth knowing about.

When your Secretary asked me to prepare a paper to present before you, he apparently had something of this sort in mind. For I observe that he did not ask me to discuss "The Architectural Beauties of England," or "The Principles of Architectural Composition as Applied to British Practice." Nor was I asked for a pretty bit of rhetoric on that monstrous modern Frankenstein, the American skyscraper, nor yet a homily entitled "What I think of 'Brighter London.'"

\*In the absence of Mr. Corbett, Mr. T. S. Tait [F.] kindly read the Paper



No, he has not asked me for opinions on any of these things—moot questions they are at best; matters of personal like and dislike. The æsthetic side of architecture, in which I, as practising architect, would normally be most interested, is barred from my discourse. I am under orders from your Secretary, and I make profound obeisance to his authority. It is an ultimatum.

I therefore find myself engaged to address your meeting to-day on no less formidable a subject than "The Organisation and Cost of the Building Industry in the United States."

When I was a student at the University of California, I approached a certain mid-winter examination in higher mathematics with great trepidation. This course was conducted by a professor who was known, extra-curricularly, of course, as "Old Tau." He had earned his charming sobriquet not because he was overly fond of dead languages, but because Greek letter Tau applied to two quite different phases of his eccentric personality.

In the first place, "Old Tau" was such a great mathematician that he never could solve the little equations. In the course of each lecture he would begin by demonstrating some quite simple problem on the blackboard. But before he had gone very far he invariably made some childish mistake (which everybody in the class would see but none dared—or cared—to point out), and would go on into a maze of algebraic signs and calculus symbols until the equation had gone the entire length of the room and was still unsolved when the hour was up. Then he would peer from the depths of his shaggy beard and remark: "We will make this equal to 'Tau,' and continue it in the next lecture."

But it also happened that the professor was accompanied wherever he went by a shaggy little dog also called "Tow," but in this case it was short for "Towser." "Young Tow" bore a striking resemblance to "Old Tau," beard and all, and he would sit patiently on his haunches throughout the lecture with his big eyes fixed on his master, until the class was over and the professor made his daily remark about letting the unsolved equation equal "Tau." Then the dog, hearing his name mentioned, would rise, wag his tail, and the two would march out together. The class, bursting with suppressed laughter, would file out after them, happy over a wasted hour which required no effort on their part.

Now "Old Tau" was renowned for the extreme length of his examinations quite as much as for his inability to solve simple equations. His half-yearly papers were the despair of the university. It must be explained, parenthetically, that in America most colleges and universities cling to the barbarous custom of giving, at the end of each half-yearly term, written examinations in which the poor frightened student is expected to compress his entire knowledge of the subject into two or three hours of frenzied scribbling. This particular course covered everything from elementary arithmetic to propædæutics and higher analysis, and when I read over the neatly printed examination paper, my heart sank within me. We were expected, it would seem, to cover the whole evolution of mathematics in three hours. I realised that we had lost something in letting the dear old professor wander off into the upper reaches of mathematical abstraction and end each lecture with "Tau." If only I could end the examination as easily!

I took heart, however, when I recalled that one of "Old Tau's" former students had once warned me that the professor valued a full and detailed discussion of two or three topics far above a sketchy treatment of the whole paper. In fact, he had been known to "flunk" a famous grind who answered accurately but dustily the whole series of questions and pass a notorious idler whose only impression of the course seemed to be a morbid but delightfully imaginative account of trigonometry as applied to artillery warfare. Just what questions I chose to answer, escape me now. But at all events, I passed the examination.

The subject which the Secretary has assigned me falls, I fear, into much the same category as "Old Tau's" examination paper. He gives me forty minutes wherein to summarise building organisation and cost in a country where climatic conditions range from the cold of the Canadian border to the sultry tropics of the Gulf, from the violent thermometric extremes of New York to the year-round temperateness of California; where, moreover, the concentration varies from New York State, where one-eighth of our entire population is accumulated, to the deserts of Arizona, where the inhabitants of the largest town could not fill the benches of St. James's Park on a rainy Sunday.

To attempt to discuss such a subject for all the continental United States is patently impossible.

Let us hope, then, that you will permit me to be more specific, and to limit my discussion and comparisons to commercial buildings, with which I am most familiar, and, geographically, to London and New York. Only thus can I hope to pass the examination which the Honourable Secretary has set me, as, years ago, I managed to "squeak through" "Old Tau's" course in mathematics.

It has become apparent during the last decade or two, that these ugly matters of material and labour, time-clocks and window-glass, hoisting winches and cement-mixers, are increasingly the proper preoccupation of the architect. Time was when a Beaux Arts sheepskin and a studio bedecked with pillage from the antiquaries on the left bank of the Seine constituted his stamp and seal of competency; when a morning spent in the meticulous disposition of a Hepplewhite settee in a Queen's Gate or Fifth Avenue interior, was by no means thought wasted.

All that is changed, with us as it is with you. To-day he finds that these mundane matters of cost per foot cube in pounds and pence, dollars and cents, must be part of his stock-in-trade if he is to survive. For that reason they are worth discussing, and because my own dealings have been largely with commercial structures I feel myself in some measure competent to discuss them.

On my visit to London last summer, my only business excuse was an inquiry into the rather problematical extensions to Bush House. At that time I went rather carefully into the matter of costs for that particular type of commercial building. Mr. T. S. Nunn, of Messrs. Burr, Son and Nunn, who handled our quantities and directed our London office during the construction of Bush House, rendered me a great service by providing me with a complete list of labour costs figured on an hourly basis, and material costs figured on a unit price basis. Then, upon my return to New York, Messrs. Hegeman and Harris, contractors for the "Chicago Tribune" building and many other notable works in America, very kindly checked this list with their own lists, and supplied the figures for identical items in New York.

In this manner I secured a complete tabulation of building production costs in the two cities—a practical list, not a supposititious one based on theory or guesswork.

I will not take the time to give them in detail, but an analysis of these tables yields some surprising results. At first glance the first list, relating to materials, appears to show a slightly higher cost average in New York. Brick and sand, for instance, are observed to be about the same; wood is much more costly in London; but, on the other hand, limestone, similar to Bath, is more expensive in New York.

The second list, however, showing the cost of labour per working hour, reveals an enormous difference. We find that labour in New York is paid at least four to five times as much per hour as in London, four being a conservative estimate. For instance, a bricklayer in London receives 1s. 9½d., and in New York 7s. 3d. A compressor driver gets 1s. 5½d. in London, 8s. in New York. An iron worker 1s. 5½d. in London, and 7s. 3d. in New York; a plasterer 1s. 9½d. with you, and as much as 10s. with us.

With these figures in mind, you may well imagine my astonishment when I read further on in Mr. Nunn's report that the cost per foot cube of finished building (I am still referring to commercial buildings) was actually *no more* in New York than in London. Let me quote Mr. Nunn's words:

"While to-day's prices per foot cube for various buildings in London are approximately considerably less than they were in the boom years immediately following the war, they still show an increase of probably 120 per cent. over pre-war costs. A large modern office building of a substantial and efficient, but plain description, cannot be built for a figure less than 2s. 1d. per foot cube. Examples are numerous at from 2s. 4d. to 2s. 9d. The larger and more ornate buildings for shipping companies, statutory authorities and other big concerns vary from 3s. 3d. to 5s. per foot cube, according to the nature of the work, the character of the external elevation treatment and the amount of decorative finish desired in the principal portions internally."

If I were asked to give foot cube figures for these classes of buildings in New York, they would be practically the same in each case.

My task is, therefore, to explain how, with labour over four times as costly, we can build at the same final price for the finished structure. Perhaps, after all, your Secretary chose my subject with foresight and acumen, because an under-



standing and analysis of building organisation and costs in America is the only way to solve the riddle.

There are four factors which go to make up the actual cost of a building. I say "actual cost" advisedly, because capital cost involves land values, fees, commissions on furnishing the necessary finances, taxes and interest during construction, and many other things. If we confine our discussion to this actual cost, I believe we will not only have a fair basis of comparison between London and New York, but a relatively accurate basis of comparison for the whole of the British Isles and the whole of the United States. And what is more, I think the same comparison will apply to other building fields—residential, industrial, educational, governmental and religious—as well as to commercial construction.

These four factors of actual cost are :

1. Architects' and engineers' services.
2. Contractor's organisation costs.
3. Material.
4. Labour to put the material in place.

The first item, architects' and engineers' services, is to all intents and purposes the same for New York and London, namely, 6 per cent. of the cost of the building.

The second item, contractor's organisation costs, we may also assume to be about the same. Although in America we may have larger contracting organisations with greater overhead expenses, the volume of work done is proportionately greater, and hence the overhead charge against each individual job is proportionately less.

It is more difficult to determine whether the third item, material, becomes a natural increased cost in the completed building or not. The unit price cost is greater in New York than in London, but it will be readily understood that that would depend on the type of building, for in some the biggest item may be brick, in others, stone, and in others, steel. Wood in New York is much cheaper than in London, and while no wood remains in most of our finished buildings, it is very extensively used in the process of construction. If this temporary wood can be ripped out and thrown away when it has served its purpose, as with us, it is easily seen that labour is saved over the case where it is necessary for economy's sake to salvage each piece and preserve it for future use. However, I believe we are safe in assuming, all things

considered, that material costs are about the same in the two cities.

Hence three out of four factors in the actual cost of building are seen to be about the same in London and New York. It therefore follows that the fourth labour, must account for the great discrepancy which appears to exist between the cost of production and the final cost. We find New York paying four times as much as London for labour, and yet the finished fireproof building, on a foot cube basis, remains practically the same.

One of two things must happen. Either you put in a great deal more material to produce a given foot cube, or our labour puts in a great deal more material per working hour; either you build more substantially than necessary, or we erect buildings that are flimsy and insecure; either your organisation does not provide the facilities for your labour to work efficiently, or our organisation gives the workman every chance to work at maximum speed.

I have watched British labourers at work, and I should hesitate to say that, when supplied with every opportunity for efficient effort, he is any less rapid than our American labourers. In fact, operatives from the British Isles are among the best of all nationalities from which the New York building trades draw their labouring staffs.

Let us, then, consider this question of the quantity of material which goes into the building to produce a given foot cube. There is no doubt in my mind that London practice is to build more substantially—heavier foundations, thicker walls, larger floor loads and stronger steel. This alone will explain part of the discrepancy, but not all. American builders estimate labour at 60 per cent. of the building cost, material at 40 per cent. With you this proportion must be more than reversed, your labour being more nearly 30 per cent. of the building cost and material 70 per cent. Therefore an increase in the quantity of material per foot cube would, of course, affect your final building cost more than would an increase in labour wages. But, in spite of this, I still feel that we must make a careful analysis, first, of the physical set-up of our buildings as compared with yours, and second, of the organisation of the building industry in the two countries.

As far as physical set-up is concerned, I may say at the outset that our problem is much simpler than yours. Our building plots are nearly all

rectangular, due to the "grid-iron" plan of our city streets. Yours are irregular, with all sorts of angles, curves and notches. *Æsthetically* such a lay-out is undoubtedly finer, but practically ours is cheaper. It means that we can use standard-sized steel forms which are easier to assemble than irregular ones. They cost less because they can be manufactured in quantity, and they are easier for the labourers to put in place. Already we find that from a physical point of view we save money from the very plan of our cities.

The average life of a commercial building in New York City is said to be twenty years. And although I should hesitate to say that any reputable architects or builders—or even the disreputable ones—design their buildings with one eye on the calendar for 1947, the semi-temporary nature of our construction is bound to influence him to some extent. Or, rather, I should say it influences the owner. The architect naturally wants a monument to his talents, whereas the owner looks to his bank account and balance. We are therefore inclined to build rather sparsely without sacrificing efficiency and strength, while you tend to give posterity a fighting chance to admire your handiwork.

In fact, the rapidity with which buildings are put up and torn down in America makes one positively dizzy. Recently a popular caricaturist satirized this extraordinary situation by drawing a skyscraper with hordes of workmen around its base. The caption informed the reader that the building pictured above was to have been finished in two weeks, but now the wreckers had arrived to tear it down again. This, the artist went on to say, was considered a great advance over the usual custom of waiting until three months after completion!

There are other things which make your material cost higher than ours. You build on earth and clay, which requires spread footings in the foundation, whereas, in New York at least, we have to deal chiefly with rock, and although rock may be more costly to excavate, it requires less in the way of substructure.

Furthermore, I have noticed that in London you build a limited number of stories on foundations that are strong enough for many more.

But the chief physical saving in America results from the great size of our building operations. On these huge structures, most of which are con-

centrated in a rather limited area, we are enabled to install systems which would be impossible in a series of small operations scattered at widely separated points. The new Greybar Building in New York, for instance, contains 22 million cubic feet and yet was built in a year and one month. It has 31 acres of carpet area, but covers only 68,000 square feet of plot, for it is 31 storeys high. This building was designed by the architectural firm of Sloan and Robinson, and was built by the Todd, Robinson, Todd Engineering Corporation, who also built the Cunard Building in New York. They have given me the appended Progress Chart which may interest you, because it shows the care with which every element is scheduled to arrive and to be put in place during construction. Such charts are made before any sub-contract is let, and they are adhered to in the course of the work to the very day and hour (see p. 296).

The increasing tendency in America is for owners to assemble larger and larger plottage whereon to put up larger and taller buildings. This has nothing to do with what other nations are inclined to call our megalomania, but is simply necessary in order to get proper return in rentals where taxes are so high.

The necessity for large plottage became still greater when our zoning laws were put into effect in 1916. The operation of these laws is to restrict the height of buildings according to the width of the streets they flank, the permitted height varying according to the district or zone in which the building is located. The height limit refers, however, only to the straight vertical height, "step-backs" being allowed above so that the building thereafter recedes at a pre-determined angle, with the additional permit of a tower to any height over a quarter of the lot area. Now it is obvious that the larger the plot is, the taller the building can be made and the higher the tower, and as I have said, height is necessary to get an adequate return.

With these huge structures, a construction company in New York may do only four or five jobs in a year, and yet have a total annual volume of business amounting to six million pounds. To do six million pounds worth of business in London, a contractor would have to spread himself over fifty, perhaps a hundred jobs scattered all over the city, with a consequently increased overhead, and terrific confusion.





This brings me to the crux of the whole situation, the question of building organisation. You have probably heard over-zealous Americans rhapsodise about American efficiency and American business organisation until you are sick and tired of it. I don't blame you. I'm a little worn out by it myself. But the fact remains, we have it, and if we didn't, costs would be prohibitive in the building world. When labour is 60 per cent. of your final cost, delays mount up in money with terrifying rapidity. So our big construction organisations have highly paid men whose sole business is to prevent delays. These men do nothing but make weekly and even bi-weekly inspections of the material during the process of its manufacture. They follow it up with as stern and anxious an eye as any trainer ever followed the progress of a Channel swimmer! The material must be finished on time, routed on schedule, and delivered at exactly the psychological moment—no sooner, lest it clutter the streets and otherwise impede progress, and no later, lest our million-aire bricklayers and steam-fitters pile up wages without doing any work in return. The delivery of material to points on Manhattan Island is in itself a task of extraordinary complication, for much of it must change transport—rail, barge, and motor truck—several times before it reaches its destination.

The whole progress of the building is scheduled with the same exactitude. When a labour gang is finished with a certain part of a building, it is thrown to another part where the material is waiting for it, or to another building—all on schedule to the very hour and minute. Since most contracts in New York are accepted with heavy penalties for every day of delay in completion, the contractor must know pretty accurately just what the entire time schedule will be before the work is even begun.

The psychological aspect of our labour situation is another highly important, and oft-times amusing, matter. The labourer in our building trades receives almost fabulous wages, as we have seen. Bricklayers get \$14 to \$16 per day; steel workers, \$16; plasterers as high as \$20. Their pay is three and four times the amount made by the so-called "white-collar" man.

By working overtime the labourer can make in a day as much as a stenographer or a clerk can make in a week. Our universities are turning out thou-

sands of trained men who go into banks and bond houses, law offices and mercantile firms, and for several years earn considerably less than the man who has mastered a mechanical trade.

The result is, he has become a gentleman labourer. He, too, is a white-collar man—after hours. When his eight hours are done, he returns to his modern, comfortably furnished flat, indulges in a shower bath, changes from his begrimed overalls to a sack suit and sits down with his wife and children to a beefsteak dinner. In the evening, they go to a moving picture or a revue. In every sense he considers himself the equal, if not the superior, of the clerk who does not bear the stigma "common labourer," but who, the labourer knows, makes a great deal less money than he does. In fact, "common labourer" is hardly a term of reproach any more. Anyone who can earn \$60 and more a week has the respect of the proletariat at least.

I have heard it said that in America the difference between a professional man and a business man is that one has a degree and the other has a Rolls-Royce. Similarly, the difference between the "white-collar" man and the labourer is, that one has a "situation" and the other has a bank account. Capital may still be king in America, but Labour is Prime Minister.

Now the psychological effect of this seemingly topsy-turvy condition is extremely interesting. It has given labour the dignity that must always go with financial independence. In England, the labourer is constantly aware of class distinctions. He takes his orders without dispute, and dares not talk back to the boss. In America, he feels a certain sense of equality with his boss, or at least with his immediate overseer. If he does not like the way he is treated, he says so, and if he continues to be dissatisfied, he quits, always sure of finding another job. Of course, that makes it difficult at times for the boss, but there is another side to the medal. He feels himself at liberty to make suggestions, which your labourer in England would never dare make. If he finds some shorter, more efficacious way of doing things, he speaks up, and if his superintendent is intelligent and the suggestion good, it is adopted. It gives him, in other words, incentive. Many of the highly-paid executives in building concerns in America have come up from the ranks in that way.

A young friend of mine, graduate with honours of a university, has been working in a bank ever since



he left school. After three years of constant and conscientious application, he is receiving the lordly sum of \$35 a week—which almost any labourer in the building trades could earn in three days. He told me recently that he had seriously considered learning bricklaying. It was outdoor work, he said, and the long hours at the bank, slaving away in our overheated offices under artificial light, was wearing him to a shadow. But, later, he somewhat ruefully informed me that he had gone into the matter, and found that the Bricklayers' Union was very strict. His social position wasn't good enough!

A great deal is being done to make our labourers do good and rapid work—perhaps too much. Recently a labourer working on one of the new Columbia University buildings was called before a large meeting in the auditorium and awarded a certificate of craftsmanship. Dr. Butler, president of the University, was there, together with officials of the Building Congress, architects and engineers. There were speeches of congratulation, and he was given a gold button to wear in his coat lapel. This does not mean that he receives extra pay, or even a bonus, but it means that he will never want for regular work. When he applies for a job, he simply has to show the gold button and he will be taken on without further question.

But the final effect that high wages has on the labourer is that it draws a higher class of men. They are more intelligent and efficient. Whether the present scale of wages is right and proper, or whether it is due to come a cropper some day, I am not prepared to say. But the fact remains that the unions have never from the beginning permitted a decrease in wages. And there still seems to be plenty of work to be done.

To sum up, I think we have found the reason why, with producing costs greater, the actual cost of the finished building in New York is practically the same as in London. There is first, the physical set-up of the buildings themselves—standard rectangular forms, less material per foot cube, and less ponderous foundations. On the physical side we have also seen that the enormous size of our buildings makes for concentration of effort, and permits more efficient systems of handling material and labour to be installed. From the point of view of organisation, we have observed that the very cost of labour has compelled us to devise ways and means whereby no labouring time is wasted. And, finally,

we have found that the labourer himself is more satisfied with his lot, and hence is enabled to work more contentedly and more efficiently, and that he has greater incentive to better his position in the world.

And, finally, gentlemen, let me thank you for this opportunity to tell you of some of the tricks and devices that your American offspring has developed in order to build more rapidly and as cheaply as possible. I have tried not to bore you with statistics, and for that reason the tables and charts which should be exhibited with this paper are left to the end, for you to deal with as you will. And let me further hope that I have passed the Secretary's examination without having to resort to the old professor's expedient of saying: "We will make this equal to Tau, and continue it in the next lecture!"

#### PRICES OF BUILDING MATERIALS

December 1st, 1926.

Materials.	London Prices.			New York Prices.		
	£	s.	d.	£	s.	d.
Bricks f.o.r. London :						
Best stocks	..	4	5	6 per M	Face	.. 8 5 3
Flettons..	..	2	13	3	Common	.. 4 2 7
Glazed ..	..	23	0	0	Face glazed	20 13 1
Thames ballast delivery	..	0	10	6	.. c.y.	
Thames sand delivery	..	0	14	6	..	0 8 0
Shingle ( $\frac{3}{4}$ " ) delivery	..	0	12	9	..	0 11 7
Portland cement delivery	..	3	8	0	.. ton	3 1 11
Ground blue lias lime delivery	..	2	13	6	.. (Hydrated)	3 7 2
Grey stone lime delivery	..	3	0	9	.. (Common)	3 7 2
Bath stone in block f.o.r. London	..	0	2	9 $\frac{1}{2}$	.. c.f. Limestone rough, f.o.b. N.Y.	0 7 3
Portland stone, f.o.r.						
London	..	0	4	4	.. c.f.	
Good sound building timber :						
	£	s.	d.		N.C. Pine.	
4" x 11"	..	28	0	0 standard	4" x 12"	.. 10 6 7
3" x 11"	..	25	0	0	3" x 12"	.. 9 14 3
2" x 11"	..	25	0	0	2" x 10"	.. 8 17 8
3" x 9"	..	24	0	0	3" x 10"	.. 9 8 0
3" x 7"	..	20	0	0	3" x 6"	.. 9 1 11
3" x 4"	..	22	0	0	3" x 4"	.. 9 1 11
Slates.						
24" x 12"	..				Best Bangor Bl.	29 15 0
22" x 12"	..				per 1200	.. 22 11 3
20" x 10"	..				..	.. 19 16 8
16" x 10"	..				..	.. 14 11 3
16" x 8"	..				..	.. 12 7 10
R.S. joists	..				.. ton	

Materials.	London Prices.			New York Prices.		
	£	s.	d.	£	s.	d.
Iron—						
Common bars	..	13	0 0	per ton		
Mild steel bars	..	10	0 0	..	12	7 10
Steel bars	..	10	0 0	..		
Cut nails	..	19	0 0	..	16	10 6
Sheet lead	..	41	10 0	..	65	1 8
Glass—						
15 oz. sheet	..	0	0 3½	.. s.f.	0	0 10
21 "	..	0	0 4½	..	0	1 3
26 "	..	0	0 5	..	0	1 8
Raw linseed oil	..	0	3 1	.. gal.	0	4 1
Turpentine	..	0	5 3	..	0	4 1
Ground English white lead	..	50	15 0	.. ton	59	8 5
White lead paint	..	70	5 0	..	97	14 7
Red Lead	..	42	0 0	..	61	19 8

TABLE OF LABOUR RATES IN FORCE  
December, 1926.

Trade.	Hourly Rate,		Hourly Rate,	
	London.	s. d.	New York.	s. d.
Acetylene welder or burner	..	1 6	7 3	
Bricklayer	..	1 9½	7 3	
Blacksmith	..	1 8	4 1	
„ striker	..	1 5½	3 1	
Carpenter	..	1 9½	6 2	
Timberman	..	1 6		
Compressor driver	..	1 5½	8 0	
Crane driver	..	1 5¼	8 0	
Electrician	..	1 10	6 9	
Excavator or navvy	..	1 4½	4 0	
Fitter	..	1 5	6 2	
„ Pipe “ drain ”	..	1 5½	6 2	
„ Gas	..	1 9½	6 2	
Foreman deputy	..	2 0		
Gutter man	..	1 5½	6 2	
Ganger	..	1 9		
„ General	..	1 7		
„ Railway	..	1 9		

Holder up	..	..	..	1	6½	7 3
Hammer man	..	..	..	1	5½	5 2
Iron worker	..	..	..	1	5½	7 3
Labourers	..	..	..	1	4½	4 8
Lorry driver	..	..	..	1	6	4 8
Lad	..	..	..	0	9	
Mason	..	..	..	1	9½	7 3
„ Fixer	..	..	..	1	10½	7 3
„ Granite	..	..	..	1	10½	7 3
Plumber	..	..	..	1	9½	6 2
„ Mate	..	..	..	1	4½	3 6
Pavior	..	..	..	1	9½	
Painter	..	..	..	1	8½	6 2
Paper hanger	..	..	..	1	8½	6 2
Polisher (French)	..	..	..	1	8½	
Roller driver	..	..	..	1	7	
Riveter	..	..	..	1	7¼	7 3
Slater	..	..	..	1	9½	7 3
Sheeter	..	..	..	1	9	7 3
„ Mate	..	..	..	1	6¼	4 1
Scaffolder	..	..	..	1	5½	4 8
Sawyer	..	..	..	1	9½	6 2
Saw sharpener	..	..	..	1	8	6 2
Setter out	..	..	..	1	9½	
Timber man	..	..	..	1	5½	
Tiler	..	..	..	1	9½	7 3
Under man	..	..	..	1	1	
Writer	..	..	..	1	9½	
Zinc worker	..	..	..	1	9½	6 2

The rates as above stated are practically double those which ruled prior to the war. The peak increase was reached within the two years subsequent to the conclusion of the war.

A considerable drop in the “ slump ” years followed until October, 1924, when a rise of about 1d. per hour attained the position now held.

There is no indication of any immediate drop or indeed of any drop at all.

Discussion

THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR.

Mr. WILLIAM H. NICHOLLS (Past President of the National Federation of Building Trade Employers) in moving a vote of thanks to Mr. Corbett, said : I have been very much interested in listening to the paper because I feel, to a large extent, that it is a challenge, and I do not see why we should be slow in taking it up. Coming along in the train I made a calculation, based upon the facts as indicated by the figures, slightly modified by one's own knowledge. The figures given by the writer of the paper as to costs in America were that labour represented 60 per cent. of the building cost and material 40 per cent., and he thought that in England the proportions would be more than reversed, namely, labour 30 per cent. and material 70 per cent. I think if he said 40 per cent. labour and 60 per cent. material in England it would be more accurate. Basing our calculation upon that and taking a contract at £100,000, and taking a fair average that for every two craftsmen working throughout the whole job you have one labourer, it means that, if the Paper is correct and if all factors are equal, in America it would take 192,000 hours to accomplish that piece of work.

I am not a London contractor but I firmly believe that London operatives are the finest set of men in the world and I have always held them up as a pattern if they have good leadership ; yet it would take London operatives 480,000 hours to accomplish the same piece of work. The real difficulty lies in this fact which the writer of the paper admits but suggests no way by which we can deal with it. We are really comparing the incomparable, because the factors are so entirely different.

The lecturer referred to the necessity in the States, on account of high labour costs, of so planning a building that it must be built with the precision of clockwork. It was my experience a few years ago to be engineered by an American engineer who came over to show the English how to build, and he came across with exactly that plan. But the first thing the architect did when part of the work had been done was to say, “ No, that is not good enough ; I want it altered.” The moment he did that the whole of the cogs were thrown out of gear. It did not answer. What it means is that if you plan a building it has to go through as you plan it ; and not as you think it ought



to be. There are, however, certain things which I think we can take advantage of, such as their standardisation. Standardisation reduces costs enormously. It is for the English nation to say how far it is prepared to be standardised to meet these conditions; whether in a huge building, contractors could show that it would reduce costs far more than at first sight appears likely. Take skirtings, if you have a thousand rooms in a building all exactly the same size, instead of your joiners having to scribe every joint you could have your skirtings delivered into the building after the necessary work had been done to them by machinery. Of course, being English, I do not know that I want to live in a building with a thousand rooms exactly the same size. I think I would prefer to have individuality. It has seemed to me that in our English buildings we have been far too prone to fill them with detail rather than with the essence of proportion. In the best American buildings, as I have studied them, there has been one very fine piece of ornament, but it has been one piece in a large opening or one small piece in a large wall space that you can see and admire.

Give the British workman his chance and I believe he is equal to it. It was my lot a few days ago to go to a site where a certain number of men, six of them in a gang, had during the period of sixty-one weeks earned no less than £10 per week, taking holidays, wet and dry and everything right through, and whose laying of bricks in this housing scheme had been not less than 1,000 per day. I can vouch for that by the wages returns and quantities given for the job. That shows what a British workman can do if you encourage him. If we are only able to pay in London a certain rate which is excelled four times in the States, then I think it is up to us to see if we cannot find some means by which a sure wage can be paid, because it is better for everybody if it can be done, and I am confident that labour, instead of being the battledore and shuttlecock of industry, but rightly applied, rightly exercised, doing its duty, should be the first charge upon costs and not a subsidiary one. We as contractors have a good deal to learn in this respect and we want to learn it. We recognise that our living will only be carried out as we learn it. The operative must know that he will never maintain his level of wage if he cannot be continuously employed. I would like, if possible, in thanking the writer of the Paper for his challenge, to make this suggestion. I wish some means could be found by which we could really compare like with like, so as to see what really happens. It may be—I will accept as a fact that it is—that the contractors still have a greater amount of organisation to do to bring down costs. It may be that our operative friends have a lot to learn in connection with the fact that the greater the output the greater the demand. I am convinced that you will only reach a right conclusion by all parties quietly sitting down and seeing if ways and means cannot be found of making the industry as economically sound as possible. If as a result of the Paper we can find some means by which we can examine like with like in order to find out whether our American friends have been able to carry out their building more cheaply and better than we have, then I should feel an added reason for thanking the writer for his challenge.

Mr. R. COPPOCK (General Secretary, National Federation of Building Trades' Operatives): I have not yet been to America to see the class of work they turn out, but if the building trade journals of that country correctly describe it, then I am afraid that the basis of the arguments in this paper is all wrong as far as labour is concerned. The building trade operative in this country does as much work as he is paid for. When people say the greater the output the greater the demand, one has to have some recognition of the fact that this is only a small country. You could not say that the quicker that Liverpool Cathedral is built the quicker there will be another cathedral to build; that the quicker they build Regent Street, the quicker there will be another Regent Street to build. The difficulty that we are facing this year is that we may have a very busy time so far as the building trade is concerned, but do not know what is going to happen in 1928, because there seems to be no preconceived idea so far as building is concerned in this country? The building trade operatives of this country who migrate to America are, in the main, men seized upon by the Americans to work upon huge structures. Many of my friends who have gone there—and come back, say that they do not work harder in America or faster than they work for the ordinary building contractor in this country. The supervision there is not so much of the workmen as of the supply of materials upon the job. We do not seem to get away from the old methods of asking men to reach down two feet and up about ten feet. We waste considerable energy, of course not entirely due to the operatives, but because we have been told that it is not for us to deal with the business side of industry. You can reduce your costs if you improve your methods. I know that there is a view that payment by endeavour—you use the term "payment by results," but it is the same thing—is the only method whereby you can cheapen costs—well, we have had experience of it, because prior to 1914 it was in operation, and we discovered that it was impossible to improve the operatives' well-being, and we are not prepared to look upon it with favour.

There is a view in this country that the wages of operatives are abnormally high. This paper shows that really, as far as price is concerned per hour—I am not taking the question of output—there is a margin to make up. If you are prepared to consider wages upon a similar basis to the American plan, you will get all the output you want in this country. I have with very great care been reading the various reports of Commissions that have been appointed by the American equivalent to our Ministry of Labour. In dealing with this question, the view is expressed that the reason that wages of the building trade operative are so high in America is because the period of earning wages is limited in consequence of the climatic conditions. The whole of the evidence given by contractors and architects was upon that line.

In London we have done some very magnificent jobs in very quick time, organised with American methods. We are prepared in this country to adopt every American idea except one, and that is with regard to the wages paid to the operatives. If we can get the entire energy of a man for a period of eight hours concentrated upon his

work, without wasting that energy in lifting or reaching, or being incommoded as far as material is concerned, there is a possibility of getting your buildings cheaper. We have the finest material in the world, but we usually want the finest labour in the world at the cheapest possible price.

Standardisation may be all right in motor cars, wringing machines or chocolates. But in the building of towns, in the erection of buildings, whether they be commercial or otherwise, the people who are erecting those buildings should have some idea whether they are offending the æsthetic taste of the people constantly passing them. I know it is impossible in this country to deal with the position of our industry in the same way as America is dealing with the position of the building industry, but we are prepared as operatives to face any innovation that is presented to us. Men of initiative are in our industry; our men are able to make suggestions to their foremen. You will find on the greater number of big jobs that the foreman usually brings his men along with him; they are really a family working together. I have met the employers across the table, and I want to say even in negotiating that there is more soul in the building trade employer in this country than can be visualised in the soul of the American building trade employer. There are more ideals expressed in reference to the possibilities of the industry. During my connection with the National Employers' Association, I have seen a growing development, possibly as a consequence of the propaganda of the Federation of Building Trades' Operatives; a desire to give the operative a better opportunity than ever before. A point of view is being created in the minds of the employers and I am hopeful that as a result of constant meetings, and of our efforts to solve our industrial difficulties, it will not be necessary to Americanise us to the extreme.

With the co-operation of the three parties in this important industry—the architects, the builders and the operatives—we can bring about a change. It may be gradual, because you cannot in this country bring about a revolution, political or otherwise, but you can bring about an evolutionary change, dealing with the newer methods with regard to the use of labour. Labour can give you all you want if you reorganise the methods in which it is used.

On my visit to America this year, when I am the guest of the American Federation of Labour (Building Department), I shall see how those trade union officials are able to deal with the employers in America; whether they have a different method of pressure from mine; whether they are less direct or more so. And possibly when I come back I shall be able to adopt the American methods with employers in this country and be able to extract something like 20 dollars a day for a plasterer and bricklayer.

Mr. J. B. STEVENSON (Managing Director, Messrs. Holland & Hannen & Cubitts, Ltd.): The note of co-operation that Mr. Coppock has struck would be very good for the whole of us. In New York there is much more co-operation between architect and builder and between the builder and his labourer than in this country. One reason why the American operative's output is

greater is because he has very much more practice at the same type of job. When you come to erect a building of thirty or forty storeys, it is amazing how the men improve in speed as they go on. In this country we build one form of building to-day and another form of building to-morrow. We really have not the same chance.

Mr. HOWARD ROBERTSON [F.]: With regard to the fact that American work is only supposed to last a few years, and that there is less interest in the case of a building which only has such a temporary life, American builders cannot be reproached with being shoddy for that reason; for whatever they build, although it may only be intended to last a comparatively short time, it is really well done. They are not shoddy in the sense in which we understand the word. They are building in a more temporary way with lighter steel frames and lighter structure generally, thinner walls, one-brick, a layer of terra-cotta, or something of that sort, but that is not shoddy; it is merely lighter construction.

The American contractor is well organised from the point of view of plant; and if that is good, obviously the output is increased and higher wages can be paid. Every American with whom I have talked on this subject has always said that he did not consider the English had arrived at anything like finality from the point of view of equipment. The American workman is therefore working under very good conditions; he has his scaffolding heated and electrically lit; everything is done to give him facilities for a very high output.

While wages are high in the United States, the cost of living is high too, so that probably the American workman is not quite such a Rolls-Royce individual as people might expect. It is all relative. And while he is well off, as most Americans are, he is well off when in work, but when out of work the high cost of living means his savings are speedily exhausted.

The English workmen apparently work about as quickly, but the difference lies in the character of the building, which is on a bigger scale, and possibly organisation in America is a little better. One thing that contributes very much to cheapness in America is the fact that certain elements of building which are not vital to architectural expression are standardised, and that is not a bad kind of standardisation to adopt. Such things as sash windows in metal and doors, the trim of architraves and so on, in an office building are more or less functional, and I do not think it very much matters in commercial building if one office is like another, and it is in such buildings that the most economical standardisation generally comes in. In domestic work you find individuality of design for the purpose and owner of the building, and therefore less standardisation and higher cost of building.

Mr. G. HASTWELL GRAYSON [F.]: I should like to say how sorry I am that we have not Mr. Corbett with us to-night. It is a long time since I was in America, and I know nothing about American organisation. But one of the things that have struck me in this country is the extraordinary diversity between workman and workman and between architect and architect. We all know how some workmen seem to get through an enormous amount of work compared to workmen in



other jobs. I have often wished there could be something in the way of payment by results, which Mr. Coppock mentioned. It is there that the difference between workman and workman is so great. It is just as great amongst architects and architects. Mr. Corbett told us early in his paper how the penalty question comes into commercial building in America. I was interested in that, because, as far as I know, it hardly comes in in England. It may be that that penalty business has led to a very great deal of the organisation which is definitely lacking in a great many buildings in this country. I am sorry Mr. Howard Robertson did not say more, because I know how full he is of this subject. I have heard him say how much there is to be learned in the organisation of commercial building in America. He told me only the other day how tubes for electric wires and heating pipes go into the buildings with the steel. They usually come last with us. I know it is a fact that they organise their materials in other directions, coming on in such a wonderful way long before there is a brick-layer in the place, even before there is a floor up.

The PRESIDENT: It merely rests with me to add how sorry we are that we have not Mr. Corbett with us. I am sure you would like a message conveyed to him from this meeting to say that we deeply regret his absence. (Hear, hear.) At the same time I should like personally to thank Mr. Tait for reading the paper. It has been most interesting, as also were the two admirable speeches we had from Mr. Nicholls and Mr. Coppock; they were really most illuminating and helpful. In a great many points I thoroughly agree with Mr. Coppock. One remark he made I should like to endorse—namely, that we should not have too much standardisation of building in this country. In smaller buildings to-day the type of standardisation is most unfortunate, and is not at all conducive to beauty. It rests with me now only to put the vote of thanks to Mr. Corbett, and to join with him Mr. Tait.

The vote was carried.

Mr. T. S. TAIT [*F.*]: I am pleased I was asked to read the paper, though I cannot reply to it in the way Mr. Corbett would have done. I have made rather a study of American architecture, and I am glad to have got directly into touch with men who are running affairs. I do not think Mr. Corbett really intended to infer that the workmen were not as good in this country as in

America. He says they are as good as the best workmen in the States. I know that, too, from my experience over there. It would be well, however, for us to have a little more organisation, not only pertaining to contractors, but to architects and workmen as well. There is need for a little more organisation in our own office. In America they endeavour to get the wishes of the client as early as possible, and the client must toe the line as well as anyone else in the production of his information. The architect does not proceed with his working drawing until he has such full information from the client. When that is received the client is not allowed to make any alteration on the work, otherwise the whole schedule of time—and he is responsible for the payment of that—is gone.

We architects also must endeavour to make as complete working drawings as possible; to work out everything in detail before the contractor gets the job, even right down to the last door knob. But the contractors themselves, I think, must realise that it is of value to produce shop drawings. The Americans do not carry out any job without getting shop drawings for everything from the contractors. These shop drawings are sent to the architect, who approves of them, and they are issued to the various trades for their information. The man who makes the window does not wait until the job is under way before he takes his dimensions; they are all on the shop drawings which the contractor has to produce.

The other thing is that matter of cost, which lies with the workmen and the contractors. I know the difficulty with contractors, but workmen should be paid as good wages as possible, so as to give them every inducement to become efficient both in output and in quality. The contractors' organisation should be as efficient as possible so as to cut down time, and therefore cut down overhead charges. This can be done, and we have seen how we can run a bridge over the Thames in a few weeks. And Devonshire House has been mentioned, together with Cook's building, which have been put up in record time, equal, I think, to any American building. Moreover, the workmen have sworn to erect the Grand Staircase at Epsom by June, a matter of ten months from the date they started putting in the first stanchion. If we could all work together—that is to say, not only deal with the contractor's organisation, but the architect's also and the workmen's—I think we should be able to do all that we wish

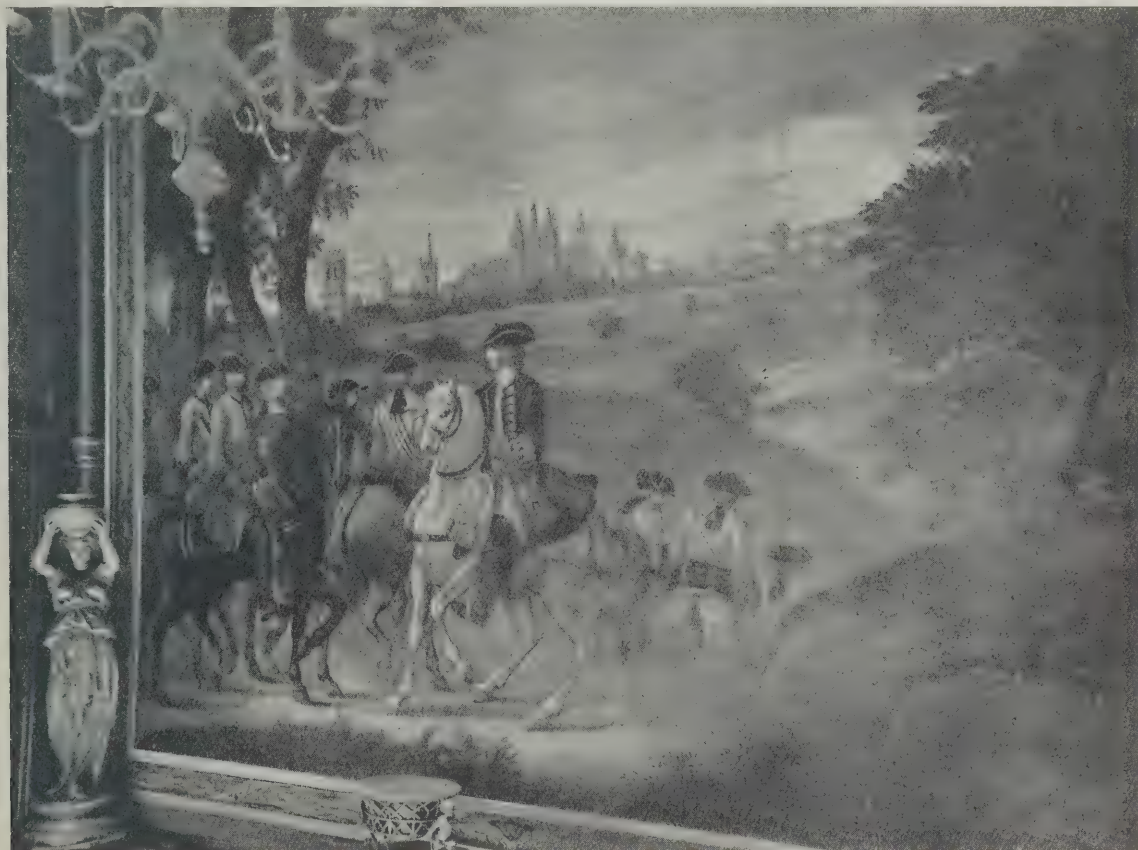
# Royal Commission on Historical Monuments<sup>\*</sup>

WEST LONDON AND HUNTINGDONSHIRE

BY WALTER H. GODFREY [F.]

The admirable work of the Royal Commission on Historical Monuments proceeds apace, and happily shows no signs of slackening, in spite of the gentle complaint of the Commissioners that their office is still understaffed

sitting at the Board or pursuing the arduous work of actual investigation, are ensuring for us that this great survey of all that is worth recording in England shall be done in the best and most satisfying manner. It is no



MARLBOROUGH HOUSE, WESTMINSTER, C. 1710

Wall painting on staircase

and that the revenue allotted to them is insufficient to carry out the programme which had been planned before the War. We, of the public, and especially the architects and the architecture-loving public, can feel nothing but gratitude for what we are receiving and we certainly cannot find it in our hearts to grumble. But our gratitude is directed to the enthusiastic antiquaries who, whether

secret that the Government commands among the Commission's staff and advisors the services of the first experts of the day in this branch of research, and the recompense they receive must be measured more in the satisfaction of a genuine zeal for their work than in their pecuniary reward. It is unlikely that the conquest of fresh fields of knowledge will ever impress His Majesty's Treasury as having a high market value; hence our greater indebtedness as a nation to those who willingly perform for us the heavy task of the pioneer by which we benefit.

Each volume, as it appears, emphasises more and more the value of this systematic inventory of building to the

<sup>\*</sup> *Royal Commission on Historical Monuments (England)*. An Inventory of the Historical Monuments in London. Vol. II, West London. 21s. An Inventory of the Historical Monuments in Huntingdonshire. 35s. (Illustrations published by kind permission of the Controller of H.M. Stationery Office.)



student of architecture. Histories of the art are numerous, but the examples on which our conclusions have been based are seldom varied. And even in the case of the well-known buildings, their special features have received undue attention, to the exclusion of much else that is of interest. How different a foundation is prepared by the close examination of every building in a given area,

materials it supplies. Moreover, a body of knowledge is being built up, not on the uncertain, if brilliant, deductions from some few masterpieces, but on the surer method of comparing and contrasting the whole work of a countryside, and referring every part to such examples as are attested by inscription or document.

These books have, however, a wider appeal than to the



LINCOLN'S INN CHAPEL: ARMS OF HENRY, LORD ABERGAVENNY, 1623

and how much surer the assignment of dates from unnumbered observations in the course of a thorough survey of everything that has survived. Individually, as architects, we are wont to fill our notebooks with the evidences on which we light in the course of our professional travels or on our brief searches for recreation. But our notes are too often of isolated examples, difficult to relate to others in another locality. In the inventories of the Royal Commission, on the other hand, we can study the whole work of a county, we can recognise the work of a school of craftsmen, we can follow their traditions, and see the influence of the soil and the

technical student of architecture. All architects will find refreshment in the photographs of charming and, for the most part, unfamiliar examples of building and the crafts. And the general public, which in the last few years seems to have awakened to the fact that the art of the builder is really meant for its delectation, will find a generous education in the Commission's pages. The book on West London is a noteworthy volume full of interest from cover to cover. The list of ancient buildings in the west central district may not seem a very long one, and when we exclude Westminster Abbey (which had a volume to itself), this part of London



GODMANCHESTER: ERMINE STREET

s certainly not rich in medieval work. But the content of most of the buildings is considerable, and it is when we are shown their wealth of detail (much of which is usually unseen and has been hitherto unrecorded) that we begin to realise how much has been preserved. We doubt if the wonderful carved oakwork from the Hospital of St. Katherine by the Tower, now in the chapel of St. Katherine, Regent's Park, has ever before been adequately recorded. Such buildings as Lambeth Palace and Holland House, well known in name, provide a big array of objects of beautiful craftsmanship. Lincoln's Inn, Gray's Inn, and Staple Inn are full of fine carpentry and armorial glass. Westminster Hall is known as a supreme example of roof design, but how many have examined the fourteenth century Jewel House across the way. Marlborough House is known from the outside, but the magnificent series of wall paintings that adorn the interior is practically unknown. The palaces of St. James, Whitehall and Kensington all have revelations within their walls, Charterhouse is a veritable architectural museum, and not far from it stand the crypt of St. John's, Clerkenwell, and the beautiful chapel of St. Etheldreda.

The list of seventeenth century buildings includes St. Paul's, Covent Garden, St. James's, Piccadilly, and the Royal Hospital, Chelsea, and towards the end of the century are whole streets and squares, such as New Square, Lincoln's Inn, Queen Anne's Gate and Mayne Row.

In the volume relating to Huntingdonshire the dated church plans are of very real value to the architect and ecclesiologist, and they are drawn with clearness and accuracy. The plans of villages and towns are not only useful, they are charmingly arranged and are happy specimens of cartography. The groups of photographs of church fittings, roofs, staircases, cottages, etc., bring readily to the eye the characteristics of local design, and due emphasis is given to features of importance from the historical point of view.

Each volume has an excellent sectional preface which sums up in a succinct form the architectural riches of the county, such as the work of the Saxon and Norman periods. The thirteenth and fourteenth centuries are well represented in the churches with their fine towers and spires, and among secular buildings not the least interesting are the fine bridges, such as those at Huntingdon, St. Ives and St. Neots.

Huntingdonshire, in its 102 parishes, has been found to possess 1,221 monuments worthy of record. It is not too much to say that by their attractive record of these buildings the Commissioners have gone a long way to ensure their preservation, and in this way they have fulfilled the spirit as well as the letter of their terms of reference. The completion of their task in the county of Huntingdon was facilitated by the very generous assistance of Mr. Granville Proby, F.S.A., who receives official acknowledgment of his personal discharge of the investigators' expenses.





BURY: PARISH CHURCH OF THE HOLY CROSS



ALWALTON : PARISH CHURCH OF ST. ANDREW. Interior from Chancel



# Flemish and Belgian Art at Burlington House

IMPRESSIONS BY E. M. COX.

IT is not often that, under prosaic modern conditions of life, the usefulness of the magic carpet is impressed upon us, but there is no doubt that we have now in actual fact the benefits of this method of transportation, however mythical they may have been in the original conception of that carpet. It is only necessary to visit the Flemish and Belgian Exhibition at the Royal Academy in order to appreciate this, for without the energy of those who have arranged this wonderful collection and the obliging public spirit of various museums and private owners, it would be impossible to see the pictures and other works of art at present on exhibition without travelling thousands of miles. It is furthermore of great advantage to students and art lovers in general to be able to see at the same time so many cognate examples by various artists, so as thus to be able to compare their style, technique and command of colours and materials. The pictures may be considered in a perhaps somewhat arbitrary chronological arrangement, beginning with the earliest up to about 1520, then from that date to about 1640, then for about another century and finally everything later. For the purposes of the present article, consideration of the two latter epochs will be omitted. It is probable that, for most of us, interest will be concentrated upon the pictures belonging to a period before about 1650, with perhaps special interest in those of the Fifteenth Century, from which period come some of the very finest examples of the painter's art. Among so many magnificent specimens, it is difficult for one who is an amateur, in the true sense of that somewhat misused word, to select a small number of works which might be described as the best, and different observers would no doubt make variant selections, but there are some which seem to stand forth pre-eminent. Among these beginning with the earliest is No. 8, Jan Van Eyck, *Portrait of the Artist's Wife*, painted on a panel and lent by the Musée Communal de Bruges.

The head stands out from a dark background and it is painted with a simplicity and a directness, combined with a very high degree of technical skill which show an enormous advance as compared with productions even slightly earlier. These earlier paintings, a few examples of which are shown, still exhibit a style flat and archaic, notwithstanding their great historical interest. Another notable picture, also by Jan Van Eyck, is No. 11, the small panel painted "en grisaille," signed and dated 1437. It is called *St. Barbara*, and is lent by the Musée des Beaux-Arts of Antwerp. The saint is represented seated in the foreground, clothed in flowing draperies, and in the background there is a large and very elaborate Gothic tower in course of construction. This little picture, about 12 by 7 inches, is painted with the delicacy and accuracy which we associate with the finest miniatures in illuminated manuscripts of the best period. In No. 33, we see a small portrait of a lady painted by Roger Van Der Weyden about 1455 and now lent by Mr. A. W. Mellon. The background is dark, the headdress of stiff white muslin or linen standing out from the head is marvellously



NO. 125. ST. ROCH KNEELING BEFORE THE POPE.  
Flemish School, 1517.

painted, the features strongly modelled and the rose coloured girdle, part of which appears with its gold clasp adds a touch of beautiful colour which is extremely effective. The observer cannot help wondering what the pigment was in this case.

No. 47, *The Madonna and Child with Saints*, the famous triptych by Hans Memlinc, lent by the Duke of Devonshire, would undoubtedly be considered one of the finest pictures in the Exhibition. It has a long and authentic history, details of which are given in the excellent catalogue, and it has been shown in London in 1866, 1878, 1892, 1906 and 1909 and also occasionally elsewhere. The Virgin sits in an open gallery between the columns of which is painted a landscape background carried out with that perfection of detail and technique which we see

fine illuminated manuscripts, some done by the same artist. The painting of the brocades and draperies and the colour arrangements are marvellous. Memlinc has

garet of York, its execution is a remarkable tribute to the power of genius to produce a masterpiece under the troublous conditions which history tells us existed in



No. 170. QUENTIN METSYS. The Madonna and Child with Angels

roduced his own figure behind that of John the Baptist. The rose-coloured gown of St. John the Evangelist should be noted. There is an air of spirituality and calm in this picture and if it were painted in 1468 on the occasion of the marriage of the turbulent Charles the Bold to Mar-

society in the third quarter of the Fifteenth Century. We cannot fail to have a feeling of great respect for all those who could devote themselves to art and to literature, when civilisation and government were in such a state of uncertainty as existed at this period. A number of



other pictures by Memlinc in the Exhibition should be examined, for they are all of great interest. No. 60, a

the figures and background of the three panels, for the picture is also in the form of a triptych. Nos. 75 and 7



No. 60. ATTRIBUTED TO MEMLINC. Madonna and Child with Angels and Saints

*Madonna and Angels*, attributed to Memlinc, has a wonderfully painted grey stone Gothic framework surrounding

attributed to the so-called Master of the St. Lucy Legend, one from Detroit and the other from the Musée Roy

es Beaux-Arts at Brussels, are two pictures which would attract more attention than they do, were it not for the fact that they are surrounded by others of such magnificent quality. No. 75 has a most interesting architectural background, with the Madonna and Saints beautifully grouped in front of a rose hedge. In No. 77 there is some wonderful painting of brocades and draperies. In No. 86, *The Mystic Marriage of St. Catherine*, attributed to the Master of the Baroncelli Portraits, the observer is once attracted by the extraordinarily beautiful red and blue of the gown of the Virgin and the magnificent painting of the red brocade in the gown of St. Catherine. *The Madonna and Child*, No. 104 in the catalogue, by Gerard David, should not be missed. The Virgin is painted seated on a bank, with the background of the picture rather dark. The general effect is one of supreme quiet and rest. This picture was exhibited at the Guildhall in London in 1906, when it was then attributed to Adriaen van der Werf.

No. 125, *St. Roch Kneeling before the Pope*, described as of the "Flemish School 1517," is interesting because it shows in the background a not too accurate view of the Vatican and the old basilica of St. Peter. The architectural features are interesting.

Among a series of superb works by Quentin Metsys, there are two, Nos. 170 and 171, which command immediate admiration. No. 170, *Madonna and Child*, lent by the Musée de Lyon, is painted with wonderful detail, rivaling in this respect the fine illuminated manuscripts. In the case of No. 171, also a *Madonna and Child*, we are lost in admiration. The figure of the Virgin is marvellous in colour, expression and execution, and the elaborate golden Gothic architectural setting leaves the observer almost unable to put his admiration into adequate words. The greeny-blue and the old rose used in painting the gown of the Virgin make a superb combination of colour. Mr. Dyson Perrins is the fortunate owner of this perfect little picture. No. 175, the *Portrait of Aegidius*, lent by Lord Radnor, is a well known and magnificent example of portraiture also by Quentin Metsys. Among a considerable number of impressive examples of the work of Pieter Paul Rubens, it is difficult to choose. No. 184, known as the *Madonna of the Fountain*, is a wonderfully painted picture, full of imagination and feeling. The highly ornate fountain and the huge castellated structure in the background are remarkable examples of very highly finished architectural painting. No. 185, called the *Knights of the Golden Fleece*, is a brilliant example of portraiture by the same artist. The painting of the costume is remarkable for its technical perfection and its colour scheme. The catalogue points out that this is a portrait of Henry III, Count of Nassau. Among several pictures by Goosen van Der Weyden our attention will certainly be arrested by No. 215, *St. Catherine and the Philosophers*. It is a diptych, and illustrates the legend of the Saint's con-

futation of the philosophers. The painting of the draperies and brocades, as is the case in so many pictures of the period, is superb, and the handling and arrangement of the colours most harmonious.

If we move forward to another century we find that, among representative works of every important artist of the time, Rubens and Van Dyck are richly represented, so well in fact that the visitor finds it difficult to make a choice of what pleases him best. No. 141, a *Portrait of a Lady* by Rubens, is remarkable for the magnificence of the embroidered crimson dress and the pearls and for the painting of the lace collar. From the brush of Van Dyck we have a full length portrait, No. 142, of the Earl of Newport, which presents a notable colour scheme in yellow and buff. The painting of the rather effeminate face is delicate and the handsome subject does not suggest in any way the warrior. No. 143, also by Van Dyck, shows us a subject of quite a different character. It is a fine bold portrait of an old gentleman in armour, John, Count of Nassau-Siegen, and to judge by his expression and attitude, his motto might well have been "Nemo me impune lacessit." No. 146 is the famous and beautiful full length portrait of the unhappy Queen Henrietta Maria, whom Van Dyck chose to paint with the dwarf Sir Geoffrey Hudson. The Queen is portrayed in a large black hat with a white plume and in a silk gown remarkable for its delicate and beautiful shade of greeny-blue, which goes very well with the ethereal and somewhat pathetic beauty of the face of the Queen. Another fine example of the work of Van Dyck is No. 161, the dignified portrait of the Duc d'Arenberg. The costume is black, and there is an impression of quiet monotone about the whole picture which is very satisfying. In a short article it is impossible to do more than choose a few artists and a few pictures for comment and it is not possible to do justice even to these, but one who merely reads the catalogue will appreciate the comprehensiveness and importance of this exhibition. It is safe to say that no similar collection of equal importance has ever before been seen in London. In addition to the pictures there are other works of art which it is impossible to pass over without attention. The tapestries are magnificent. Particular attention should be paid to Nos. 481 and 483, both the same subject, the *Baptism of Christ*. These are notable for the fineness of the work, the soft blending of the colours and the beauty of the borders. The gold statuette reliquary of St. George and Charles the Bold will well repay examination. There cannot be many Fifteenth Century examples of the goldsmith's art to compare with it in magnificence. A few years after it was made this proud Charles of Burgundy went to his death in the mud and blood of his crushing defeat at Nancy in 1477.

The success of this exhibition must have been so gratifying that perhaps we may hope some day to see Italian and French art shown in the same way.

\* \* \* Acknowledgments are due to the Anglo-Belgian Union for permission to reproduce the illustrations in this Article.





### EXHIBITION OF SCULPTURE BY PROFESSOR CARL MILLES, STOCKHOLM ROYAL ART ACADEMY.

Perhaps the predominant interest for architects in the exhibition of the sculpture of Mr. Carl Milles at the Tate Gallery lies in the close relation of his work to its setting, and the co-ordination of the sculptural and architectural parts of his designs. By its nature much of the sculpture of Mr. Milles is not suited to an exhibition in a gallery. He works on a colossal scale, and it would be impossible to show more than a few smaller pieces and fragments of his larger compositions in one room. A great deal of the work is the decoration of public buildings. The gallery in the Tate is small and consequently crowded—moreover, the lighting is not entirely satisfactory. But the many beautiful photographs exhibited in the adjoining rooms show how happily, *in situ*, the monuments are wedded to their setting. Much that in the gallery might appear uncouth is imbued with life and beauty when placed in the surroundings for which it has been designed.

This sculpture is a manifestation of the same spirit as that which animates the architecture of modern Sweden. Both are inspired by national tradition, and one feels that in Sweden, unlike this country, architecture and sculpture are closely allied. Moreover, it is evident that his countrymen appreciate the imagination and idealism which Mr. Milles brings to his art. Architects have availed themselves of his great talents. If we contrast this exhibition with that of the works of two lately deceased English sculptors, both distinguished Academicians, we realise how little the English sculptor can depend on the architect for his opportunities. But this collaboration, which we look for in vain in this country to-day, has been one of the outstanding features of all the great periods of art in the past. It is in the hands of architects to-day to create the opportunity; and that we may be awakened to the advantage of such collaboration is the hope that this exhibition inspires.

H. C. B.

## Review

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE. By *M. Jourdain*. *Batsford, Ltd.*, 94 High Holborn.

Miss Jourdain is an indefatigable student of ancient decoration, and has already done good service to those interested in the past by, among other things, her book on Decoration and Furniture. In this, her latest book, she has brought together more than 200 examples of decorative plasterwork ranging from the early years of the sixteenth century to the end of the eighteenth. The illustrations are mostly from

photographs, but there is a considerable number of line drawings and at the end of the book are some dozen useful pages of sections of ribs and cornices. There are six short chapters of general information relating to the phases of style into which she has divided her material, each chapter being followed by a list of examples accompanied by a few lines as to the facts pertinent to them. There is a similar and useful list of the most prominent plasterers arranged in alphabetical order.

The subject is one of great interest, for the ceiling was recognised as an admirable field for decoration during a period of three centuries, and by merely turning over the pages of this book the different styles that have been in vogue from time to time, and the change from one to the other, can be seen at a glance. Although foreign influence can be detected now and then, yet, on the whole, English plasterwork is essentially English in its treatment, and the same treatment was extended to Scotland, from which country Miss Jourdain has culled a number of examples, notably from the excellent work at Holyrood Palace. There are many old friends among the examples, such as the Fish Ceiling at Audley End, the ceilings at Coleshill, Ashburnham House, Houghton, Kedleston and other great houses; but there is plenty of material hitherto but little known, which it is interesting to compare with the other. There are some rich and delicate panels from Speke Hall, a curious spiral treatment from Bleaze Hall in Westmorland and "Tree of Jesse" from a house in Dartmouth—cite but a few instances. These all serve to show how thoroughly Miss Jourdain has studied her subject. In another direction, she has something fresh to show for in more than one instance she is able to produce the actual source from which the English craftsman drew his inspiration. In the frieze of the Great Chamber at Hardwick Hall, Derbyshire, for instance, there is a seated female figure, which was copied almost exactly from a figure of "Summer" in a print by Martin de Vos: The Nine Worthies in the old palace at Bromley-by-Bow were taken from prints by Nicolaes de Bruyn, and a figure of Fire at Boston House, Brentford, was inspired by a print representing the same element, by Mare Gheeraerts. The touches greatly heighten the interest of the book. But the book would be interesting even without the curious discoveries, for it shews on page after page what wealth of design and skill of execution were bestowed for a long period upon the decoration of English ceilings.

Miss Jourdain's book should be in the hands of every student of English houses, and it will admirably serve the turn of anyone seeking inspirations for the decoration of new buildings.

J. ALFRED GOTCH, *Past President*.

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON  
RECENT PURCHASES:

[These Notes are published without prejudice to a further and more detailed criticism].

HEUW-NEDERLANDSCHE BOUWKUNST. Prof. Ir. J. G. Wattjes. Vol. 2. 40. Amsterdam. 1926. 16s. 6d. [Amsterdam: Uitgevers - Maatschappij "Kosmos."]

This book forms an interesting record of modern Dutch work, and shows the spirit of realism, freshness and freedom, sometimes becoming licence, which is dominating the work of that country. Letterpress is reduced to a small preface and the rest is photographs. A few plans of a very small scale are inserted at the end, but the interest of the book would have been increased had these been larger and more numerous. The influences of Sweden and Mr. Frank Lloyd Wright are strongly marked, mixed with the paying remnants of l'art nouveau. There is a virility and an invention permeating this work and a considerable and permanent architectural achievement well worthy study.

C. COWLES-VOYSEY [A.]

THE SMALLER HOUSES AND GARDENS OF VERSAILLES FROM 1680 TO 1815. By Leigh French, Jun., and H. D. Eberlein. 40. New York, 1926. £1 10s. [Pencil Points Library, New York.]

A collection of photographs, with some plans and measured drawings, of private houses built for the Court of Versailles from 1680 to 1815. Many of these buildings are of great distinction and charm. Such detail as exists is exquisite, but their character is mainly owing to excessive restraint in its use. The plans are original and playful, and the gardens are as restrained and easy-looking as the houses.

H. M. F.

LEGNO E LA MOBILIA NELL' ARTE ITALIANA. Da Giulio Ferrari. 2nd edition. 40. Milan, n.d. £2. [Ulrico Hoepli, Milano.]

This is a book of 270 plates containing some 380 illustrations. Many of the photographs are given in elevation and will be useful for those who design in "Period." General views are given and details of parts follow so that the mind of the designer is grasped and his purpose is shown.

The examples of Romanesque and Gothic are well chosen and from them it is clearly seen that the carvers were sympathetic to this foreign fashion, though it must be conceded that it is beautiful in its own way. But when we come to the pages of the early Renaissance and onwards to the Baroque the Italian is in his element.

Many of us must dislike the Baroque as a style, but we must perforce admire the fund of originality in the designers and the extreme dexterity of the artificers and carvers. We trust that the Italians will never be persuaded to modernise this heritage.

A. E. HENDERSON [L.]

## Correspondence

WORKS BY ROME SCHOLARS AND JARVIS  
STUDENTS.

34, 35 & 36 Bedford Square,  
London, W.C.1  
25 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—Apropos of Mr. Ronald Jones's review in your issue of 19 February, the drawings then exhibited at the Imperial Institute dating from 1913 represent a mass of material of considerable value. The work of the British school at Rome is superior in scholarship to that of the Villa Medici, but its influence on the schools at home is, out of all proportion, less. We continue to use the D'Espouy plates and to draw freely upon French imagination, partly because the British material is inaccessible. If classical forms are to continue to be the basis of our education they should at least be the real forms. All the drawings exhibited at the Imperial Institute should form part of a folio volume sufficiently cheap to be available to all students. There are also sets of drawings done by members of the British School now in residence, and done by students working in connection with it, that should be added. There are, for instance, Mr. Pierce's "Temple of Vesta," his "Villa of Domitian near Albano," and "The Inn at Ostia"; there are Mr. Bradshaw's drawings of Etruscan terra-cottas, and probably there are further drawings by Mr. Lawrence and by Mr. Cordingley that could be included. Drawings of Renaissance buildings should be kept in a separate volume from the antique. Notes modelled on those that hung in proximity to the drawings at the Exhibition, but giving a criticism of sources also, should be placed at the beginning of each volume. Also some kind of index should be started with the first volume, which would expand as time went on and might eventually become of great value.—Yours, etc.,

HOPE BAGENAL [A.]

15 Gower Street,  
Bedford Square, W.C.1.  
26 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—With reference to the restoration of the Temple of Zeus at Girgenti mentioned in the review of the recent exhibition at the Imperial Gallery of Art, may I add some observations upon the more recent discoveries on the site of the Temple, which would appear to have been overlooked by your reviewer?

Late in 1924 more complete excavations than have ever before been attempted were started, partly through the beneficence of a local resident, Captain Hardcastle. As the excavations progressed they seemed to show that the locations of the *telamoni*, or the 26 ft. high giant supporting figures, could at last be settled. Fragments of figures were discovered amongst a vast hitherto undisturbed



mountain of debris outside the external walls of the Temple. These discoveries would seem to discredit the internal position allocated by Prof. Pace (with whom I worked in collaboration) and myself, and shown on my drawings (1922), and discussed in Prof. Pace's article in the *Monumenti Antichi* (1922).

The discoveries and records of the recent excavations are reported by Sig. Pirro Marconi in the *Bollettino d'Arte del Ministero della Pubblica Istruzione* (vol. vi, 1926, i, p. 33, *sqq.*).—I am, Sir, Yours very truly,

S. ROWLAND PIERCE [A.].

#### THE LONDON SURVEY COMMITTEE.

27 Abingdon Street, S.W.1.

22 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR—The London Survey Committee, of 27 Abingdon Street, Westminster, is most anxious to complete the material for a volume of the Survey of London Series relating to the Parish of Hornsey. What is specially required now is the measured drawings of the more important of the old houses still remaining and to be found principally in Highgate.

In this work it is obviously necessary for the Committee to secure the co-operation of any architects residing in or near to the district who may be willing to give some assistance in the direction indicated.

The Committee will be most grateful if you can see your way to publish this letter in the columns of the JOURNAL, and I shall be very glad indeed to give particulars of the work still waiting to be done to any architect who will communicate with me at the offices of the Society at the address given above.—Yours faithfully,

PERCY W. LOVELL [A.],  
Secretary.

#### "PROFESSIONAL ASSISTANCE."

3 Lismore Road,  
South Croydon.

25 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—We should like to draw your attention to the attached advertisement:—

#### DEVON COUNTY COUNCIL.

Applications are invited for the appointment of DRAUGHTSMAN in the County Architect's Department. Commencing salary £130 per annum, rising by annual increments of £10 (subject to satisfactory service) to a maximum of £200.

The appointment will be subject to the provisions of the Local Government and other Officers' Superannuation Act, 1922 (including the statutory 5 per cent. deduction from salary), and the successful candidate will be required to pass the necessary medical examination.

Applications, stating age and qualifications, and enclosing copies of not more than three recent testimonials, to be sent to the COUNTY ARCHITECT, 97, Heavitree Road, Exeter, not later than TUESDAY, 1st MARCH, 1927.

Is not this a case in which the R.I.B.A. should take action to protest against the exploitation of professional assistance?

This particular instance, though only one of many which have appeared in the advertisement columns of

the technical journals, is particularly noisome inasmuch as the salary offered is less than the compulsory wage of a labourer in the district.

We think that this is a favourable opportunity for the formation of a Sub-Committee of the R.I.B.A. to enquire into cases of this nature.

Yours faithfully,

DAVID ROBERTSON, A.R.I.B.A.  
C. D. ANDREWS, A.R.I.B.A.  
J. G. WILES, L.R.I.B.A.  
HUGH F. GOSSLING, A.R.I.B.A.  
W. J. BAKER, L.R.I.B.A.  
H. W. BURCHETT, A.R.I.B.A.  
S. RUBERY, A.R.I.B.A.  
C. J. CROSSMAN, A.R.I.B.A.  
RYCROFT OAKES, A.R.I.B.A.  
J. A. CRAGG, L.R.I.B.A.  
R. T. GRUMMANT, A.R.I.B.A.  
J. HARVEY, A.R.I.B.A.

#### SOUTHEND AND DISTRICT SOCIETY OF ARCHITECTS.

This Society held its inaugural meeting at the School of Arts and Crafts on Wednesday, 16 February. It was on this occasion when Sir Charles Nicholson, Bart., delivered his first presidential address and Major Harry Barker, V.P.R.I.B.A., spoke on architects and architecture generally.

Sir Charles Nicholson, in opening his address, wished to express to the Society many happy returns of the day. He expressed the hope that in time they would become affiliated to the R.I.B.A., to which organisation many members already belonged. Flourishing provincial societies had been instituted in the large towns, but up to the present time there had been nothing of the kind in Essex or in the counties around London. The existence of a Society such as the Southend and District Society was hoped to become would be beneficial to the community. Anyone who travelled about England with his eyes open would notice that the general type of new building was good in some places and not so good in others.

"I think," continued Sir Charles, "the better work is found in those districts where there exists a strong provincial architects' society."

Their chief object was to improve the local standard of architecture. It was an advantage to any locality to possess a few fine buildings, but it was a much greater advantage when the general run of the ordinary buildings should be practical and economical—by which he did not necessarily mean cheap—but rather tasteful. Prima facie then, it was their object to improve the standard of building in the town and he hoped they all would contribute to the stock. They desired to help forward education to further the interests of younger men and women by aiming at adopting the career of an architect or one of kindred arts. They trusted, too, to exercise a beneficial effect upon craftsmanship in the neighbourhood, and, if possible, to create a demand for well-made material fittings, so that the citizen and speculative builder might

least have the choice of goods that were not merely shabby. They freely offered their services in an advisory capacity both to public bodies and private individuals upon matters where it was felt that such advice might be of assistance to the community. At the same time they felt bound to uphold the standards set by the R.I.B.A. regarding etiquette.

Major Barnes, who deputised for the President of the R.I.B.A., claimed that the R.I.B.A. was the greatest professional organisation under the British flag. It was the closest possible relationship with architects in every part of the Empire where the English tongue was spoken. They belonged to a profession which was more than a profession—it was a great art. And in their work they wanted to bring out that fact and its importance to their private and public life. The more people understood about architecture, the more they would appreciate it, the more they would desire it, and, at the back of their minds, the public desired it, it would employ architects, and in the end they (the architects) would not come badly off. They could not have a great civilisation without great architecture—it was really the hall-mark of civilisation. When one heard of the glory that was Greece and the grandeur that was Rome, he thought that what was at the back of their minds was not so much the literature of those great periods in human history as the great buildings they erected. They had to make men and women see to-day that architecture not only related to an ancient period, but that it related, too, to modern times, and when the future came along present day architects would be appreciated for their work.

"You in Southend have a great chance," said Major Barnes. "You have had the great advantage of being born late. Now, if you had been born in the '20's and '30's and had been caught in that great morass of the industrial revolution, surrounded by coalfields, or covered with cotton mills, every acre would have been covered with huddled dwellings. So Southend has not square miles of drab, drooping, desolate and dreary dwellings, which nothing you could do will improve. You have almost virgin ground upon which to work and you have in this neighbourhood very great opportunities. The fact that you have got such a Society like this is a propitious thing for the borough."

Proposing thanks to Major Barnes, the Mayor said they were short of one or two public buildings in Southend. They had neither town hall nor winter garden. His opinion was, however, that if they could not build a town hall straightaway they could at least build part of it and then add to it. All realised the necessity of keeping the rates as low as possible, and that being so, he supposed they could not allow architecture to have full sway.

The proceedings concluded by the presentation of a badge of office to Sir Charles Nicholson.

#### LECTURES ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The lecture on "Liverpool Cathedral" by Professor C. H. Reilly, O.B.E., F.R.I.B.A., will be given on Wednesday, 15 March 1927, at 8 p.m., instead of Tuesday, 14 March, as previously announced.

#### PAPERS ON "MODERN HOSPITAL PLANNING."

The Sessional Papers announced for the R.I.B.A. General Meeting on Monday, 16 May 1927, are two papers on "Modern Hospital Planning," one on "English Hospitals," by Mr. H. Percy Adams, F.R.I.B.A., and one on "American Hospitals," by Mr. Lionel G. Pearson, F.R.I.B.A.

In view of its importance and of the large amount of material available on the subject of hospital planning, it has now been decided to devote the meeting on 16 May to one paper on "Foreign Hospitals" by Mr. Pearson and to defer the reading of Mr. Adams' paper until next session.

#### NEW POWERS OF BUILDING CONTROL IN EDINBURGH.

In order to preserve Britain from being spoilt by unsightly buildings, Mr. Chamberlain recently stated that he was giving consideration to the question whether statutory powers might not be given to local authorities to control the siting and elevation of all buildings in their areas.

On this point, the action recently taken by Edinburgh is of special interest. In view of the many historic buildings in the city, it has been thought desirable that the character and appearance of all buildings proposed to be erected, re-erected, or altered should be controlled. A clause has been inserted in the new Edinburgh Corporation Act giving power to the Dean of Guild Court to order alterations in the elevation, or design, or materials of buildings if they think it necessary and expedient.

The Dean of Guild Court is the building tribunal of the city and is composed half of town councillors and half of persons skilled in plans and the building crafts. The Court acts quite independently of the Corporation, save in certain limited prescribed matters. If any person is aggrieved by an action taken under this new Act he can appeal to the Corporation. In order to assist the Corporation in exercising these powers, a Planning Advisory Committee of four members is being constituted. One member will be nominated by the Secretary of State for Scotland, one by the Royal Scottish Academy, one by the Incorporation of Architects in Scotland, and one by the Corporation.

*The Times.*

#### EXHIBITION OF FLEMISH AND BELGIAN ART.

The *Illustrated Souvenir* of the Exhibition of Flemish and Belgian Art at the Royal Academy, which contains 96 pages of excellent reproductions of many of the most notable pictures which have been on view during the last two months at Burlington House, may be obtained after the closing of the Exhibition on application to the Honorary Secretary, The Anglo-Belgian Union, 35 Albemarle Street, W.1. Price 5s. An edition de luxe, limited in number, and at a price of about five guineas, can be subscribed for.



## REGISTRATION OF ARCHITECTS.

The following letter from the President of the R.I.B.A. was published in *The Times* on 28 February :

SIR,—Communications from two quarters have appeared in your columns, having reference to the Bill for the registration of architects, which is being promoted by the Royal Institute and is now before Parliament. The nature of these communications indicates that some misapprehension exists as to the scope and effect of the Bill. Following a useful precedent which has recently been established in matters of legislation, a draft Bill was circulated some time ago for the purpose of eliciting the views of associations and other institutions interested in the matter. I am happy to say that, with few exceptions, the Bill is receiving general support. On some details of procedure and machinery, certain helpful suggestions have been made. These have received the careful consideration of the promoters of the Bill, and amendments meeting most of the points raised have been embodied in the Bill, which, it is expected, will shortly be in print. It may be that certain other qualifications of a non-vital character will be asked for on the passage of the Bill through Parliament, and to all such requests careful and courteous consideration will be given.

The one object which the Institute has before it is to raise the standard of architectural education, and the qualifications of the practising architect, and with that the public appreciation of good architecture. Only in this way can there be prevented that vulgarisation of town and country to which the attention of civic societies and the Council for the Preservation of Rural England is being so earnestly directed.—I am, etc.

E. GUY DAWBER,  
President of the Royal Institute of British Architects,  
9 Conduit Street, Regent Street, W.1.  
25 February.

(See also p. 318.)

SOUTH WALES INSTITUTE OF ARCHITECTS.  
(WESTERN BRANCH.)

## ANNUAL GENERAL MEETING.

The Annual General Meeting of this Institute was held at the Hotel Metropole, Swansea, on Wednesday, 23 February. The work of the year was reviewed by the Chairman and the Honorary Secretary.

The following officers and members of the Executive Committee were re-elected :

Chairman, Mr. C. Russell Peacock, F.R.I.B.A.; Honorary Secretary, Mr. J. Herbert Jones, F.R.I.B.A.; Honorary Treas-

urer, Mr. G. R. H. Rogers, L.R.I.B.A.; Honorary Auditor, Mr. Ernest E. Morgan, A.R.I.B.A.

Executive Committee : Mr. C. S. Thomas, F.R.I.B.A.; H. C. Portsmouth, F.R.I.B.A.; Mr. S. R. Crocker, L.R.I.B.A.; Mr. O. S. Portsmouth, A.R.I.B.A.; Mr. D. F. Ingle, L.R.I.B.A.

Representatives of the Associates and Students : Mr. Geddes and Mr. B. W. Ellis.

The following members were elected to represent the branch on the Council of the South Wales Institute of Architects :

Messrs. J. Herbert Jones, F.R.I.B.A.; C. Russell Peacock, F.R.I.B.A.; H. C. Portsmouth, F.R.I.B.A.; O. S. Portsmouth, A.R.I.B.A.; S. R. Crocker, L.R.I.B.A.; G. R. H. Rogers, L.R.I.B.A.

Associates and Students' representative, Mr. C. W. Geddes.

After the meeting the members adjourned to the De la Francis Gallery for a lecture by Mr. W. S. Purchon, M.A., A.R.I.B.A., Head of the School of Architecture, Cardiff. "The Work of Sir Christopher Wren."

## AMERICAN INSTITUTE OF ARCHITECTS.

## A TRAVELLING FELLOWSHIP FOR FRENCH ARCHITECTS.

A travelling fellowship in the United States for French architects has been established by the American Institute of Architects under the auspices of the French Ministry of Education. The annual value of the fellowship is \$1,500.

"The Institute," the announcement says, "deems the establishment of this fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Chester Holmes Aldrich, Harvey V. Corbett, Julian Clarence Levi, and Lawrence Grant Wall, all of New York.

The following jury, the Institute is advised, has been named to select the first fellow :

The president of the Society of Architects holding French Government diploma; the president of the General Society of French Architects; Professor Pontremoli of the Ecole des Beaux-Arts; Jacques Greber, architect; Jean Hebrard, architect and chief of the Bureau of Teaching at the Ministry of Fine Arts; Paul Leon, director of Fine Arts at the Ministry of Education and Fine Arts in France.

M. Leon is president of the jury, and M. Hebrard is secretary. The fellow will spend part of his time in travel and in employment in the offices of prominent American architects.

ASSOCIATION OF ARCHITECTS, SURVEYORS AND TECHNICAL ASSISTANTS.  
VISIT TO PROVENCE.

The Association of Architects, Surveyors and Technical Assistants is organising an Excursion to Provence at Easter (7th to 18th April). It is anticipated at present that the cost of travel and accommodation at Avignon and Marseilles, but not including cost of visits, wine and sightseeing, will be £11 11s., with a slight reduction in the case of members of the party who wish to remain at Avignon and omit the journey to Marseilles.

The trip is primarily intended for those who would be likely to be able to visit Provence otherwise on account of expense, but every care is being taken to ensure the comfort of the party. Any Member of the Royal Institute, Student or Subscriber, will be welcome to join the party so long as numbers allow, and to bring his wife or members of his family. Immediate application for particulars should be made to John Mitchell, General Secretary, A.A.S.T.A., 26 Buckingham Gate, Westminster, S.W.1.

## NOTES FROM THE MINUTES OF THE COUNCIL.

14 February 1927.

## BRITISH ARCHITECTS' CONFERENCE, 1927.

It was decided that the Conference should be held in London from 20 June to 25 June inclusive.

## THE FOUNDLING HOSPITAL SITE.

It was decided to accede to the request of the London Society that the name of the Royal Institute should be retained, in the usual manner with the other Societies, on the back of the whip which is being issued to Members of Parliament in connection with the opposition to the plan for removing Covent Garden Market to the Foundling Hospital site.

## ROYAL WEST OF ENGLAND ACADEMY SCHOOL OF ARCHITECTURE.

A grant of £50 was made to the Royal West of England Academy School of Architecture for the year 1927.

## THE UNIVERSITY OF LIVERPOOL.

Mr. E. P. Hinde [F.] was reappointed as the R.I.B.A. Member of the Court of Governors for the period 1 January 1927 to 31 December 1929.

## CONFERENCE ON STANDARD METHODS OF TESTING SPECIMENS OF TIMBER.

Mr. E. H. Evans [F.] was appointed as the R.I.B.A. representative at a Conference on Standard Methods of Testing Specimens of Timber, at the Forest Products Research Laboratory, Royal Aircraft Establishment, Farnborough.

## EXAMINATION RESULTS.

The Board of Architectural Education reported the following results :—

*R.I.B.A. Intermediate Examination, Brisbane.*—Examined, 6; passed, 1; relegated, 5.

*R.I.B.A. Final Examination, Pretoria.*—Examined, 6; passed, 4; relegated, 2.

*The R.I.B.A. Winter Examinations.—Intermediate Examination.*—Examined, 69; passed, 31; relegated, 38; percentage passed, 45 per cent.

*Final Examination.*—Examined, 35 (and 3 Part I only); passed, 18 (and 3 Part I only); relegated, 17; percentage passed, 55 per cent.

*Special Examination.*—Examined, 21 (and 1 Part I only); passed, 11 (and 1 Part I only); relegated, 10; percentage passed, 55 per cent.

*Professional Practice Examination.*—Examined, 25; passed, 25; relegated, 0; percentage passed, 100 per cent.

*Special Examination in Design for Former Members and Candidates of the Society of Architects.*—Examined, 2; passed, 1; relegated, 1; percentage passed, 50 per cent.

*Mark of Distinction for Thesis.*—The Board reported that a Mark of Distinction for Thesis had been awarded to Mr. G. F. Evans-Vaughan.

## EXAMINERS.

The following were appointed R.I.B.A. Examiners for the year ending 31 December 1927 :—

*Intermediate.*—History of Architecture: Mr. H. Norton Bradshaw; Mr. Arthur Stratton; Professor

L. B. Budden; Mr. W. H. Ansell. Calculations of Simple Structures: Mr. Donald Cameron. Design: Mr. Louis de Soissons; Mr. L. H. Bucknell; Mr. Oswald Milne. Constructional Design and the Properties and Uses of Building Materials: Mr. W. S. Purchon, Mr. R. A. Duncan.

*Final and Special.*—Design: Mr. Louis de Soissons; Mr. L. H. Bucknell; Mr. Oswald Milne. Construction: Professor A. C. Dickie; Mr. Donald Cameron; Mr. W. E. Vernon Crompton; Mr. P. M. Fraser. Hygiene: Mr. W. R. Davidge. Specifications and the Properties and Uses of Building Materials: Mr. H. D. Searles-Wood. Professional Practice: Major Harry Barnes; Mr. A. G. R. Mackenzie. Town Planning: Mr. W. A. Harvey.

## RELEGATED CANDIDATES.

It was decided that unless a candidate passes in at least two subjects in the Intermediate or Final Examination, he shall be required to take the whole of the Examination at a subsequent sitting.

## PROBATIONERS.

It was decided that in the regulation whereby after 1 October 1927 no one will be registered as a Probationer unless that person has passed one of the recognised public examinations in the required subjects, the date 31 December 1928 be substituted for 1 October 1927, and that no further extension be made, as the Board of Architectural Education regard the School Leaving Certificate as constituting the minimum standard of general education which should be attained by a professional man.

The Matriculation and School Leaving Certificate Examinations of the following Universities were included in the list of Examinations recognised for the Probationer-ship :—The University of Aligarh; The University of Allahabad; The Benares Hindoo University; The University of Bombay; The University of Calcutta; The University of Decca; The University of Delhi; The University of Lucknow; The University of Mysore; The University of Nagpur; The Osmania University, Hyderabad (Deccan); The University of Patna; The University of Punjab; The University of Rangoon.

## R.I.B.A. (HENRY JARVIS) STUDENTSHIP AT THE BRITISH SCHOOL AT ROME.

It was decided that the regulations be amended to the effect that the winner of the R.I.B.A. (Henry Jarvis) Studentship at the British School at Rome must be eligible to become a Student or Associate of the R.I.B.A.

## STUDENTSHIP.

The following were elected Students of the R.I.B.A. :—Charles Frederick Blythin; Peter Shearer Leask; Shridhar Jayaram Narwekar; David Herbert Rennett.

## MEMBERSHIP.

Eighteen Candidates were nominated for the Fellowship; 30 Candidates were nominated for the Associate-ship; 1 Candidate was nominated for the Hon. Associate-ship.

## REINSTATEMENT.

The following ex-Members were reinstated :—As Associates: W. W. J. Calthrop; A. P. MacAlister.



## RESIGNATIONS.

The following resignations were accepted:—Alfred Swash [F.]; Arthur Hindle [L.]; G. H. Isitt [L.]; Edgar Prairie [L.]; E. A. Pryer [L.]; L. H. Winkson [L.].

## RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship:—Francis J. Sturdy, elected Associate 1882, Fellow 1907. Arthur Sykes, elected Associate 1888, Fellow 1906.

## APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

Five applications were approved.

## THE GEORGE WITTET MEMORIAL FUND.

A subscription of £5 5s. was made to the George Wittet Memorial Fund.

## Notices

## R.I.B.A. PRIZES AND STUDENTSHIPS.

## THE TITE PRIZE AND THE SOANE MEDALLION.

The attention of intending competitors is called to the fact that the Preliminary Competitions, consisting of 12 hours' *en loge*, for the Tite Prize and the Soane Medallion will be held on 7 and 8 April, respectively, at the R.I.B.A. and at local centres.

N.B.—The dates for the Competitions have been advanced from July.

Applications for admission to the Preliminary Competitions, which must be made on the official forms to be obtained free at the R.I.B.A., must be sent to the Secretary to the Board of Architectural Education so as to reach him not later than 26 March.

## THE TENTH GENERAL MEETING.

The Tenth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 14 March 1927, at 8 p.m., for the following purposes:—To read the Minutes of the General Meeting (Ordinary) held on 28 February 1927; formally to admit members attending for the first time since their election or transfer. To read the following paper: "Modern French Architecture," by Mr. Howard Robertson [F.].

## REGISTRATION OF ARCHITECTS.

## VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and

such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be continued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London W.C.1.

## EXHIBITION OF MODERN BRITISH ARCHITECTURE.

27 APRIL TO 3 JUNE 1927.

The Annual Exhibition of Modern British Architecture will be held in the R.I.B.A. Galleries from 27 April to 3 June 1927.

All architects in Great Britain and Ireland are invited to send in not more than two works each. Particulars of the exhibition, together with instructions to exhibitors, may be obtained on application to the Secretary R.I.B.A.

As this is the first Annual Exhibition of current work organised by the R.I.B.A. the Council are particularly anxious to make it a success and really representative of the best work of recent years. The exhibition will consist of photographs, perspectives, elevational drawings, sketches and models, as it is primarily designed to interest the general public.

It is hoped that members will do their best to ensure its success, both by submitting suitable works themselves and by persuading the architects of any outstanding buildings in their neighbourhood to contribute illustrations of these buildings.

Members will also help if they will bring the Exhibition to the notice of their friends and all those likely to be interested.

[In the notice of the Exhibition of Architects' Works and Drawings, published in the last issue of the JOURNAL (page 284), the name of the architect of St. Michael's Church, Harrogate, was given as Mr. Michael Tapper instead of Mr. Walter Tapper [F.].]

## ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 20 June they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 April 1927.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section iv, Clause 4(b) and (cii) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain particulars on application to the Secretary R.I.B.A. stating the clause under which they propose to apply for nomination.

## THE LONDON BUILDING ACTS.

REPORTS OF THE R.I.B.A. LONDON BUILDING ACTS COMMITTEE.

The following reports of the R.I.B.A. London Building Acts Committee have now been published together in pamphlet form, and can be obtained on application to the Secretary R.I.B.A., price 1s. :—

1. Report on the Reform of the London Building Acts 1904-1909.  
2. Report on the Regulations for Steel-framed Buildings (L.C.C. General Powers Act 1909).

3. Report on Mr. Topham Forrest's Report on the Construction and Control of Buildings in America.

The three Reports deal with matters of considerable interest to all architects. The matters are still under consideration by the L.C.C. and will ultimately be embodied in their Amendment Act.

The Council of the Royal Institute of British Architects have ordered that the Reports be printed to enable those who are interested to make further suggestions should any points occur to them. These suggestions should be forwarded to the Secretary of the Institute as soon as possible.

## ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are available for hire at No. 28 Bedford Square, W.C.1, at a fee of 2s. per day. All inquiries with regard to vacant rooms, etc., should be addressed to Mr. C. McArthur at that address.

## R.I.B.A. JOURNAL.

The attention of all members is specially called to the importance of taking every legitimate opportunity of enhancing the advertising value of the R.I.B.A. JOURNAL. This does not mean that members are expected to urge contractors and manufacturers to advertise in the JOURNAL; they can, however, do a great deal if they will read the JOURNAL regularly and avoid any needless depreciation of its advertising value.

## Competitions

## CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Rochester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 1s., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

## SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from

which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 1s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon :—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

## LEXDEN COUNCIL SCHOOL COMPETITION

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

## PROPOSED TOWN HALL AND LIBRARY, LEITH.

The Corporation of the City of Edinburgh invite Architects, resident or practising in Great Britain, to submit, in open competition, designs for a Hall and a Library which it is proposed to erect upon an area of ground lying between Junction Street and Madeira Street. The Corporation have appointed Sir George Washington Browne, P.R.S.A., Edinburgh, to act for them in this competition as their Assessor in adjudicating on the designs submitted. Premiums, £400, £300, £200, and £100. Total cost, £70,000. Last day for questions, 26 February. Date of delivery of designs 30 April 1927. Conditions may be obtained on payment of a fee of £2 2s., which will be returned on receipt of a design in accordance with the conditions or if the conditions are returned within four weeks. Apply to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

## PROPOSED NEW OFFICES, TROWBRIDGE, WILTS.

The Wiltshire Working Men's Conservative Benefit Society invite architects to submit designs in competition for new Offices proposed to be erected on a site in Stallard Street, Trowbridge. Assessors, Messrs. Cyril A. Farey and Robert Lowry, A. and F.R.I.B.A. Premiums £150, £70 and £30. Last day for questions, March 1. Designs to be sent in not later than 12 April 1927. Conditions may be obtained from the Chief Secretary, Mr. Henry T. Dyer, Stallard Street, Trowbridge, Wilts, by depositing £1 1s., which will be returned after the receipt of a *bona fide* design or if the conditions are returned two weeks before the closing date of the competition.



### DESIGNS FOR NEW FACADES, ALBERT SQUARE, MANCHESTER.

The Directors of the Tenth Manchester Building Trades Exhibition offer an award of £200 to the Architect placed first by the Assessors, on condition that the Assessors consider the design to be worthy of the award. The Competition consists of designs for new façades on the N., S. and W. sides of Albert Square, Manchester, and on one side of a new Grand Avenue which it is proposed to lay out on the axis given on the plan. Assessors, Mr. H. S. Fairhurst [F.], Professor C. H. Reilly [F.], Professor A. C. Dickie [A.], Mr. Francis Jones [F.], and Mr. John Swarbrick [F.]. Designs to be submitted not later than 1 p.m. on 26 March 1927, and addressed "Architectural Competition," Competition Manager, City Hall, Deansgate, Manchester.

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926), of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

#### OFFICE ACCOMMODATION.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating, and fitted drawing table.—Reply, Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. has large top room to let, good light; fitted drawing table, near Grays Inn. Rent £40 per annum. Telephone, clerical assistance, etc., if required.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP.

LONDON F.R.I.B.A. (45), is open to take into his practice with a view to partnership, a young architect who is fully qualified and has a good active or potential connection.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP WANTED.

F.R.I.B.A. (42) with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP.

MR. PHILIP A. ROBSON [F.], having succeeded to the practices of the late Mr. E. R. Robson, F.S.A., Messrs. Robson and Gott, and Messrs. Philip Robson and Partner, has now taken into partnership Mr. W. G. Percy (late of No. 44 Bedford Row, W.C.) and the practice will be carried on at his old address, St. Stephen's House, Victoria Embankment, Westminster, S.W.1. Telephone: Victoria 8717, under the style of Messrs. P. A. Robson and W. G. Percy.

#### CHANGE OF ADDRESS.

MR. JOHN E. YERBURY [L.] has changed his address to 429 Strand, London, W.C.2. (Telephone: Gerrard 6161.)

### ARCHITECTS' BENEVOLENT SOCIETY INSURANCE DEPARTMENT.

#### MOTOR INSURANCE.

The attention of Members has already been directed to the special terms in motor insurance now being offered to architects by the Architects' Benevolent Society's Insurance Department. A number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a complete insurance. The Architects' Benevolent Society offer premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, Architects' Benevolent Society, 9 Conduit Street, London, W.

## Minutes XII

SESSION 1926-27.

At the Ninth General Meeting (Ordinary) of the Society, 1926-27, held on Monday, 28 February 1927, at 8 p.m.,

Mr. E. Guy Dawber, F.S.A., President, in the chair,

The attendance book was signed by 14 Fellows (including 7 Members of the Council), 16 Associates (including 2 Members of the Council), 1 Retired Fellow, and several visitors.

The Minutes of the meeting held on 14 February 1926, having been published in the JOURNAL were taken as confirmed and signed as correct.

Mr. T. S. Tait (F.) having read a Paper by Mr. Harvey Corbett [F.], on "Organisation and Cost of the Building Industry in America," a discussion ensued and on the motion of Mr. W. H. Nicholls, Fellow of the Institute of Building, seconded by Mr. R. Coppock, General Secretary of the National Federation of Building Trades Operatives, a vote of thanks was passed to Mr. Corbett by acclamation, and he briefly responded to by Mr. Tait.

The proceedings closed at 9.45 p.m.

It is desired to point out that the opinions of writers in articles and letters which appear in the R.I.B.A. JOURNAL should be taken as the individual opinions of their authors and not as representative expression of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to the method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary R.I.B.A., 9 Conduit Street, W.1.

#### R.I.B.A. JOURNAL.

Dates of Publication.—1927: 19th March; 2nd, 23rd April; 7th, 21st May; 11th, 25th June; 16th July; 13th August; 17th September; 15th October.

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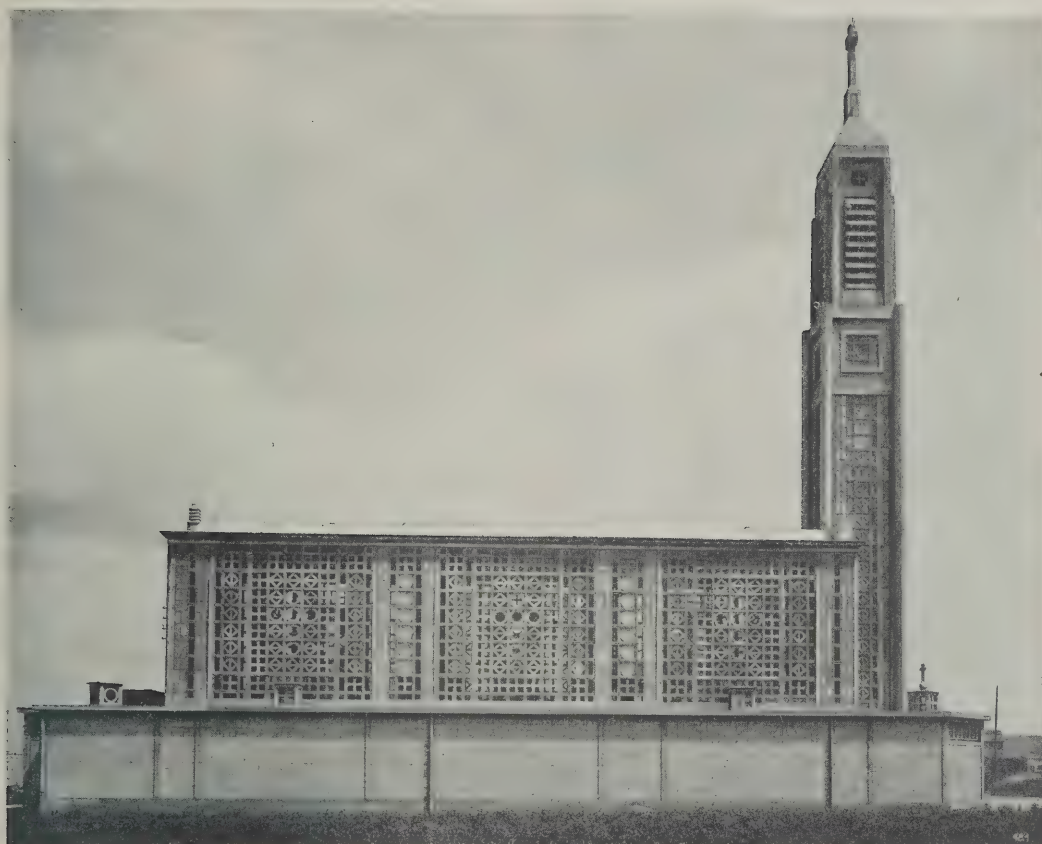




TEMPLE OF JUPITER, ATHENS

From a Water-colour Drawing by Sir Robert Smirke, R.A.

R.I.B.A. Collection



CHURCH OF SAINTE THÉRÈSE AT MONTMAGNY :

Side elevation showing the blank walls to the aisles, and the main lighting by clerestory windows with concrete tracery.  
By the Brothers Perret

## Modern French Architecture

BY HOWARD ROBERTSON [F.], S.A.D.G.

[*A Paper read before the Royal Institute of British Architects on Monday 14 March 1927.*]

THE title of my paper at once brings me face to face with the unfortunate word "modern." Some people are thrilled by the very sound of this word, but to others it only suggests a term of opprobrium. I am reminded of an article by Paul Géraudy on the Paris Exhibition, in which he describes the absurdities of past exhibitions, the bedrooms which forbade sleep, and the dining rooms which took away one's appetite, all the trivial and terrible things which were grouped under the heading of "modern movement." "And

so," says Géraudy, "the word *modern*, even for those who are most favourably disposed towards the idea for which it stands, has gained such an evil reputation that artists are asking for a new label." "Perhaps," he goes on, "they are right in doing so. Not long ago, one of my friends was asked to act as member of an exhibition jury, to which only *modern* works were to be admitted, and found to his surprise that exhibits were being accepted or rejected absolutely without method or principle. Finally, in despair, he enquired of the chairman of



the committee by what signs one recognised whether a work of art was modern. "You can always recognise modern work," replied the chairman, "by the fact that it looks like nothing on earth."

There is, however, to-day, as Paul Géraudy goes on to say, a modern style which is well disciplined, and which certainly does look like something. It reflects ourselves. It is in no sense inimical to our traditions. It corresponds with our present-day customs and habits. It satisfies our needs. It reflects our mentality and our culture. It is modern in the same sense that we ourselves are modern: it is alive.

That seems to be a very vivid and truthful definition of what is understood by "modern" architecture in its best sense. Before, however, attempting to give an outline of the contribution of French architects towards the modern style, I would like to quote another opinion, one which we have all had the opportunity of absorbing in the Institute report on the 1924 International Congress on architectural education. The contribution in question is that of Monsieur Léon Jaussely, government architect, professor at the Ecole des Beaux-Arts, and practitioner of talent, on whom devolved the stimulating task of speaking at the Congress on French architectural education in the future.

"Whatever opinion we may hold of the present evolution of architecture," says Monsieur Jaussely, "it is undeniable that this evolution does exist, and that we are at present witnessing conscious or unconscious attempts to renew architectural forms and æsthetics. This renewal is more particularly noticeable in important buildings—large stores, bridges, churches, banks, cinemas, railway stations, airship sheds, etc., which we can consider as the expression of the monumental architecture of our time, and which logically should be compared with that of other epochs in order to understand the meanings of this architectural transformation." Mr. Jaussely then passes on to the question of the new æsthetics, "in which horizontal lines predominate, curves are more and more avoided, contrast between vertical and horizontal is universal. These new æsthetics are further characterised by the simplification of the articulation and its reduction to a small number of elements, the search for enveloping form, and general colour in place of detailed moulding; points of decoration are sought for their contrast value, but are sparsely distributed and stand out against a bare background; the appreciation of

volume and masses is exact, the outlines are severe. The sobriety of these æsthetics exclude all mannerism.

"Let us recapitulate: simple composition and lines, of a real and severe classicism, but with different and reversed proportions; sober architectural treatment, the facing materials are rich, even precious—or appearing such. . . . Particularly successful as modern works must be considered these engineering works of great frankness where the very striking appearance is due to the effect produced by combinations of purely constructive forms without any ornament."

By this admirable summary of modern tendencies, Monsieur Jaussely has saved me from the task of defining the characteristics of the latest French work of the modern school, but it must be realised that, while an architecture of this modern type is being evolved in France by a certain section of architects, there is also a considerable group which has not departed from, I will not say the classic tradition, but from what is known familiarly as the "pompiers." It is an untranslatable word, but applied to architecture it implies pompous commonplace, a complete absence of original thought, façades which are not so much designed as assembled out of stock familiar motives. It is architecture in which the designer originates only the framework of his building, and for his surface dressing draws upon a recognised vocabulary of approved elements. The façades of the Grand Palais in the Champs Elysées, whatever fine qualities they may have, provide an excellent example of the "pompiers." Even the Petit Palais, in certain aspects, is the product of the academic formula.

As a point of departure from which to consider modern French architecture, I would like to go back fifty years, and illustrate a building which to my mind embodies to an extraordinary degree the virtues and vices which have been peculiar to French architecture, and for both of which the tradition of teaching at the French National School has been very largely responsible. That building is the Paris Opéra House, by Charles Garnier, completed in 1875.

The Opéra house is a striking example of the working of a marvellously efficient architectural formula, the formula of fine plan production, one which has been handed down from generation to generation of French teaching. More than any other nation has France inherited the planning

genius of Imperial Rome. The lavish spaces, the elegant and stately balance of ordered rhythm, the grandiose sequences and climaxes of Roman planning, are all exemplified in Garnier's plan. The Opéra house plan heralds, however, the beginnings of a war between the old-fashioned plan forms of solid masses and the lighter shapes which would logically result from modern methods of construction.

The apparent solidity of the plan points of the Opéra is in some cases the result of building out to achieve effects which would be more legitimate in a building of mass materials. The plan represents not so much an effort to express the modern resources of construction utilised in the Opéra, as the desire to apply them to preconceived forms. The resultant elevational architecture, produced in faithful obedience to the formulæ for composition in the grand manner, is nevertheless devoid of real vitality. It achieves the limit of what can be produced by sheer technique, both in method of organising plan form and in the production of elevational character, by the sheer dogged application of the rules of logic. It is an imitative architecture, using forms which were interesting and significant in their original time and purpose; everything in this building spells arrangement, but not everything spells design. I have called the Opéra a masterpiece. It is perhaps rather a tour de force. It is also a veritable dictionary of decorative motifs and nearly all of them are bad!

I have dwelt at length on the Opéra, because it is a building which reached a high-water mark in a type of design against which a certain section of the younger generation of Frenchman has revolted. Its superb but rather empty eloquence raises the question whether this sort of architectural expression holds any real promise for the future. Let me quote from that most interesting publication of the French modernists "l'esprit Nouveau."

"It (the Opéra) is an external architecture. It can only herald decadence. . . . That is why the younger generation has categorically rejected the legacy of Garnier. Architecture is organically constructed from the inside outwards, and this does not apply only to its solids, but to its spirit. There is nothing to inherit from Garnier: one acknowledges the enormous effort of this man, an admiration which is not far removed from the distrust which one instinctively has of a magician. . . . On the whole, one may say that the Gothic movement was

healthy and reassuring. But the Garnier phase represents a kind of funereal pomp. The undertaker . . . flowers . . . visits to the cemetery. A period which for us is quite dead. And yet, in itself, the auditorium of the Opéra is superb."

Here is a criticism and a tribute. It is one which could apply with variants to many buildings which, since the Opéra was built, are typical of the earnest endeavour to modify and adapt the old solid architecture of the grand manner to the innovations of modern steel construction.

As long ago as 1860 Viollet le Duc was prophesying the advent of a new architecture dominated by steel and iron, and Labrouste was applying the new methods to the Library of Sainte-Geneviève, and to the reading room in the Bibliothèque Nationale. But it was not till about 1878 that there was evident a kind of definite reaction against the traditional academic architecture leading to an outcrop of engineering structures such as the Galerie des Machines, no longer extant, and later to the Eiffel Tower, which suggested the possibilities of a modern architectural renaissance based on the sudden removal of those structural limitations out of which the old solid forms of building had largely arisen. It has taken a long time for the accepted architectural systems of proportion and expression to adapt themselves to this new freedom, and at the present time we can only point to portents and promises of an architecture which would be both logical and beautiful. The earlier efforts in France, as elsewhere, are full of compromises. The Grand Palais is competent, but it is a hybrid. So also is the Gare d'Orsay, a building which depends on steel but which parades an immense ponderous façade belying the airy grace of the metal vaults within. In the same category is the Pont Alexandre, built for the 1900 exhibition, an engineering structure decorated by architects. All these have merits, but can lay no claim to indicating a solution.

More interesting and sincere, but marred by the triviality of its detail, is the Magasin de la Samaritaine, where the steel skeleton receives a frank adornment. Here the mistake lies in the emphasis of the detail of structure rather than in the expression of its spirit. It is graceful strength of form that one hopes to see expressed, rather than the bones and vertebrae, however skilfully adorned.

At this stage in the modern French movement begin the experiments and heart-searchings which are still the order of the day for the many who refuse



the solace of complacency. We find various lines of approaching the difficult problem of a modern architectural expression, the two main alternatives being, first, the expression of the modern construction and materials, and, secondly, a more abstract implication and suggestion of modern purpose, not so much through direct expression as by character of form and that general atmosphere to which detail and decoration so largely contribute.

In the first category are buildings such as the annexes of the *Crédit Lyonnais* in Paris, a design which attempts to show deference to the old and new alike. It accomplishes this by carrying a heavy classic cornice across arches and spandrels of apparent steel. It is a pleasant-mannered design, but the attempts at structural expression appear to be misdirected and somewhat puerile.

Other interpretations found an outlet in the use of tiles and strangely coloured bricks. The streets of Paris are fairly rich in modernity of this type.

Of the second category, that of the abstract expression of modern function and construction, it is more difficult to speak, for we find ourselves obliged to recognise the unpleasant truth that within the past thirty or forty years France has been guilty of much architectural turpitude from which she is only just recovering. Pictures tell the story better than words. We have at first the smartened and refurbished versions of tradition. On the whole Louis XVI has proved easiest to handle, and the French stone is temptingly easy to carve. Then we have some terribly misunderstood versions of a new Austro-German style, said to be modern and amusing. Internally, however, one could always play fresh variations on the old classic fiddle, and the influence of Garnier has been slow to die.

This is a period in which architectural disasters happened in every country, but the French, who are logical and thorough, enjoyed disasters to the full.

Inevitably, however, came reaction, and with it a better spirit in the handling of the classic theme as applied to modern buildings and a disappearance of the more violent forms of anarchy. The art nouveau and the classic developed side by side and sometimes mingled; very often the result was good, but occasionally street architecture was startled by buildings of competent and almost ferocious ugliness.

While French modern architecture, up to the period of the war, was sowing its wild oats, there was nevertheless much work of a sober and yet in-

teresting type, modern in its recognition of requirements, and yet paying respect to civic tradition, exemplified more particularly in smaller buildings and in detail designs which suggest the possibilities which we are to-day beginning to explore more fully.

It is this work which forms the closest link between the French modern tendencies of the pre-war era, and the ultra-modern movement which has gained a considerable hold over French architecture during the past few years.

Before the war the ground was already prepared for change, based on what we may call the revolt against the Garnier tradition. But the alternatives were unsatisfying. Architects toyed with the expression of structure, they timidly faced the possibilities of steel and concrete, and they made a few concessions to a better expression of external form, but at heart they were still slaves of the past and its teachers.

The war, with all its evil, has clarified certain issues. It has led to independent thought, to a distrust of perpetual compromise, to a questioning of everything, including the authority of architectural traditions.

Before the war experiment was going on, originators were at work. But since the war, greater recognition has been accorded to the pioneers, and more designers have joined their ranks.

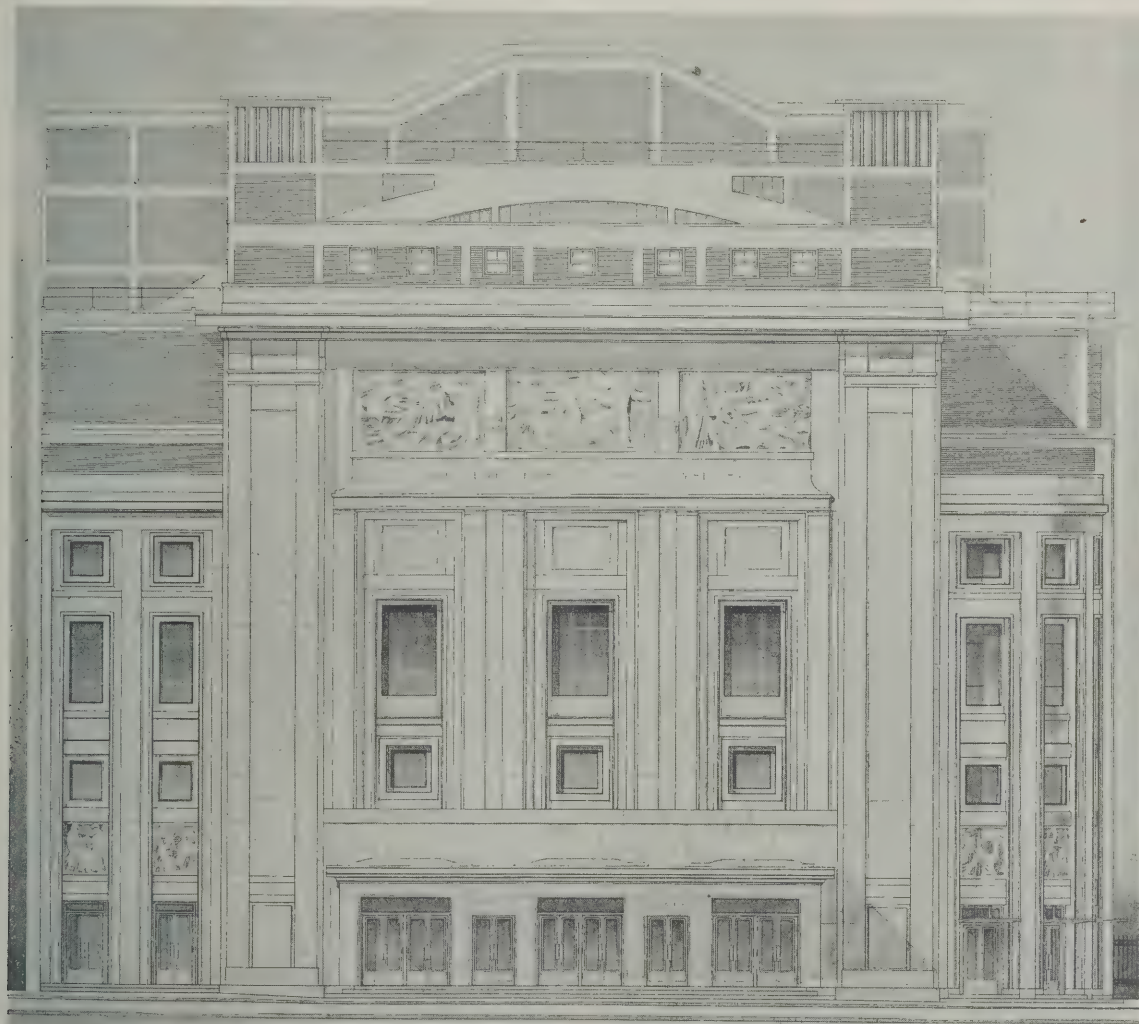
Real pioneers are rare, and there are few in France who have made a definite contribution to architectural progress, who have furthered design in the same sense as did the mediæval builders with their stone ribbed vaults. Amongst the small and distinguished band who will ultimately be entitled to claim a niche in modern architectural history I would like particularly to mention the brothers Perret. Their work constitutes, in my opinion, probably the most important individual step in modern development of the past fifty years, not so much from the standpoint of buildings erected as from that of experiment and inspiration.

The Perrets, architects and builders both, trained in the *Ecole des Beaux-Arts* and in the school of a varied practice, are doubly qualified; but in addition they have the precious gift of imagination, and are applying it to the study of the most significant of building materials, reinforced concrete.

The Perrets' theories are quite clear. They understand the material, its possibilities, and its limitations. They see the future of reinforced

concrete, not as massive precast blocks or in heavy plastic shapes, but as structural posts and ribs, placed, like Gothic piers, at the point of load, and, like them, permitting the lightest screens or infillings between them.

But the best contribution of the Perretts are their churches at Le Raincy and Montmagny, and the observation tower which they have built at Grenoble, all in concrete and tremendously expressive. The Le Raincy church shows the concrete exposed.



THE CHAMPS ELYSÉES THEATRE, PARIS  
A. and G. Perret, Architects

This is the system of their earliest best known work, the Champs Elysées theatre, the plan of which is so expressive of a modern light construction. Expressive too is the façade with its application of marble slabs, a veneer construction both legitimate and honest. And here too is true sculpture applied to architecture in the three great panels of Bourdelle.

To leave it raw from the forms is perhaps not the ultimate expression, but architecture of this frank type is a vital step. The great cast geometric windows are a wonderful decorative contribution, and the Perretts have succeeded, too, in showing fresh broad possibilities in stained glass. At Montmagny the same moulds were used as at Le Raincy



—a question of economy. The exterior is more difficult to appreciate. The structure is expressive, but details such as those of the tower are somewhat mean, and a certain poverty and lack of finish is in evidence. The inspiration is very similar to that of Le Raincy.

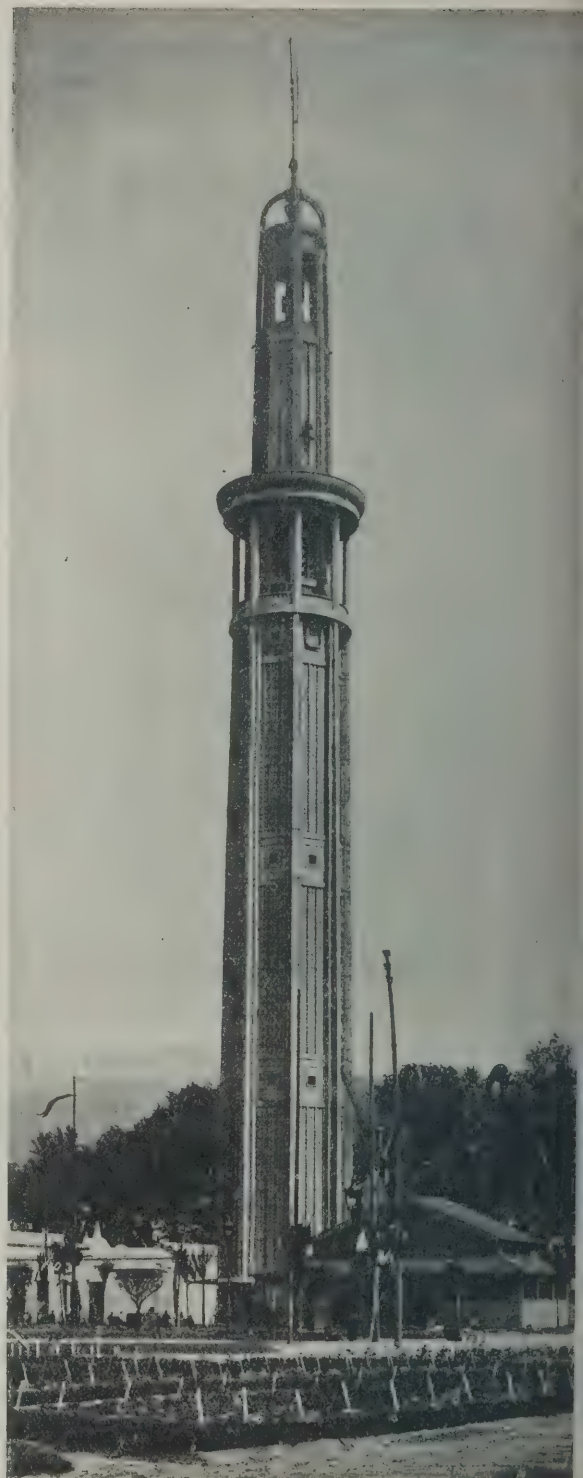
In a recent competition for a votive church to Jeanne d'Arc the Perrets submitted a design on the principle of these two churches. There is no time to criticise it here, but mention must be made of the expressive plan, with its great tower piers and light screen walls. It is wonderfully clear and logical, and, like all the Perrets' work, represents design well organised.

I have dwelt at length on the Perrets, for they are outstanding figures, one of the few firms which have something *vital* to say in modern architecture.

The Perrets designed the theatre at the Paris Exhibition with the triple stages which were never used. We have now arrived at mention of this exhibition, already so familiar. Its importance was not in the main architectural ; temporary buildings, unless true to their very nature, cannot make serious contribution to progress in permanent building, either in construction or expression, two things which are really one. The exhibition showed, in architecture, a general desire first to emphasise the geometrical solids which constitute building forms, and then decorate them with an appropriate surface treatment. It showed the desire to explore modern technique in materials. It expressed itself in wide openings and spans, light and effortless construction, cantilevering and even suspension, and, in detail, in the craftsmanship of metal and glass. Those who, like Le Corbusier, blame the exhibition for neglecting the more serious problems of standardisation and the economic dwelling are scarcely just. It was an exhibition of applied decoration, and one which achieved the very considerable results of bringing into relationship not only architecture, painting, sculpture, and the crafts, but also dress design, bookbinding, and a hundred minor activities. Whatever the critics may say, it was a display of vitality.

The exhibition was only a demonstration to mark a stage in the modern forward movement. The impress of Munich or Austria, or the Orient, or Paul Poiré, do not affect the main issue, the fact that the modern movement was already in being long before the exhibition and in some form or other will most certainly continue, for this modern movement has a background of over three thousand years.

In France, as elsewhere, the exhibition has had the

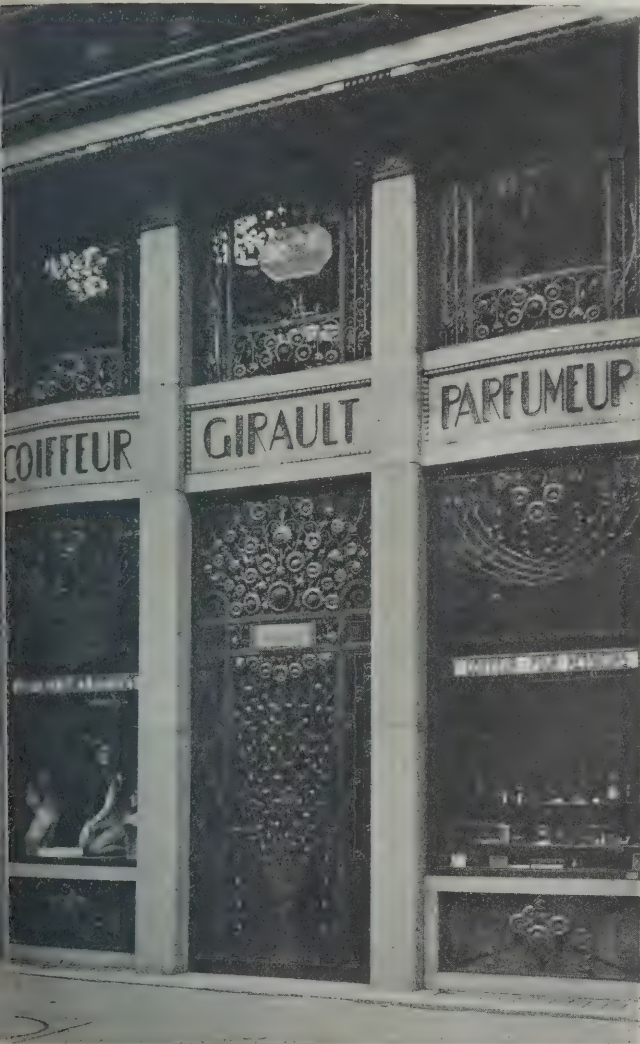


THE OBSERVATION TOWER AT GRENOBLE  
By the Brothers Perret

effect of popularising modern design and in stimulating craftsmen. The glass, the metal work, the lighting, are points which are receiving a modern expression. Very modern, too, and also particularly French, is the suggestion of character and

possibilities, such as the handling of glass in a bold and monumental fashion, with René Lalique as chief contributor.

In monumental buildings, there has certainly been a dearth of opportunity, but in commercial work the modern spirit has several triumphs to its credit. The new annex to the Bon Marché has that suave beauty of plan form which, in new work as well as old, seems instinctive with the French. Its exterior is both sensible and dignified, and charmingly detailed. The interior escapes the two extremes of our own commercial architecture,



A COIFFEUR'S SHOP IN THE BOULEVARD DES CAPUCINES  
Azéma, Edrei and Hardy, architects



DECORATIVE GLASS LAMPS AT THE ENTRANCE TO THE  
CHAMPS ELYSÉES ARCADE

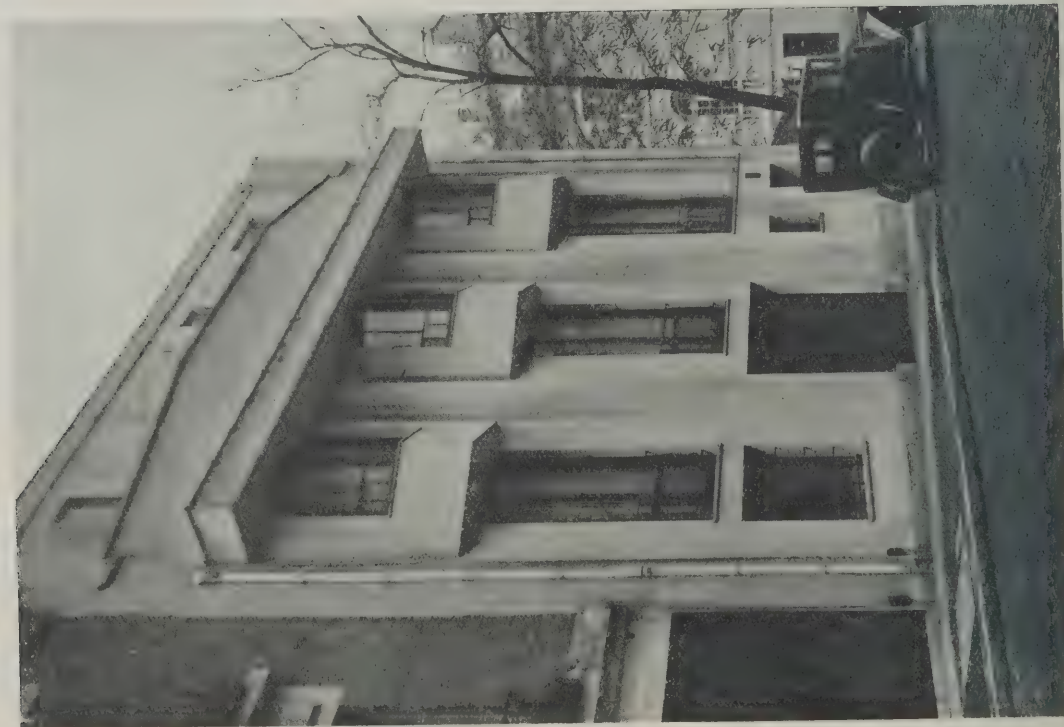
atmosphere. A French scent shop suggests the very essence of luxurious and heady perfume. The shop offers you an almost intellectual abstraction of fun.

French modern craftsmanship continues its pre-  
par achievements. It is also discovering fresh

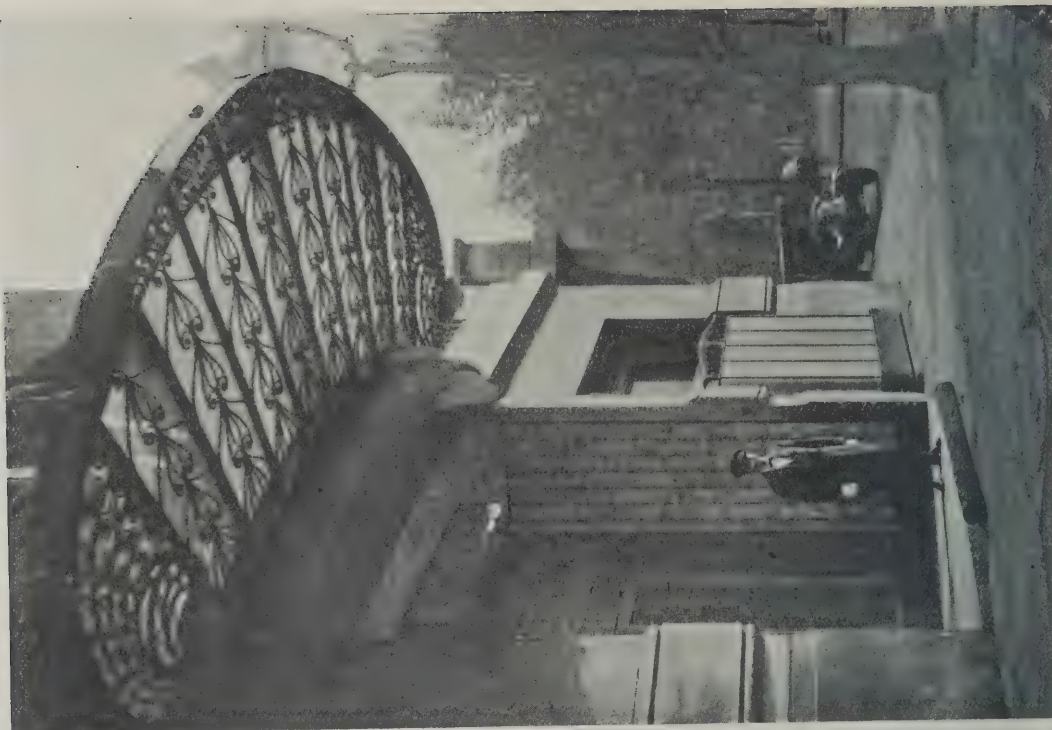
smugness or coarseness, and is obviously the work of artists who are craftsmen and vice versa.

The French apartment house has developed no typical expression. There are clean, modern types, façades in which the main preoccupation is hygiene and commodity, and there are the apartments *de*

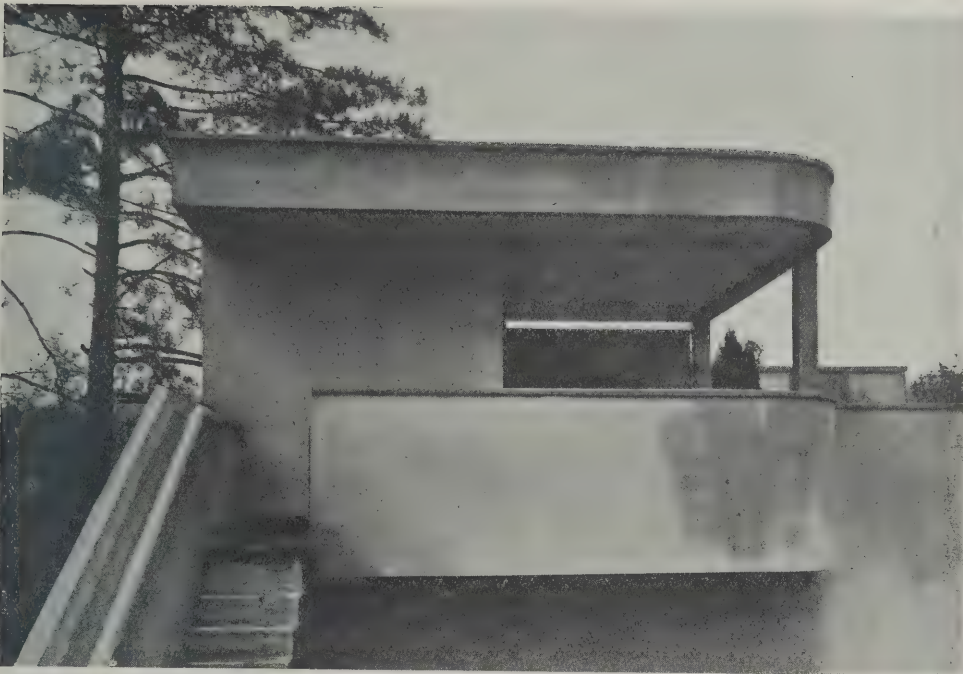




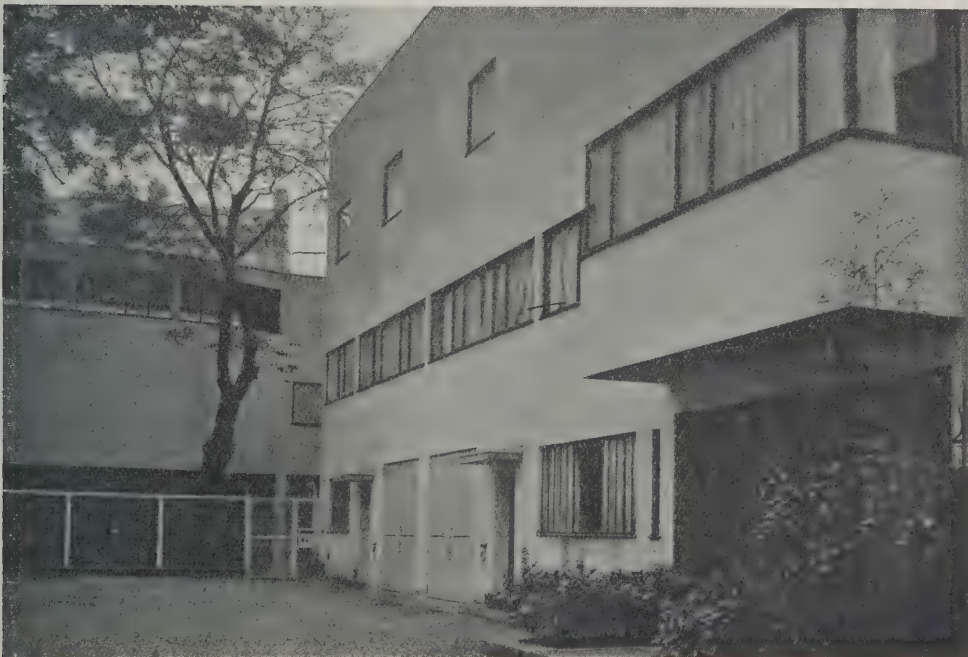
A MODERN HÔTEL PARTICULIER IN THE PASSY QUARTER OF PARIS



MARQUISE AND ENTRANCE DOORS TO THE LUTETIA SALLE DES FÊTES  
Boulevard Raspail, Paris. L. H. Boileau, architect

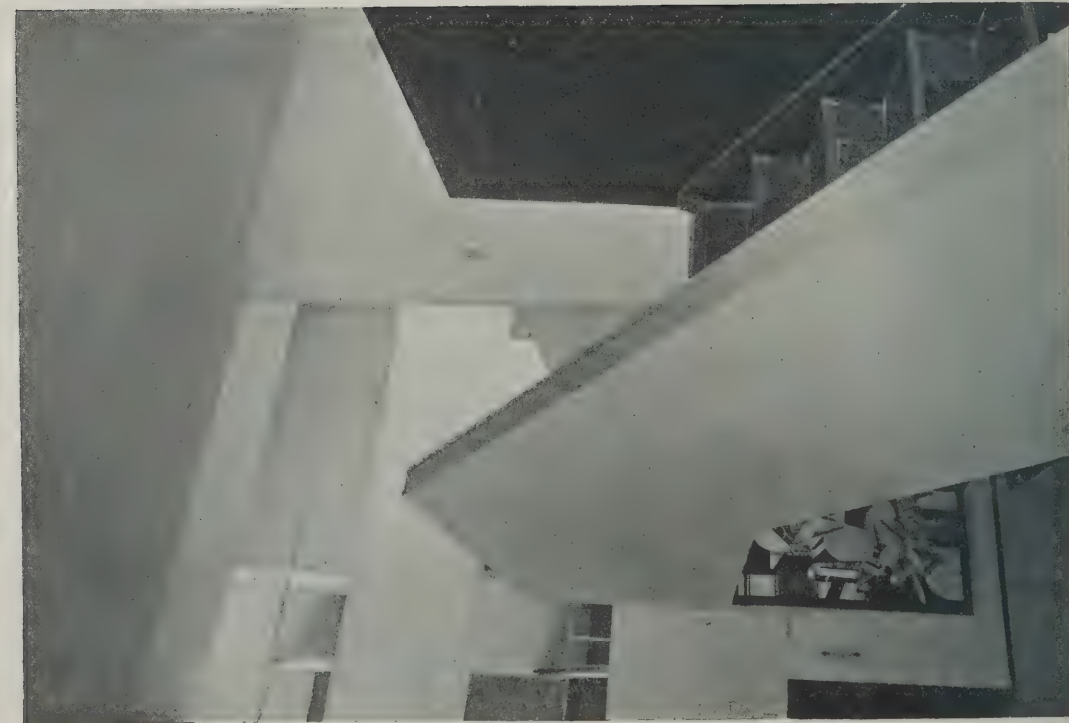


HOUSE AT NEUILLY : THE STAIRCASE TERMINAL TO THE ROOF GARDEN  
Le Corbusier et Jeanneret, architects

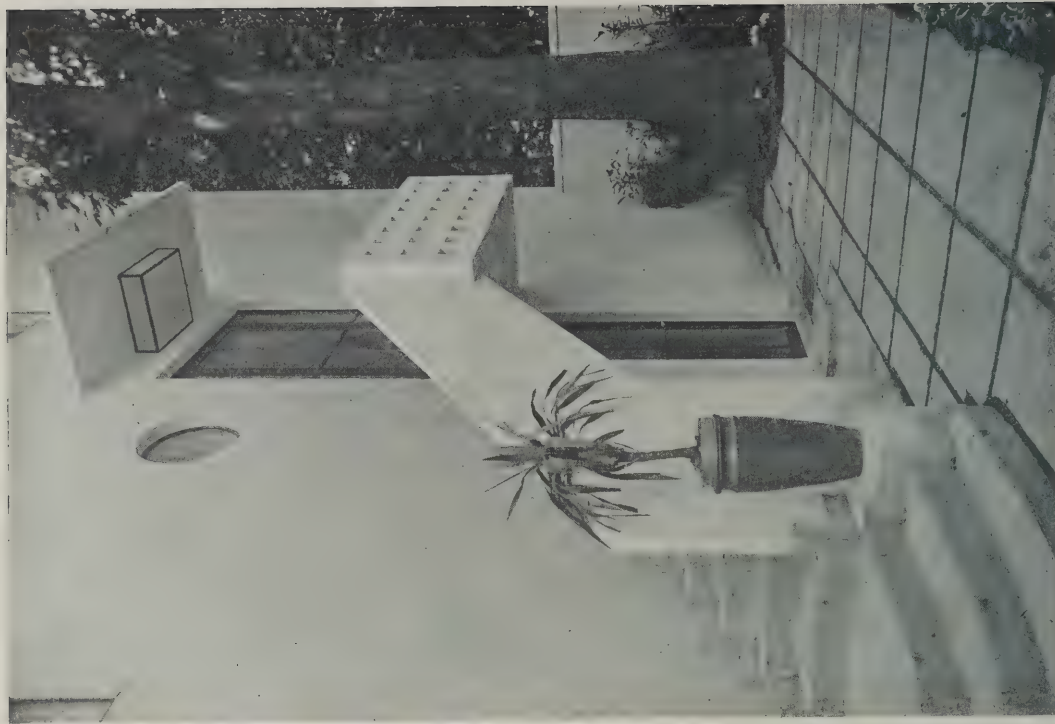


GENERAL VIEW OF THE BLOCK OF TWO PRIVATE HOUSES AT AUTEUIL  
Le Corbusier et Jeanneret, architects





STAIRCASE IN HOUSE AT AUTEUIL  
Le Corbusier et Jeanneret, architects



HOUSE OF MONSIEUR E. B., AT VERSAILLES : Entrance door and staircase  
André Lurçat, architect

*luxe*, whose interiors reveal a neat and efficient modernism. Interesting is the stepped apartment building in the rue Vavin, in which each tenant has his outside terrace, a type of construction possible only by modern methods.

It is in private work that we find the greatest variety of architectural experiment. From the semi-traditional we pass to the semi-functional, and from that to the temperamental. But these are the dwellings of the more luxurious type, and there still remains another striking French development, that of the economic dwelling, as exemplified by the work of such men as Le Corbusier and Jeanneret, André Lurçat, and a small group of their contemporaries.

The theories of Le Corbusier are full of interest; his books, *Vers une Architecture*, *l'Urbanisme*, *L'Art Décoratif d'aujourd'hui*, are notable contributions to architectural thought. In the realm of æsthetics, Le Corbusier believes that architects have lost the essentials of geometric form, of the modelling of surface, of the value of light. He urges a return to these basic essentials. Practically, and economically, he condemns the wastefulness of our building methods, the lack of standardisation, the complication of our numerous trades, the lack of hygiene in our planning, not only in units, but in groups.

At the Paris Exhibition, the Pavilion by Le Corbusier and Jeanneret for that group of modernists calling themselves "L'Esprit Nouveau" contained the nucleus of the standard dwelling unit to be built either detached or in multiple groups, on a sort of cellular system. In an apartment house built on this scheme each dwelling would have its own open air garden, two stories high, and ventilated by a continuous air shaft.

On a broader basis still, Le Corbusier foresees the reconstruction of cities with huge blocks of tall

buildings, sort of gigantic service flats, surrounded by wide open spaces, and served by broad arteries at different levels. The ill-planned and congested city is to be grouped in orderly units surrounded by light and air. Le Corbusier illustrates a central area of Paris replanned on this principle, and the effect is certainly impressive.

In their private work Le Corbusier and Jeanneret put their theories into practice. Their houses have been illustrated in our English publications, and they all show the same outstanding features, namely, standardised column spacing, standardised window and door openings and fittings, a structure of concrete framing with a light infilling, and, most important of all, the flat roof.

In some of these houses, the garden in a sense flows under the building and even over it, for Le Corbusier sees no reason why every house should not have its roof garden and flower boxes. For him the sloping roof is doomed.

Externally we have a clean simplicity. It would be unfair to criticise this architecture as mannered, for, on the contrary, it is a sincere and earnest expression. Internally we see the effort to obtain effects of space and vista, and a process of elimination of detail which obviously calls for a readjustment of our values and ideas as to what should constitute the atmosphere of home.

I will terminate this survey by showing a small house in Versailles by André Lurçat, built of reinforced concrete, and interestingly detailed, relying for its effect on the recognised essentials and not on eccentricity. This house, to my mind, is typical of what is best in the efforts of the young modernists of France, and gives grounds for hope in this movement which is so much of our epoch that it is almost hopeless to expect us to see it in a just perspective.

## Discussion

THE PRESIDENT, MR. E. GUY DAWBER, IN THE CHAIR.

Professor F. S. GRANGER, D.Litt. [A.], in proposing a vote of thanks, said: I am sure everyone here will be sorry for me if I am expected to match the lucidity and the wit with which this subject has been put before you. In the few moments that I propose to trespass on your time I would like to put in a word for the poor old academic person. We have seen what eccentricity is capable of, and no one has accused our neighbours in Piccadilly of being

exceedingly eccentric. But when we compare the halls of the Royal Academy with some of these houses in which we are invited to live, I, for one, should have rather an inclination towards the Royal Academy.

But, passing from that point to the actual achievement before us, I think the way in which the French genius has adopted the new methods of construction and developed them in some of the buildings which we have seen to-night should encourage us to be



rather more brave. I am sorry to say, however, that I am not quite so convinced now as I was before I heard Mr. Howard Robertson that Mr. Ruskin's criticism of the Crystal Palace is sound. I think the designers of the Crystal Palace and the Eiffel Tower have marked an epoch in the history of architecture in that they have shown a bold treatment of modern things. The great charm of the modern, to me, is the simplification which has been shown to us pictorially in the masterpieces which were put on the screen. The admirable simplification of some of those later designs, those huge blocks, those houses for the poor, open out a happier future, a future which shall not only be hygienic—on which very proper stress was laid—but also cheerful. I should like to think that coloured light might well be employed by architects to emphasise their buildings by night. In one or two of the more delightful slides there was a hint of the application of colour.

I came to-night not sufficiently informed; I can now go back more than sufficiently informed. At Nottingham we have a school of art, and we have, at University College, classes in building construction. When we have taken building construction from our architecture, what is left for the school of art? That is the problem which the French masters have set us, and which has been interpreted by Mr. Howard Robertson. I have much pleasure in moving a vote of thanks to him for his Paper.

Mr. FERNAND BILLÉREY, in seconding the vote of thanks, said:

In reviewing contemporary French architecture Mr. Robertson has divided the architects into two groups. One group is the valiant brigade of those who are bravely exploring fresh fields of architectural expression. They are dissatisfied with the old French architectural language; they do not use it—they use instead a sort of Esperanto of their own. On the other hand, I am sorry Mr. Robertson has given to the second group rather a contemptuous name, "pompiers." Some of the "pompiers" at least realise that the architectural problems of to-day are great, and they may not be as convinced as the others that a fresh language is of necessity required. I am in agreement, too, with M. José. Whether we like it or not, the desire for fresh expressions in architecture does exist. But I am not so sure that these examples of fresh language in architecture have yet produced sufficient gold to justify staking out a claim.

There is one thing that is certain: whether we belong to the "pompiers" group or to the other group, the War has brought about changed conditions in regard to building. Great wars always bring in their train fresh inspirations; it happened in Greece after the Persian wars, and the result was the Par-

thenon. After the Great War came a general impoverished condition, and the new needs have necessitated simplicity, whether it be in France or here. In the matter of architectural dressing, most of us conform to the fashion of having very little on some go further and say we should have nothing at all; while others say if there is anything, let it be something new. Those are the three principal things in this post-war architecture.

We are accused of living now an automatic life of putting as little brain-work as possible into our work. Lawyers have a way of going to the text-book to draft an agreement; doctors have an automatic way of examining their patients and diagnosing the diseases. This all saves brain-work. I suppose we architects also have an automatic way of doing things. At the same time, I am not sure that we are not replacing one formula by another. When I was a student in architecture, and was being coached for some examinations, I was told: "Whatever simple programme you may be asked to deal with, remember four columns and a pediment, and you will be safe." Now, I suppose, one ought to say: "Whatever programme you have, a blind wall, a very low, very wide opening, with a large architrave round it, a step coping and a flag-pole, and you are safe."

There is one point I noticed in Mr. Robertson's paper which probably requires emphasis; and that is, that in this modern French work at the Exhibition a large share of praise must be given to the French craftsman. The French craftsman is not a product of any art school or modern theories of production; he is a special breed of Frenchman, which has shown such vitality that it has managed to survive all the moods, fancies and theories which have from time to time shown themselves in France. He is the direct descendant of the old carvers who carved the gargoyles for the Gothic cathedrals, and afterward carved the Corinthian capitals of the Renaissance in his own French way. We say he is always the same Frenchman. The people the well-known firms employ, the draughtsmen, the modellers, the carvers in wood and stone, the gilders, all these show an enormous amount of cleverness. The craftsmen of to-day have, I think, added a flavour to some of the new attempts of French architects. Theorists are all very well, and the architectural language is suitable if we can express ourselves sensibly and harmoniously. One ought to put into one's work a good deal of honesty and common sense.

Major A. A. LONGDEN, D.S.O. (Department of Overseas Trade): I would like to support the remarks of the last speaker. I know nothing whatever about French architecture, except exhibition architecture, but I feel very strongly that in Paris at the recent exhibition, the architects built in order

to give the craftsmen a chance, and it was an exceptional chance too. The buildings, though they may have had a certain mid-European influence, were stripped of all their garnishings and customary decorations, and material was used of a temporary nature, and such people as Brandt and Lalique and other great craftsmen were brought into prominence. Then, again, I think architects put up a portion of the building in the Grand Palais to display such things as scent and jewellery. And if an architect can build a building which will tempt everybody to go in, I think he has justified his appointment. And so it was in most of the French buildings, and I think we have much to learn from that.

Captain B. S. TOWNROE: I have very great admiration for Easton and Robertson's work at the Exhibition in Paris, and I think the British Pavilion in Paris exactly hit the mood of a temporary exhibition, and had just that gaiety about it which was needed. That was also the view of many of my French friends. But, very reluctantly, I find myself in disagreement with Mr. Robertson in regard to the eccentric pictures he showed us to-night as typical of modern French architecture. Those pictures may represent the score, but the modern French architecture I have seen can be counted in thousands of modern French working-class houses, and on that point I think we have a great deal to learn from French architects. I may be allowed, perhaps, to give one simple example. Last year I spent a good deal of time going round to see colliery schemes in devastated areas of France, and in other parts of the country, and there I found that architects made it a rule to consider the wishes of the colliers themselves, to consult the miners as to the kind of houses they wanted; and, more important even, they consulted the miners' wives on the matter. Therefore at Longueau, just outside Amiens, you will find very modern houses with various aspects, very different from those in our English colliery schemes, and of a type which might very well be adopted in Britain. Let me turn to a very modern British colliery scheme, which I visited last Saturday, houses designed by a very distinguished member of this Institute. I consulted the colliers and their wives as to what they thought of those houses, and in every case they condemned them, because, they said, "We do not want the bathrooms on the second floor, because the husbands and the lodgers carry the dirt upstairs on their way to the bathroom; we want the bathrooms downstairs."

We in this country will be having a very great chance in the next three years of showing in Paris something of what we can do in British architecture, in connection with putting up a British Institute and College of residence that will accommodate 300 students at the Cité Universit  . Those of you who have

been out there and seen some of the buildings which they have at the City University—the Belgian, the Canadian, and, shortly, the Japanese—will know that it might even exhaust the adjectives which Mr. Robertson has used to-night to describe fittingly those buildings. We hope to put up a British Institute there, and I hope it will be a member of the Royal Institute of British Architects who will have the chance of designing that building, and showing the fellow countrymen of Mr. Billerey what British architecture can do, even in France.

Mr. H. S. GOODHART-RENDEL [*F.*]: I am totally unprepared to speak, and probably I am an unsuitable person, because I have learned for the first time from Mr. Robertson's lecture how "pompi  r" my tastes are. I agree with what he says about modern French architecture, because so much that he showed on the screen was not architecture at all. I think France was the centre of architecture in the last century, and I think the reason why Paris, among all the capitals, is the source from which all good movements flow is because she has got such an amazing digestion. But I do not care about the things she feeds on in an undigested condition. The new building, the Bon March  , is a charming piece of work, thoroughly digested, and some of the buildings of the recent Exhibition were those in which you might say that the peculiarities of the 1900 Exhibition have, for the first time, become absorbed and fit to be seen.

Very few of us would defend the eccentricities of the first movement, which is known as *l'art nouveau*, but it had a profound effect on French architecture, just as did the teaching of Le Duc before. Whatever is good in these movements is slowly ruminating in Paris. I have not much use for logic, while it is still apparent as logic, in architecture. Features have to become thoroughly illogical before they are fit to be seen. The whole combination of arch and entablature in Roman architecture, and the whole of the treatment of our modern Gothic, come into this generalisation. Probably it does not become a finished means of   sthetic expression until it has escaped from the realm of logic and has become a thing which a man can use freely.

I have a very high opinion of the amazing courage of the modern French movement in building, buildings which show such astonishing good taste, that taste which never deserts France, especially in the decorative methods carried out in the Paris Exhibition. I have admired very many of them, and such as those which were shown on the screen I admire greatly. Certain people say you must only eat beans, you must not wear shoes or hats, all things which are simple and which we may feel are right, and yet people do not do them. I feel this about some of the buildings. People will not struggle up a ramp, though you may tell them it is



better than stairs ; they will not live in those houses—they will only hang special kinds of pictures in them. I hope Mr. Robertson will forgive me for disagreeing with him in not regarding that as architecture. But I would emphasise the point that the ground which is broken there had got to be broken, and we owe much gratitude to the bold and, perhaps, one-sided people who are doing it. I do not want anything I have said about the French modern movement to make me seem to be against what I regard as the more typical development of it. Some of the modern French houses are the most perfect modern houses of any I have seen. In those things the French are, as they always have been, supreme. It will be deplored that Corbusier is taken as representative of a very characteristic French tendency.

Professor C. H. REILLY [*F.*] : I was unprepared to say anything. I came here to enjoy the paper. I am an old fogey in these matters. I like semi-traditional, semi-functional buildings rather than the purely new, purely functional ones. But, whatever one may say about this modern French architecture, I think the best thing has been said about it to-night by Mr. Howard Robertson. I can imagine no teacher of architecture who can open up a vista more stimulating than Mr. Robertson. What he said has interested me even more than his slides. I agree with Mr. Goodhart-Rendel very much in what he says about this experimental work of the French, which they have taken from the Germans, as happens after all wars ; it is the conqueror who often spread their culture, rather than the conquerors. Much of the work shown in the last slides was like the work of Erich Mendelsohn, having voids where we should put supports, and the corner of the building chosen as the place for the window, thus cutting through an apparent support. Those eccentricities seem to have been copied from the German. But it is good for us in England, who move more slowly, that these experiments are made in other countries, that they are "made in Germany," that they are also made in France, and that we can gain from them. We can gradually gain the meaning of ferro-concrete without having to make these wild buildings ourselves. We can gradually find the right kind of ornament, and we shall adapt our age-long tradition until we absorb the best of this modern French and modern German work. That is why I think it is very valuable that we should see it in this way, under such able guidance, and that we should then pass on and go on with our own work.

Mr. H. M. FLETCHER [*F.*] : The chief impression which came to me in looking at Mr. Robertson's slides was a sort of deduction that though style may change and detail may change, architecture does not change. Some very beautiful work was shown, and I think it all observed the laws on which architecture was founded. Laws are different from rules.

Rules are made to be broken : laws are made to be observed.

The work which gave me most pleasure was that which was in accordance with eternal laws : the magnificent aerodrome which was shown us at the beginning. The structure of it was not at all mixed. The solid parts were taken to the ground, and the windows were put between them. And there was no detail in the swimming bath, but it was all organised and rhythmical ; the supports of the roof were carried down to the floor.

The work of the brothers Perret was—I was going to say logical, but Mr. Goodhart-Rendel has cut that word out ; I will say it was all reasonable. The forms were new, and the tower, though you could see the Gothic influence in it, was something fresh. They did not stick it up on the top of a window ; they carried it down to the ground. There were organisation and symmetry in the planning, and the planning was expressed in the interior. But when you come to Corbusier, he did not support anything upon anything. A 2-in. window-frame was considered good enough to carry miles of wall, and I do not think that is anything but an experiment from which other people may learn what to avoid. In general, it goes to show that we consider the laws of architecture and abide by them, we shall not go wrong.

The PRESIDENT : We have had an exceedingly interesting discussion, and I am sure we should like to hear Mr. Howard Robertson's reply. I put the vote of thanks to you.

Carried by acclamation.

Mr. HOWARD ROBERTSON (in reply) : In view of the lateness of the hour, I will try to be brief, but I cannot resist taking up, in a very short form, the challenge of one or two speakers.

I think Mr. Fletcher really understands what I have been driving at : he mentioned the slides I liked best myself. One must, in these things, pick out the extremes ; it is of no use showing average stuff. You must take the high or the low, according to the point of view, in order to gather what goes between. That was why I said at the beginning that this was only a sketch, with extremes illuminated, and the rest left in the dark and to the imagination.

Professor Reilly always interests me very much because I think he is such a fair critic. He says he likes to see all this experimenting going on in France and to feel that Englishmen can watch it from afar and profit by it.

But there are some misconceptions in regard to our good friend Corbusier. He is, in many senses, more logical than he appears. True, he has thin piers at the corners of his buildings, but there are reasons for that. One is that he builds on the standard size, and his piers only require to be very small for the weight they have to carry, as they are of reinforced concrete. I

likes to have windows in the corner of the room because, he says, that gives the best light, and that is logic ; it is a point of view at any rate. Perret likes a tall window, because then you get light at the back of the room. Corbusier says have a long window because it lights the walls, and perhaps you do not light the top. So the course, midway between the two, is to put the window in the corner ; then you light both the walls and all the room. A window in the corner of the room is not a mere idle fancy.

The function of Corbusier is to stimulate the diehards. He makes people think, and is, therefore, valuable.

I sympathise with M. Billerey because I feel that the man who does the modern work is the backbone of the nation ; but he would soon descend to the suet pudding in architecture if there were not people like Corbusier to shake him out of his complacency.

And that is what I feel about Mr. Townroe. I do not think he realises that in housing even a man like Corbusier has advanced a step. He is building a large scheme at Bordeaux, building on the cellular principle, very economically, and I think the houses will be very agreeable to live in. That is a contribution which is not in the traditional, regional style of France, but it may be good, for all that, and one cannot despise that

effort. It may contribute something, it may even contribute something more vital than a resurrection of the kind of cottage which you get in the district, a reconstruction after the war in the traditional manner. I am not arguing for it. I am only saying one has to look all round the question, and take the good out of the new work, and not say "That is deplorable because it is new." It may have something which you can seize upon ; and in housing, as in other things, you must keep your eyes open and watch everything, and take the best out of every contribution. I think Corbusier and his kind have made a contribution, because they are building cheaply, and those who can give the workman a good and cheap house are doing a good thing, especially if that house is inoffensive. Corbusier set out to give a good, hygienic dwelling at a low cost, and if architects do that, their contribution is good. They may not be architects when they do it, but they are organisers.

The situation sums itself up in this : that you will find a gradual evolution of architecture in France, as everywhere else. You will find extremists producing most remarkable work, but always as a kind of spur to the others. In England, fortunately, we have got one or two such spurs. They will never be very popular, but they keep the others pushing forward along the road of progress.





## Stained Glass in Milan Cathedral\*

BY F. C. EDEN [F.], M.A. OXON

With the exception of some windows at Arezzo which are not Italian work, stained glass in Italy has almost escaped the notice of the historian of art. That reproach has been removed so far as Lombardy is concerned by the publication of this thorough and admirably documented work.

There is evidence of considerable activity in the art all over Central Italy and Venetia before the close of the fourteenth century, but so far as Lombardy is concerned none whatever. The reason lay not in any lack of trained artists, for many workers from across the Alps passed through on their way south, but simply in the form of the church windows. The buildings were almost all romanesque, with characteristically small and narrow windows unsuited for the display of coloured glass. The Gothic architecture which was spreading elsewhere was belated in Lombardy, and it was not till the Duomo was started, with its enormous fenestrations, that the opportunity arose.

Such a vast amount of glass was required that the Administration deemed it advisable to establish their own furnaces and workshops. The question then arises, who was responsible for the designs and cartoons, painters or glass designers? In Venice we know that designs for windows were prepared by Mocetti and the Vivarini; in Florence the greatest artists of the time, as Donatello, Paolo Uccello and Ghiberti, were commissioned to design windows for Santa Maria del Fiore, while in Bologna we hear of Morelli and Francia being similarly employed. But in Milan it is only from 1400 to 1450 that painters of note made designs for glass. After the latter date there comes a complete change; no names of famous artists, such as Bergognone or Zenale occur in the accounts, but only those of *maestri vetrari*, who prepared their own drawings and carried through the whole work in the cathedral atelier.

Lombardy, then, differs from other regions in the possession of a central school of glass-painting specialists, independent of the contemporary school of picture painters. Foremost among these are N. da Varallo and the De Mottis and Da Pandino families, whose output supplies most of the illustrations in the book, and very capable and workmanlike it is.

The Administration also acted as a commercial firm and sold the productions of their workshops to other churches and religious establishments in the dukedom. In fact, it seems true to say that the story of glass-painting in Milan is the story of glass-painting in Lombardy.

\* *Le Vetrare del Duomo di Milano.* By Ugo Monneret de Villard. Milano. Alfieri e Lacroix. 3 vols.

An amusing sidelight on contemporary manners comes from a regulation made by the Fabbrica on 21 August 1407, for the appointment of a watchman to restrain the activities of ragamuffins who were wont to employ themselves on feast days by throwing stones at the windows. Two years later they decided upon the erection of copper wire guards. It would be interesting if this should prove to be the earliest record of this disfiguring but sometimes useful contrivance.

Excepting one large roundel, much mutilated, and sundry insignificant fragments, all the great pre-Renaissance windows have disappeared, for at Milan the nineteenth century wreaked its spite with a vengeance upon its greater predecessors. In 1833, when for the next sixty years the care of the glass was entrusted to a firm named Bertini. Their method was to break up the old windows, reserving only such fragments of glass as were deemed serviceable for working up again into new windows. In the course of years they laid violent hands upon all the ancient windows, re-making here, renewing or re-touching there, altering inscriptions, disarranging the logical order of the subjects and generally recomposing in the most arbitrary way.

It is largely owing to their ignorance, conceit and incompetence that the general effect of this Milanese glass is so unsatisfactory. Bertini's "sciatteria qualificabile" has cast a slur upon it all. But in spite of this the 190 illustrations show that a large amount of admirable work has survived all vicissitudes.

Great praise is due to the author, who, amid the disabilities of the war years, carried through this pioneer work of exploration in the untrodden field of Lombard glass painting. He has traced the history of a school of industrial art hitherto ignored by scholars and has rescued from oblivion the names of artists of high aims and outstanding capacity.

### THE LIBRARY.

IL BRONZO E IL RAME NELL'ARTE DECORATIVA ITALIANA. By Arturo Pettorelli. Milano. 180

This collection represents the best bronze work made in Italy from Etruscan times, through the Middle Ages and Renaissance, down to the present day. Every side of the craft is represented, from the great works of Ghiberti and John of Bologna to Mediæval church fittings and eighteenth-century door furniture.

The examples are well selected and illustrate all the standard examples as well as good work that is not so well known. The reproductions, which number 385, are well done, printed on dull paper; the text is in Italian.

The value of such a volume is great, as it brings within the compass of a single book examples the search for which might entail ransacking a library.

G. B. 7

# Stonework of the Bowes Museum, Barnard Castle\*

PROFESSOR A. P. LAURIE'S REPORT. BY BASIL OLIVER [F.].

It sometimes happens that an architect is consulted about a damp building and decaying stone, and the circumstances are the more embarrassing when the building has been designed by himself.

But in the case of the Bowes Museum at Barnard Castle Professor A. P. Laurie was the expert called in to advise with regard to the condition of the stonework and the dampness of this large and imposing building. The Report, a copy of which he has presented to the Library, explains how, "Below the Bowes Museum the river [the Tees] is running approximately from West to East, and the general slope of the ground on which the museum is built is almost due South, the ground rising behind the museum to a height of some 670 feet, while the museum itself stands at a height of about 550 feet, while the fall of the ground is from North to South, the dip of the strata is, in the opposite direction, so that water draining from the high land behind the museum will tend to bank up against the strata, and therefore there will be no free natural underground drainage. The springs rising in the land behind the museum, and the ease with which water can be found at shallow depths, confirms the conclusion that owing to the dip of the strata the museum is built on ground which is saturated with water, and on which even a water pressure may exist."

"... The museum is stated to have been built entirely out of Dunhouse Quarry, but from local information it seems possible that a certain amount of Stainton Quarry was used as well."

Professor Laurie therefore obtained samples from both of these quarries for examination and analysis. The analysis proved that the Dunhouse stone consists principally of quartz and contains a certain percentage of magnesia and "that the greater part of the stone is insoluble in acids, and of these insoluble contents 92.5 per cent. consist of silica, the greater part of this silica being quartz."

He also prepared microscopic sections of both stones referred to and found them, on examination, to be practically identical in structure, and exposed them "to special tests, namely, exposure to hydrochloric acid vapour alternately with washing in a stream of water," a method of testing building stones which he has found of great practical value.

For the sake of comparison Dr. Laurie examined two other important buildings on the same site, namely, the unfinished Chapel and the Grammar School, and with a view to getting further information as to the behaviour of Dunhouse Quarry stone he made inquiries as to other buildings in Barnard Castle and Darlington, which had been built out of this quarry.

"... The conclusion come to was that the Dunhouse stone is an excellent building stone and stands well the test of time as long as it is not exposed to excessive moisture, but where it is so exposed such as in roof balus-

trades or overhanging cornices unprotected by flashing with lead, it is apt to decay."

The result of this geological inquiry was to come to two conclusions:—

(1) That the museum is built on a very wet site in which it is highly probable that there is a certain water pressure below the foundations.

(2) That the stone selected for the building, namely, that from Dunhouse Quarry, is a sound building stone if not exposed to specially bad conditions."

The Report then proceeds to deal with "The Examination of the Building," "Causes of Stone Decay," "The Principal Cause of the Stone Decaying in the Bowes Museum," "Decaying Stone," "Efflorescence on Cellar Walls," "The Source of the Sulphate of Magnesia," and finally, "Conclusions and Recommendations," with a suggestion, drawn in section in black and red ink, for the treatment of the front part of the building.

The chief external defect revealed by a careful examination was a serious stone decay taking place along a more or less continuous band running round the building a few feet from the ground. "An examination of the building inside showed that damp was rising in the internal walls, disintegrating the plaster, and in some parts of the building there is a marked mouldy smell. It is evident, therefore, that water is being drawn up into the walls by capillary attraction and that the stone decay is principally found along the lower portions of the walls into which the water is rising. The height of the concrete floors inside the building is well above the level of the damp-course.

In order to get information as to the conditions existing under these floors a hole was dug in one corner of the building. Underneath the concrete there was a layer of rubble which was fairly dry, but the soil lying below the rubble was very wet, the wet soil being well above the level of the damp-course. The foundations of the partition walls were lying on this soil and there was no indication of a damp-course in these walls." ... There is thus a soaking wet soil well above the damp-course which "is rendered perfectly useless from the point of view of protecting the walls." Advantage was taken of the opening of this hole to dig right down to the foundations with a view to seeing whether the building was built on rock or on the boulder clay. Boulder clay saturated with water was found lying below the foundation stones.

It is evident, therefore, that owing to the method of construction adopted the external walls are being kept saturated with water which would be sufficient alone to cause decay of the stone, but ... there are special local conditions existing which make this saturation with water peculiarly unfortunate.

"Along the back of the building there runs an open built drain with a thin cement bottom. The bottom of the drain slopes towards each end of the building, and at its lower end the cement floor is just lying in contact with the damp-course. Therefore in the middle of the drain the floor of the drain is about six inches above the damp-course." A pond, no longer water-tight, a little

\*Report on the Condition of the Stonework of the Bowes Museum, Barnard Castle. By Professor A. P. Laurie, M.A., D.Sc., Principal of Heriot-Watt College, Edinburgh, and Professor of Chemistry at the Royal Academy of Arts, London.



further back from the building, is a contributory cause of trouble.

All the evidence leads Professor Laurie to the conclusion that "the main source of the sulphate of magnesia which is crystallising within the stone and breaking it up is to be found in the sub-soil waters," and he discovered that the damp-course was a mixture of pitch and sand, from  $\frac{1}{4}$  in. to  $\frac{1}{2}$  in. in thickness, and now, unfortunately, hard and brittle. This "has probably fissured and cannot be regarded as reliable protection from the rise of water in the walls above," and he thinks that it has evidently been squeezed out to a great extent.

He points out that "any methods of waterproofing the walls by means of asphalt would not be effective unless accompanied by underpinning, removing the present damp-course, and replacing it by a new efficient damp-course."

Professor Laurie's recommendations at the end of his Report are of particular interest. His suggestions are as follows:—

"(1) The pond at the back of the building should be drained and replaced by a rubble drain running along the whole length of the building and well beyond at both ends with agricultural pipes laid in the bottom and connected to drains at the two ends so as to carry off the water down hill towards the river.

"(2) That the floor of the open drain along the back of the building be broken up (etc.).

"(3) That the floors in the front of the building should be cut through all round the edges of the walls, the soil removed to the foundation level and replaced by rubble on the top of which the concrete floor can be relaid.

"That at intervals round the external walls ventilators be introduced above the damp-course and opening into the rubble, these ventilating passages being cut through the walls and left without any impervious lining so as to help to drain the walls of damp air.

"That similar openings be cut through the dividing walls inside the building so that a complete circulation of air be provided for, through the external walls, the rubble, and the internal partition walls."

"(4) It is further suggested that the partition walls in the cellars at the back of the building "could probably be underpinned and a slate damp-course be introduced level with the concrete floor."

"(5) "The decaying stones outside the building should be hosed down in the summer three or four times, with intervals of a day or two between to allow to dry out. They should then be allowed to get thoroughly dry and treated with Silicon Ester\* after brushing with a soft brush. Cornices and arches of windows should be flashed with lead, and the building should be repointed, using 'mastic' where the pointing is deficient."

Dr. Laurie has examined, with the utmost care and thoroughness, a very sick patient, diagnosed the ailments and prescribed for them. How he sets about his task and performs it is of great value to architects and others called upon to deal with a similar problem. His investigations are highly scientific and his Report is a model of its kind.

\*It is worthy of note that Silicon Ester can also be recommended for the preservation of crumbling brickwork—B.O.

THE HOME OF THE MONK. *An account of English Monastic life and buildings in the Middle Ages.* By the Rev. D. H. S. Cranage, Litt.D., F.S.A., H.A.R.I.B.A. 8vo. Cambridge, 1926. 6s. [Cambridge University Press.]

The author tells us in the Preface, "the object of this little book is to attract the ordinary reader to the subject of English monastic buildings." It should succeed in doing so, for it is interestingly written, with enough detail to give a clear vision of the life which was led in the buildings without wearying one who is not making a special study of the matter. It is charmingly illustrated with photographs, well selected for the purpose, and for plans of (1) a Benedictine house at Durham; (2) a Cluniac house at Wenlock; (3) a Cistercian house at Kirkstall; and (4) a house of regular Canons (Augustinian) at Haveringwest.

The first chapter is about the cloister, which stood south of the church and in which the monks spent much of their time. The three following chapters are about the buildings which stood on the eastern, southern and western sides of the cloister. The abbot's house, the infirmary, the out-buildings, and the church have each a chapter to themselves, and the book concludes with a chapter on the Religious Orders, giving briefly, but clearly, a short sketch of monastic history, and the differences between the orders. There is a chapter on the Dissolution, a bibliography, and an index.

In describing the life of the monks the author has quoted the words of the original authorities, the rule of St. Benedict, the rites of Durham, and the customaries of certain houses, very effectively. He takes a just and impartial view of monasticism, he neither pleads for it against, but describes that scheme of life so as to make the reader understand the purpose of the buildings which remain.

The book is a small one, and due proportion must be kept between the parts, but I think a rather more detailed account of the Church, explaining more fully the necessary difference between a monastic church and a parish church, would add to its value, without distorting the proportion of the church to the rest.

CHARLES SPOONER [F.].

HISTORY OF THE PARISH AND CHURCH OF KILKHAMPTON. By the Rev. R. Dew, M.A. 8o. Lond. 1926. 7s. 6d. [Wells, Gardner, Darton and Co.]

It is good to see another carefully compiled parish history, this time of a Cornish village whose name is familiar on account of the famous bench-ends in the church, several of which are illustrated. Following a summary of the early history of the parish, the church is dealt with topographically, though it occupies a small proportion of the book; the study of the rectors, not worthies, domestic buildings and church lands occupies much attention. To weave together scattered facts is difficult, but the book is quite readable and the illustrations are good. The index is more thorough than is often the case. It is pleasing to see the increase in local histories, which should do much to inspire respect for the past and help to ensure the preservation of rural features.

H. V. M. R.

## Artistic Craft Gilds of the Middle Ages

BY EDWARD WARREN [F.], F.S.A.

I have carefully read Mr. Knowles's very excellent paper, which appeared in the last issue of the *JOURNAL*, on the Gilds of the Middle Ages, and find myself generally in complete agreement with that gentleman, and in especial with his obvious desire to divest the whole question of the medieval gilds of the false glamour and nonsense which have grown, in modern days, around this most interesting subject.

Mr. Knowles very temperately and courteously points out some of the many absurdities, in the historical sense, and indeed in the practical sense also, of much of the pretty writing upon the subject of ancient gilds, which is so readily accepted by the vast majority of readers, and from which his quotation from Mr. R. A. Cram's *Ministry of Art* shows that even that gentleman is not free.

The medieval craft gilds in England and Northern France, of whose constitution, intention, and performances there is a good deal of direct historical evidence, were craftsmen's organisations certainly intended to maintain a high standard of workmanship, but also a fairly high standard of payment, and the gradations of the worker's status in each craft or "mystery" was akin to that obtaining in medieval universities and in military organisations. In the Universities there was, and still is, the triple gradation of Undergraduate, Graduate, or Bachelor, and Master, as in military organisation there were Page, Esquire, and Knight.

In the crafts gilds there were apprentices, journeymen—i.e., workers paid by the day—and masters. The gilds seldom, if ever, worked collectively as one body—I have met with no instance—though master members combined sometimes to carry out large works. In this last sense the masters may have arranged to share profits occasionally, but the journeymen—much less the apprentices—had no such chances; the former were paid the agreed wage per diem.

That the crafts gilds, in many cases, did maintain a high standard of workmanship is shown by the established fact that before an apprentice, "out of his time" had become a journeyman, and was received into the gild as a member, he was frequently, if not generally, required to submit a specimen of his work for inspection by the gild—entry being granted, so to speak, by examination, and in some cases examination of a very stiff kind. In this matter I venture to differ from Mr. Knowles. The magister, master, or maitre, was admitted as such when he became in fact a master, employing others under him, but that status, in the gild sense, seems to have been very generally granted by examination of his workmanship as well as by the payment of fees, and the giving of a supper or dinner

to the gild in many cases. Fees and fines naturally were the support of the gild.

In many instances, in a small town where the number of craftsmen was not sufficient to maintain a gild devoted to one craft, members of several trades combined to form a combined gild. This seems to have been the case at Wallingford, for instance. The Gilds Merchant—which were companies of tradesmen, not of craftsmen, and generally much richer than the artificers' gilds—seem, alas! to have very generally looked down upon the latter, a cause of frequent jealousies and quarrels. In great towns, and notably in London, many of the crafts gilds acquired, and several of them have kept, considerable wealth. Under the name of Companies, we have still the Goldsmiths, Silversmiths, and Carpenters.

The effects of that awful visitation, the Black Death, near the middle of the fourteenth century, upon the crafts gilds must never be overlooked. It seems to have first shown itself in Dorsetshire, possibly arriving at Bridport, and to have rapidly made its way to Bristol, and to Gloucester and Oxford, where its effects were fearful. The mortality amongst the masters and the journeymen was naturally higher than amongst the apprentices, and, for 20 years or so, it almost arrested craftsmanship in the south and west. The natural result of the sudden death of a very large proportion of the fully trained craftsmen was the employment of many of the half-trained juniors, with that marked deterioration in many crafts, especially in masonry, that we are aware of. Those of the fully trained stone carvers who escaped were naturally in great demand, and in many cases set up "image-makers" shops on their own account, ceasing to carry out general carving. This was especially the case in the three cities just mentioned.

The work gained in nicety of detail, but lost much in vigour by this change, the fine robust mason sculpture of the first four decades of the fourteenth century was lost, and "prettyfication" set in.

In the south, masonry, in fineness and delicacy of detail, rapidly lost ground—the deterioration was remarkably quick. The Black Death must never be forgotten as a prime factor in the change of workmanship of the mid-fourteenth century.

Mr. Knowles is, of course, perfectly right in stating that the crafts gild, like all the other gilds, did not as a corporate body trade for profit, and further, that membership "was not based on free will but upon compulsion." No status as a craftsman was possible without membership of a Gild—at any rate, up to the Black Death.



## Correspondence

WORKS BY ROME SCHOLARS AND  
JARVIS STUDENTS.

Rome, 9 March 1927

To the Editor, JOURNAL R.I.B.A.,—

SIR,—As I read them here in Rome, Mr. Ronald Jones's criticisms of some of the drawings by Rome scholars and Jarvis students shown at the Imperial Gallery of Arts in January do not seem to me to be altogether happy.

He does not seem to realise that the evidence on which Mr. Williams's plan of the Baths of Agrippa is based is, in the first instance, a drawing by Palladio in the Devonshire collection, now preserved in the R.I.B.A. Library (portfolio ix, f. 14) together with drawings by Baldassare and Salvestro Peruzzi. These agree, both with a fragment of the Marble Plan of Rome which came to light in 1901 and with the remains still existing on the site, which are, if one penetrates (as I know that Mr. Williams has done, for I have been there with him) into every house, courtyard and cellar, are a good deal more considerable than one might suppose. Precisely the same thoroughness was shown by Mr. R. A. Cordingley, in his study of the Mausoleum of Augustus.

There is, too, a most striking analogy of plan with the larger baths at Trèves (generally called the Imperial Palace until recent years); and it would be interesting to know when and where the plan originated, for it is utterly unlike those of the rest of the thermæ of the city of Rome.—Yours very truly,

THOMAS ASHBY [*Hon. Associate*].

PROFESSOR C. H. REILLY'S WIRELESS  
ADDRESSES.

54 Upton Road,  
Slough, Bucks.

5 March 1927.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—The able manner in which Professor C. H. Reilly has taken advantage of the splendid opportunity presented by the broadcasting of his views on "Modern Building and the Town of To-day," induces me to express my sincere appreciation. I have noted, with pleasure, that the derogatory remarks of a previous letter on this subject, remain unsupported. Professor Reilly's criticism of Regent Street and Kingsway is masterly. In the case of the former his judgment ought not to embitter the architects concerned. Their problem was to provide a structure as a separate entity modified to produce some semblance of at least "local" unity. The absence of central control, on the points in question, has brought about a series of compromises, many features of which are excellent in themselves—but at the price of a badly designed street. Professor C. H. Reilly has fully merited the support of the profession with his well-delivered, informative and popular exposition of the problems involved. Many who were indifferent will be stirred to thought and action and a useful work for the benefit of architecture has been accomplished.—Yours faithfully,

E. J. DIXON [*A.*].

Chairman of the Bucks Society of Architects.

The following letter from Professor C. H. Reilly was published in *The Times* on 5 March 1927:—

### REGISTRATION OF ARCHITECTS.

DEAR SIR,—Under the heading "A Plea for Liberty" Professor Beresford Pite has appealed in *The Times* for opposition to the Bill for registering architects. He has said this registration will depend on the passing of a series of examinations to be held by the Royal Institute of British Architects. He referred to "the examination rack and thumbscrew syllabus." Professor Pite seems to have forgotten, however, that the Royal Institute has very wisely recognised in the amended form of the Bill the great schools of architecture already established in the country and has extended to them the freedom of teaching and exemption from its own examinations which in the past it has for many years accorded to them in connection with its own membership.

As long as the proposed registration of architects was based solely on an examination test carried out by a central authority I was as strong an opponent of it as anyone else. It is obvious that any test of that type might make a sieve through which mediocrity would pass, while genius, misunderstood by the examiners, might be held up. With the acceptance, however, of the five-year courses in the chief schools of architecture as equivalent to the whole examinational scheme the matter is entirely altered. The schools can form their own tests, which can contain, as indeed they do, a minimum of written examinations. In their place the schools can and do make their awards on a great series of designs submitted throughout the whole five years. In the present-day school of architecture, with juries of practising architects to judge these designs, it is inconceivable that genius should not be able to do itself justice. Indeed, the success of the modern schools of architecture proves the contrary.

On the general question of the good to the world at large which registration of architects might bring about, a great deal might be said. In America, where it is in force, it cannot be argued that initiative has been fettered. In no country is there a greater amount of daring and experimental building, and in the newer work of the trained men, combined with a better general standard of taste. On the other hand, in our own country we are all at the present moment waking up to the vast danger to the countryside and to our old towns of the uncontrolled building operations of untrained persons. The bungalow menace, for instance, is by itself a very real one. Yet most of the structures which are doing the damage are by persons styling themselves architects, though they may be in practice auctioneers, estate agents, contractors, or anything else. If the Bill passes it means that in a generation this menace will be largely removed. No one will be able

to call himself an architect who has not received a minimum of training or has experimented in designs on paper and had those experiments checked by competent authorities before he experiments in solid materials in the view of all of us.—I am, yours truly,

C. H. REILLY,

School of Architecture, University of Liverpool.

## PRESERVATION OF ST. PAUL'S CATHEDRAL.

### REPORT ON NINE MONTHS' WORK.

A meeting of the Representative Committee for the Preservation of St. Paul's Cathedral was held at the Deanery on 19th March. The Dean of St. Paul's presided and there were also present :—

The Archbishop of Canterbury, Lord Oxford and Asquith, Canon Newbolt, Canon Alexander, Canon Simpson, the Archdeacon of London, Sir Lewis Dibdin, Sir Charles L. Morgan, Sir John A. Mullens, Sir Alfred Bower, Mr. Mervyn Macartney, Mr. Basil Mott, Mr. G. W. Humphreys, Mr. E. C. Trench, Captain C. S. Peach, and Mr. H. T. A. Dashwood.

The fourth report of the Works Sub-Committee was received, as follows :—

During the period that has elapsed since the last report, dated 21 May 1926, the execution of the work necessary for the preservation of St. Paul's Cathedral has proceeded satisfactorily; various measures have been taken to increase the rate of progress, while yet avoiding anything which might at all jeopardise the safety of the structure.

The tubular scaffolding, mentioned in the last report, round the choir piers on the church floor, has been extended to give access to the whole of the main arch over the choir. A detailed survey of those portions of the choir piers which could not be examined before the removal of the organ, has now been made. As was expected, the general condition of the ashlar masonry compares unfavourably with that of the other main piers; this is particularly so in the case of the north choir pier, largely to be attributed to the effects of the fire which occurred in the vestry during the building of the organ about 1705. The movement on the south side of this pier, extending from the main architrave down to the neckling of the smaller pilasters, has caused a slight crack in the plaster used to protect the carved frieze, when the present organ was erected against this pier in 1870. A similar crack is found in the protective plaster covering on the north side of the south choir pier. These cracks, as well as the general condition of the fabric throughout the dome area, are under close and continuous observation.

The injection with cement or cementation of all the eight main piers in the crypt, from the foundations to the church floor, supporting the dome structure, is nearing completion. A number of holes additional to those originally bored have been drilled and injected in order to leave no doubt as to the thoroughness of the work. When the two piers of the north transept which had been the subjects of the previous grouting by the Commission of Architects and Engineers in 1923 and 1924 were injected, most satisfactory evidence was obtained of the beneficial effects of that grouting; the core of these piers was found to be much more compact and united than that of the piers not previously treated and the small quantity of cement that could be injected showed that the cracks and voids had been almost entirely filled.

In addition to this cementation, a large number of reinforcing bars have been cemented into the grouting holes in the above mentioned piers in the crypt. These bars are of the special material and design described in the last report. Further tests of their physical properties carried out by the National Physical Laboratory have given satisfactory results.

As the existing plant used for the preservation work was found inadequate for the various processes of drilling and cementation, additional plant has been purchased and installed in a hut on the south side of the Cathedral.

The consolidation of the main piers in the crypt, supporting the dome structure, being so far advanced, it is now possible to extend the work to those piers above the level of the church floor. During the operations of cementation and reinforcement in the crypt, the piers were strutted as a precaution, in the manner previously reported, and the same procedure will be adopted for the work above the level of the church floor. To aid in this procedure steel structures to stand between the piers, reaching to the level of the springing of the great arches, have been ordered, but delay in the delivery of the materials is being experienced as a consequence of the recent dispute in the coal industry. These structures are designed to form the basis of the strutting of the piers, and to reduce the employment of wood to a minimum, but they will also afford an opportunity of keeping the whole surface of all the piers under continuous observation during the execution of the work.

Mention was made in the previous report of the ties inserted between the piers and bastions during the original construction, the majority of which were found to be broken. The work of replacing these by a system of stronger ties has begun.

A great deal of consideration has been given to various schemes for the reinforcement of the dome structure at the platform level immediately above the great arches. A number of methods have been considered and the model, the construction of which was mentioned in the last report, has been found very helpful in the examination of the problem, the object being to provide for the transference of a greater proportion of the weight of the upper structure to the bastions in the eventuality of settlement taking place in any of the piers, in conjunction with the bracing and encircling of the drums envisaged in the summary of recommendations in the final report of the 1921-1925 Commission of Architects and Engineers.

The seventh complete series of levelling observations from the datum in the General Post Office Courtyard to all the plugs embedded in the masonry of the Cathedral, from the crypt to the Whispering Gallery, has just been concluded, the result of which is that no evidence of settlement in the foundations nor vertical movement in other portions of the dome structure is detected.

Observations on plumb wires suspended from the top of the cone, the keystones of the four great coffered arches and the main cornice at the top of each of the eight piers have been made at regular intervals in continuation of those instituted four years ago, and also linear measurements of the diameters of the inner drum at the level of the Whispering Gallery and of the width of the annular space between the inner and outer drums. Observations with a theodolite have also been made, so that the position of the inner drum at the Whispering Gallery level can be referred to a system of co-ordinates on the church floor. All these observations show an absence of movement in the dome structure, beyond the minute alterations brought to notice in the report of the Commission of Architects and Engineers.

In addition to the detailed architectural survey of the masonry of all the main piers, a theodolite survey of the piers, bastions, end walls of the transepts and arches of the dome area has been carried out at six different levels and referred to the co-ordinates mentioned in the preceding paragraph. The observations are practically completed to the attic level, and the plotting of the results obtained is in progress. This survey affords an accurate indication of the various distortions that exist in the piers and arches.

While there is no evidence of recent subsidence or move-



ment of the dome structure as a whole, a few cases of flaking have recently been observed in the masonry of the piers above church floor level in addition to the slight cracks previously mentioned in this report. They are not new features, but as the history of the Cathedral shows, have been recurrent and continuous from the time it was built. Ordinary methods of repair in the past have entirely failed to arrest them or to relieve the local intensity of stress from which they arise.

These facts were among the reasons which led to the recommendations of the 1921-25 Commission. Taken in conjunction with the numerous and extensive cavities in the interior of the piers in the crypt, formerly suspected but now proved to have existed by the quantity of cement inserted by the grouting—the fracture of the ties mentioned (also formerly surmised but now disclosed) their incompleteness and defective condition—they emphasise the necessity for the work authorised by the Representative Committee now in hand.

The information accumulated from 1921 to the present time by the precise engineering and architectural surveys before referred to, especially since facilities have accrued on the closing of the dome area, removal of organ and erection of scaffolds, and the further knowledge of the structure gained during progress of work in the crypt, now provides reliable data of the structure and enables the complete and comprehensive remedial scheme under consideration to be developed which before could only be presented in outline with a general indication of the nature of the work involved. The ultimate development of this scheme is borne in mind in the work in hand.

Micrometer readings between the plugs embedded on both sides of some of the cracks in the fabric, as explained in the final report of the Commission of Architects and Engineers, have been taken monthly, and do not afford evidence of a permanent increase in the width of these cracks, though slight alternating movements are discernible.

Careful observations of the wall temperatures of the inner and outer drums have been taken and recorded constantly since July 1925. The marked difference between the temperatures recorded in summer and winter is such that the stresses produced thereby must be taken into consideration.

As the building in which the resident engineer's office was situated is to be pulled down, and the architect's office in the Cathedral is unsatisfactory, it was decided to build a temporary office hut on the north side of the Cathedral to accommodate the resident engineer and the assistant architect. These offices are now in occupation and will also be used for meetings of the Works Sub-Committee.

The expenditure on the preservation work generally since the date of the last report by the Works Sub-Committee is about £23,500, but an increased rate of expenditure is to be expected in the near future, when the new plant has been fully taken into use and the various schemes of reinforcement are in progress.

The report was fully explained to, and discussed by, the Representative Committee. The architects and engineers of the Works Committee were able to state as a result of the works so far carried out that they found the condition of the structure quite as good as they had expected. They were able also to produce samples of the work which they had carried out showing how perfectly the cementation work fulfilled its object. They were well satisfied from the experience gained since the work was first commenced that there was no foundation for the alarming statements which have been made during the past few months.

From "The Times," 8 March 1927.

#### VISIT TO GOLDSMITHS' HALL.

SATURDAY, 5 MARCH 1927.

The visit arranged by the Art Standing Committee to Goldsmiths' Hall took place on 5 March. Mr. F. T. W.

Goldsmith [F.] has kindly contributed the following account of the Hall and the visit.

In about the year 1340 the Company acquired the site of the Old Hall of the Fraternity or Guild of Goldsmiths which was in existence in the early part of the twelfth century, certainly as early as 1130. According to the Company's records the Second Hall was built about 1400. A third hall was erected between 1634-36, partially destroyed by fire in 1666; was restored and served the purposes of the Company until 1829, when it was replaced by the present structure designed by Philip Hardwicke R.A. The whole elevation to Foster Lane could be seen to advantage while the site of the old post office remained vacant, but now alas! it has been hidden from view—except at close quarters—by purely commercial buildings which completely shut in the fine Portland stone front. The buildings constituting "Goldsmiths' Hall" are varied in use and somewhat in general character. The principal rooms most certainly convey an air of wealth and power and influence possessed by this, one of the oldest of City Companies. This wealth and influence is conspicuously used and exercised in the advancement of education and to the benefit of charities of all kinds.

The visitors were received at the foot of the great staircase by the Surveyor to the Company, Mr. A. Burnett Brown, F.R.I.B.A., who explained the special features and uses of the various rooms. The Livery Hall, which is about 80 feet long, 40 feet wide and 35 feet high, is used for Livery Dinners and a noble hall it looks when lit up by hundreds of wax candles in the lustre chandeliers.

The Drawing Room is of a more ornate character; it is 42 feet long, 28 feet wide and 24 feet high. A room that particularly appealed to the visitors is the Court Dining Room. It is simply and effectively panelled in oak, with a plain—perhaps too plain—flat plaster ceiling. The room used for swearing in apprentices is a delightful little place, panelled in oak, with a domed plaster ceiling. The panelling, as well as the over doors and beautiful carving over the mantelpiece, was discovered in the vaults of the hall and was adopted and fitted up here by the present surveyor. The Goldsmiths' Company still carry out the important national duties of testing all gold and silver Imperial coinage—duties imposed upon the Company under a charter or patent in the year 1248. The thanks of the party were voted most heartily to the Prime Warden and Wardens and to all those who had contributed to a very pleasant and interesting visit.

#### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

##### MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, A.B.S., 9 Conduit Street, London, W.

# Informal Lectures to Workers in the Building Trades

*A second series of lectures to workers in the building trades began on 22 February 1927, when Mr. Thomas Wilson gave a Paper at the Royal Institute of British Architects on the "History of the Palace of Westminster."*

## "HISTORY OF THE PALACE OF WESTMINSTER."

BY MR. THOMAS WILSON, CLERK OF WORKS TO THE PALACE

NO plot of ground holds for the English race so many sacred memories as the eight acres upon which the Palace of Westminster stands. The site was sacred before the Norman Councils met, and its traditions and associations link together our ecclesiastical and parliamentary annals. It is difficult to convey the significance of the sum of all the manifold forces which have contributed to hallow the site and make the site sacred to the Anglo-Saxon peoples. Its buildings as well as its laws serve to connect us with these dim origins of race and Abbey, and carry us back far beyond the Conquest, to the very sources of English nationality. Attached to this site and building, there are emotions quite peculiar and quite personal, such as no other site and building in the world evokes.

We look back to the scant remains of the Roman occupation, and all we see is a probable ford, a tomb, and a trace of a pagan legend. The earliest Christian tradition is almost equally dim. A town springing up near the Isle of Thorns (Thorney Island), a probable ford, perhaps a King's itinerant Court, a hermit, an early monastic building—such are the shadowy origins. The Conquest furnishes us with the legends of King Canute's death, burnt to the ground in the Confessor's time and rebuilt again, rising probably side by side with the Conqueror's early Norman Abbey Church of St. Peter. Not until the middle of the 11th century do we reach firm historical ground. A national consciousness is moving, it is still a time of legend. Finally the fact emerges that there is established on the site a Shrine, a Palace, a Treasury, and out of these at last a Parliament is born.

THE FORD.—For the legend of the ford at Thorney which emanated from the suggestive brain of Sir John Ruskin there is not a shred of historical evidence; but there was certainly during the Middle Age, and probably ever since, at least a ferry, a river crossing which still survives in the name Horseferry Road.

Like Roman London, Westminster had its origins intimately bound up with the river and its fords, ferries and bridges. It is then upon this site that the English people begin to hammer out their first dim administrative institutions of Parliamentary institutions, which, with that other uniquely unique gift, lyrical poetry, were to be its two prime and signal contributions to civilisation.

Just as at London lower down the stream the seafarer and the roadfarer met at a fordable point of the river, at Westminster a similar fordable point became the focus spot round which the city grew.

The Abbey was always conceived of as enclosed within the precincts of the Palace, and in official language by Coronation still takes place *not* in the Abbey, but in Our Palace of Westminster."

The first date on which we have authentic mention of the Palace is 1017, when in the reign of Canute the Abbey is dedicated as being "near the King's Palace." Even earlier, the site of the Monastery is recorded as being originally the seat of Kings, and a Papal Rescript of

doubtful authenticity declares that hereafter for ever it is the *Palace of the King*, Constitution, and consecration—the repository of the imperial regalia.

Here, then, in the performance of such rites are the imaginative beginnings of Westminster, the Abbey, the Palace and The City.

All this, imaginative perhaps, serves to reveal the nature and origins of the site.

The point I wish to make is this, that when we walk past the Houses of Parliament and the Abbey, with its Old Treasury and Chapter House, and St. Margaret's, and the Old Parliament House, if we merely regard each as a separate building and a distinct entity, then we miss the whole significance and the inner meaning of their history, and the uniqueness of the site.

The unity of the site is shown in the way in which the Abbey and Palace, the two powers sacred and secular, are blended and interpenetrated from the very beginning of their history. A beautiful bit of symbolism is woven into the Bayeux tapestry, which expresses the fact of the close relationship of the spiritual and secular powers. The man standing and holding on to the roof of the Palace is touching with his hand the weather vane of the Abbey. As Dean Stanley says: "The probable intention of this figure is to indicate the close contiguity of the two buildings. If so, it is the natural architectural expression of a truth valuable everywhere, but especially dear to Englishmen. The close incorporation of the Palace and the Abbey from its earliest days is a likeness of the whole English constitution—a combination of things sacred and things common—a union of the regal, legal, lay element of the nation with its religious, clerical ecclesiastical tendencies, such as can be found hardly elsewhere in Christendom." To this hour certain portions of the ecclesiastical buildings are in the hands of the secular power of the State, viz.: the Chapter House, the Chapel of the Pyx, and *The Old Parliament Office*, which were once the property of the Abbey and Benedictine Monastery of St. Peter.

The main interest attaching to any consideration of the ancient Palace of course centres in the Great Hall. Its importance calls for a special lecture, and I have been asked to leave it. No existing portion of the fabric in any way epitomises the historical memories of the nation as does Westminster Hall, carrying us back right beyond Magna Charta to the time of William Rufus. It became the first fixed meeting place of the peripatetic Courts of our early Kings, and so was the site on which the national unity was first forged.

The evolution of Parliament is not yet completed, and sequestered in one of its rooms it is fitting that the idea of a Dominions Parliament should have its rise and beginning. The end of the representative principle may not be finally achieved until it has been carried forward into the domain of the overseas Dominions.

I shall now confine myself to these portions of the Palace buildings which epitomise the ancient associations and traditional memories of ancient medieval Court



life and the primitive beginnings of the High Court of Parliament.

The political aspects are important, but the topographical charm of the site and its building is evident when we consider such remnants as are left, and such records as are available, especially the Painted Chamber, St. Stephen's Chapel, the Great Hall, St. Mary in the Crypt, and the Tudor Cloisters; of the last a part still remains as a vivid record, indicating some of the past glory of the place, erected when the mediæval buildings had reached their fruition and were about to pass into the hands of the Tudor age, only, alas, to receive their final defacements from modern ignorance and vandalism until they were mostly consumed in the Great Fire of 1834.

Three buildings are of signal importance :—

1. The Painted Chamber. 2. The Great Hall. 3. St. Stephen's Chapel.

#### THE PAINTED CHAMBER AND CHAPTER HOUSE.

Two buildings epitomise the ancient parliamentary associations of the Palace—*The Painted Chamber* and *The Chapter House*. All traces of the first are gone, while in the existing Abbey Chapter House (much restored) we still possess the shell of the earliest meeting place of the Commons. It is here rather than in the Chapel of St. Stephen's that the memories of the primitive House of Commons gather.

From the death of Edward the Confessor, 1066, to the crowning of Henry III, covers exactly 150 years. Into this century and a half falls the mention of the *Painted Chamber*, the building of the Great Hall, and the traditional foundation of St. Stephen's Chapel.

In the mediæval Palace the *Painted Chamber* may be regarded in some respects as the central feature of interest in point of antiquity. Ten years before the Conquest we have mention of it. It may be considered as the chief link in the chain of an unbroken past dating from the time of the Confessor, or even earlier, right on to the Great Fire of 1834.

Its final demolition did not take place until 1840—for after the fire its charred and ghostly walls were left standing and formed the shell for the temporary chamber in which the Peers met until the present Houses of Parliament were built and the Lords occupied their completed Chamber in 1847. Its earliest name was St. Edward's Chamber. It is here that the Confessor is said to have passed away—in a sort of trance—on the eve of the dedication of his Abbey Church, which he built to the glory of God and St. Peter. Henry III, our great builder-king, early in his reign lavished on its decoration the most splendid work which he could command in the way of painting and costly embellishment. Within its walls meetings of the earliest King's Council took place, the Great Council (*Curia Regis*) and later Parliament of the Edwards frequently sat in it. As the attendance of the Commons grew in number—without in any way consciously declaring a division of the Estates—the knights and burgesses were sent or went voluntarily to the Chapter House to parley among themselves, a kind of Grand Committee—and out of this the House of Commons arose. The Refectory and then the Chapter House at the Abbey probably because there was not room for them in St.

Edward's Chamber) thus became the earliest place meeting of the House of Commons.

The wall paintings which adorned this chamber very important in the history of English primitive art, have been unreasonably neglected by art historians. They are, indeed, among the earliest records which we possess of English art, reaching back to 1237—a very early indeed as regards English painting. Contemporary evidence tells us that they were “painted beyond description.” Fifty years after they were finished they were being repaired, which shows that frescoes evidently stood no better in the London atmosphere in the thirteenth century than they do in the twentieth. It is regrettable that no effort was made to preserve any fragments of such precious work.

As regards our national artistic effort in the past, we have a persistent disposition to attribute all our ancient art to foreigners and foreign influences. The truth, of course, is that there can hardly be a better documented historical fact than that most of the work of the Mediæval Age in England was the output of English craftsmen. For these works at Westminster the Plantagenet monarchs pressed into their service the local craftsmen from Canterbury and Kent, as is proved by the precepts testatorially personally by them at Westminster. The importance of these paintings is seen when we realise that, executed as they were at dates varying from 1237 to 1265, evidence shows some of them were begun before Cimabue was born. We need not be surprised to find these paintings by English hands, for if our native Sculpture at Wells, for instance (about the same date), “bid fair to rival contemporary efforts at Tuscany,” why should native painters at the King's Palace be behind Italy? It is only the eclipse of the Gothic spirit by the ignorance of later ages that has denied our native achievements. The tapestry looms of London in 1350 prove this, as do the inventory of the St. Stephen's ecclesiastical wardrobe, and we know what existed in our own parish churches at that date.

These paintings were entirely English in feeling, not Italian. The costume, the technique, and design all bear witness to the high skill of our native craftsmen under the sway of an enlightened patronage and encouragement from a king who, however tyrannical he may have been politically, was certainly entirely enlightened artistically.

The conditions relating to wages and employment on the King's works are set forth in the records which have been preserved.

#### ST. STEPHEN'S CHAPEL.

Of the ancient buildings which existed at the Great Fire in 1834, none had such a brilliant and tragic history as St. Stephen's, and I can touch it only quite briefly.

Founded by Stephen in 1135—seventy years after the Conquest—its origins are wrapt in legend. Whatever the subsequent monarchs may have done in the way of additions, including the authenticated and considerable works of Henry III, these were almost wholly destroyed by the fire of 1262, after an existence of a century and a quarter. Of the size and design of this early chapel we know nothing definite. Perhaps it was smaller than the new chapel started by Edward I, the foundation of which was laid in 1292. Operations appear to have gone on languidly during the troubles in the reign of Edward I.

1330, when Edward III three years after his accession started the work and continued it until its completion in 1380, so that the building covers a period of about 50 years, and was therefore the work of a couple of generations of English master builders and craftsmen, so that the building was in hand during the whole of his fifty years' reign.

Professor Lethaby has summarised what the chapel amounts to as a building:

"The upper chapel of St. Stephen's was perhaps the last of the Gothic movement in England, a work imaginative of fantasy, yet as a whole simple, large, noble."

"We can form some faint idea of its beauty from extant drawings, showing its completion as a magnificent ecclesiastical Collegiate Chapel as it existed for nearly two centuries down to the time of Edward VI, with its dean and twelve secular canons, twelve vicars, four clerks, six choristers, a verger and a chapel keeper, its hospitium in Broad Street, and lands in Yorkshire and various other localities.

It was certainly influenced by the French King Louis's chapel (1245-1257), St. Chapelle at Paris.

"That befel this English mediæval jewel and with what regretting hands its beauty was destroyed is a sad story. In 1547 Edward VI, when he dissolved the collegiate church, granted St. Stephen's to the Commons as their new house, and they left their ancient meeting place in the Chapter House and crossed Old Palace Yard, to come back to the Palace, a much stronger force in the constitution than when they left it. They were the pioneers of a new age, and like most pioneers of new architectural movements they had little reverence for the traditional evidences of what they were leaving behind. A collegiate chapel was no doubt a very comfortable hole in which to legislate, and in their efforts to make it more appropriate no one will ever accuse the Stuart and Commonwealth architects (Wren included) of behaving disrespectfully to this gem of English Gothic.

Internally the chapel contained a series of remarkable beautiful wall paintings. As regards their date, these were probably about 120 years later than those in the Painted Chamber, and, as we should expect, showed an enormous advance in technical achievement. From the Painted Chamber Rolls, which we possess, we learn that the paintings were executed at least sixteen years of continuous work. They were undoubtedly by English artists, and are earlier than 15 years than the Wilton House and Westminster Palace portraits of Richard II., probably the earliest English wall paintings which we possess.

The story of their discovery is an interesting one. In 1705, by Act of Union, one hundred Irish members were added to the House of Commons. It was found necessary to take down the wainscoting fixed by Wren in order to cut the wall some two feet between the buttresses to give necessary space for additional seats for the Irish members. Behind this panelling the paintings were discovered, for the last time there was disclosed to human sight a fine glimpse of those gorgeous mediæval wall decorations, sculpture, and stained glass which made the chapel the finest line of English art in the fourteenth century. Works of extension had to be done then, as now, at enormous cost; the architects practically paid no attention to the

preservation and recording of the important discovery. The records made before the final destruction of the paintings were, to say the least, far from adequate, considering their great importance, and, of course, the Great Fire of 1834 completed the work of destruction of such as remained. Before the end of St. Stephen's as a sacred building, English Gothic building was to flicker once more before it finally expired in the ornate and beautiful Tudor-Gothic cloister which is still standing, and is used by members as a cloak room. This beautiful late work was almost the last piece of pure English Gothic done before the style finally died, to be revived four hundred years later in the work of the present building in the first half of the nineteenth century.

#### THE WORK OF THE VANDALS.

Wren's work at the Palace is shown by the following report:—

Wren "In obedience to an order of the honourable House of Commons of January 18, 1692, as the Surveyor and Comptroller of his Majesty's works doe attend the Committee appointed in order, that they view the building of the House of Commons, pursuant to his Majesty's directions; and debating upon the place the defects that appeared, were of opinion that the danger is not imminent; but notwithstanding, to remove the apprehensions of the future, doe judge it fit and necessary that the UPPER PART OF THE WALLS BE MUCH LOWER, and that a new Roofe be laid and a new Ceiling made, and some other things performed of less consequence for the accommodation of the House, they are further of opinion that this worke be done with expedition, that it may be ready before the next Session of Parliament."

Sixty years prior to Wren's alterations, 1692, Hollar gives us his famous view (1634) of the Palace river front. After Wren had done his worst on the old chapel we have 30 years later Paul Sandby's charming drawings of the same front (1712).

For a century Parliament sat snug and content as we see them in their ugly place, the Gothic interior of the chapel used as a shell and changed beyond recognition. The interior and exterior of this mean looking building was the mere ghost of the beautiful Chapel of Edward III.

This, then, was the beginning of the end of St. Stephen's as a jewel of Gothic art. After Wren came Soane, Wyatt, Chambers, Smirke, and other unnamed architectural vandals.

In 1782 a certain Mr. Moritz, a literary gentleman from Germany, recorded his impressions of St. Stephen's. "For the first time," he writes, "I saw the whole British nation assembled in its representatives in rather a mean looking building, that not a little resembles a chapel. It is not at all uncommon to see a member lying stretched out on one of the benches while others are debating. Some crack nuts, others eat oranges or whatever else is in season. There is no end to their going in and out; and as often as anyone wishes to go out, he places himself before the Speaker, and makes him his bow, as if, like a schoolboy, he asked his tutor's permission."

The emphasis is no longer artistic, but severely political. After Elizabeth it is no longer used as a Royal residence. The ancient Palace becomes a mere mosaic of its beautiful past, battered and torn by succeeding generations, who altered it to meet the particular needs of their age.



At the beginning of the 19th century Wren's front was still standing, by 1825 it had been altered into a recognisable imitation of the ancient work. This façade was rendered in stucco, and under the direction of Wyatt a new window was formed in the end, and two pinnacles added in the usual fantastic style of decoration which marks the works of that architect; the window is merely constructed for show, as the three modern ones which light the interior still exist in the middle of it.

The end came in 1834. "On the night of October 16th, 1834," says Barry's biographer, "Mr. Barry was returning from Brighton on the coach, when a red glare on the London side of the horizon showed that a great fire had begun. The Houses of Parliament had caught fire and all attempts to stop the conflagration were unavailing. No sooner had the coach reached the office than he hurried to the spot, and remained there all night. All London was out, absorbed in the grandeur and terror of the sight. The destruction was so far complete that preservation or restoration was out of the question; the erection of a new building was inevitable, on a scale and with an opportunity for the exercise of architectural effort hitherto unexampled in England. The thought of this great opportunity and the conception of designs for the future mingled in Mr. Barry's mind, as in the minds

of many other spectators, with those more obviously suggested by the spectacle itself."

#### THE PRESENT BUILDING.

The decision to build a new Parliament House on the site of the ancient Palace was an opportunity to realise long cherished, much discussed, and often postponed ideas.

The state of feeling and spirit in which the present building had its rise is fully expressed in the official language inviting competitive designs for the new House of Parliament. "We shall not simply possess a structure that may bear comparison with any foreign structures of the same era, but that will at once take English architecture out of the shadow of its own greatness by rivalling the glorious productions of our forefathers, the builders of the wonderful abbeys and cathedrals."

How far the Victorian age succeeded is a personal question which can be decided by those who know the present building. It was a great architectural effort and a crown worthy of the Gothic Revival. In 1847 Parliament occupied its new and present House.

As we began, so we end, at the seat of the centre of nationality. It is now called the Heart of Empire. The Mother of Parliaments is still teaching her children. The stream of the old tradition flowed on and still flows, in hope, to a larger imperial unity.

## Discussion

### MR. H. M. FLETCHER [F.] IN THE CHAIR.

The CHAIRMAN (in proposing a vote of thanks to Mr. Wilson) said: He has taken us through the whole course of English history from the time before the Conquest, when there was nothing but what he has spoken of as probably a ford at Westminster, down to the present day; and he has shown us the persistence of tradition in every branch of our Parliament. He has also shown us that we should not give up the pride of our own craftsmen. I think it is new to many of us that the paintings in the Painted Chamber and St. Stephen's Chapel were evidently the work of Englishmen, and it is a thing we should be proud of and continue to emphasise.

Before I came here I was reading, in the "Architectural Magazine," which was published from 1834 to 1839, such accounts as I could find there of the rebuilding of Parliament. It is very gratifying to see the immense interest which was taken in the work. There was a great competition, and a number of designs were sent in, but there was not the slightest doubt, in anybody's mind, that Barry's was by far the best. It has always seemed to me an interesting point in architectural history that Barry, who was the finest Classic architect of his time, as you can see in the Reform Club and the Travellers' Club and some of his great country houses, should also have produced the finest Gothic building. But there is a curious point about that building: that though the clothing of it is Gothic the structure is really Classic. I think nobody who walks along opposite the Houses of Parliament can fail to see that the grouping of that great river front is a classic conception, the perfectly symmetrical massing of it, and the long, low horizontal lines, though all the details are perpendicular and it is cut up by innumerable buttresses and lines which extend from ground to roof. The

great extent of the level roof and the slight differences in height between the various masses are not what you would find in mediæval buildings; they would have broken it up more by gables and towers and inequalities of level. The idea at the bottom of Barry's mind was Classic, and he translated it into the national form of Gothic, which was then considered the appropriate thing for the Houses of Parliament. And while I am speaking of that view, I should recommend anybody who does not know it to take the most beautiful—and usually the most lonely—walk in London, and that is along the Embankment underneath St. Thomas's Hospital. It commands a magnificent view of the Houses of Parliament and the towers of the Abbey, and there are seats every 30 yards or so, but never a soul there.

Various speakers then put questions to Mr. Wilson.

Mr. WILSON: I will try and answer the questions briefly as possible.

The first was from the Chairman, about Barry being a Classic architect, and how curious it was that he got the Classic spirit even into his Gothic work. I think that when this building is mentioned it should always be remembered what a tremendous contribution was made to it by Pugin. It is necessary to drive this home continually that the building should be attributed to the two men. We have Pugin's sketch-book, and we know that the interior woodwork was his.

It seems to me that the selection of the stone for the Houses of Parliament is a magnificent tribute to the ineptitude of experts. In 1840 a committee was set up to enquire what was the best form of stone to use. They spent £40,000 on the committee, visited 92 quarries, found all the best kilns, and then selected the stone

strength of the evidence they had before them in and to one particular church that had stood so well the thirteenth century to the present time. And the strength of the evidence that it was magnesian stone, they said, "This is the stone for us," yet I am sure any mason in the neighbourhood could have told you it was not magnesian limestone. From chemical analysis it should have stood better than any other stone in London. They forgot, or they did not know, that magnesian limestones included limestones like Bath stone, and that they are full of geological fissures, which atmosphere has nothing to do; and if you put the stone into a building, apart from the atmosphere, on account of the geological fissures and the fact it will drop down, especially if you put it into large sections, such as you have in Gothic work. It is not the acids of the atmosphere are denuding the stone, but such as that the stone is inherently bad; it was bad at the beginning, and it should never have been used for this building. There is a building which is more interesting, from the point of view of decay, than this—the Chapel at Lincoln's Inn, which was refaced at that time. On the strength of the report of the Houses of Parliament Committee, Butterworth used the same stone. Look at the building to-day! It is worse than the Houses of Parliament. Look at the gateway where you come into Lincoln's Inn Fields, look at what has happened by wind and rain on some of the battlements. The statue of Queen Victoria on the canopy, which is on the top gable, is gone to the street three or four years ago.

I was asked how much of the early wall exists, and how can we find out which is old and which is new. There is very little of the old left. Patches of the cloister of Stephen's were left, the battlements were knocked off the sides, which Barry restored and repaired. It was for twelve years after it was built that it was used for official purposes, and then it became a paper office building. The House of Commons used it for civil purposes, and it has remained a civil building. Its date is 1335, late Gothic, later than King's College vaulted building at Cambridge. Members use it to-day as a cloak-room. There is Westminster Hall and the crypt of St. Stephen's Chapel, which is covered over by modern construction, but the ribs and bosses are just as they were. Apart from that, I do not think there is anything to be said.

The whole site was cleared for the new building. I am glad the Chairman pointed out to you the technical error devised by these old painters, who knew what they were doing.

The Chairman answered the question as to how far the sculpture was the work of Englishmen. I will take another example. The period he spoke of was the late fifteenth and the beginning of the sixteenth century, when the Nottingham school of alabaster went all over the world. Recently South Kensington acquired the *Twelve Apostles* from Spain, which had been imported from Nottingham in the late fifteenth century. There were no alabaster carvers in the world as late as the fifteenth century which could touch the English craftsmen in Nottingham. To take an earlier example, go to the Chapter House at Westminster, and look at the two images as you go into the lobby. There are two angels of the Annunciation which are equal to anything you will find at Chartres or anywhere in France. Professor Lethaby says they are equal to the best sculpture in the French schools, and they were carved at St. Martin's le Grand, in the City. Take another case. There is sculpture in Westminster Abbey which is the work of an Essex craftsman called Torel, one of the greatest bronze workers of the Middle Ages. It is the effigy of Henry III. Torel was a London goldsmith. He learned his work in Touraine, probably; but these fellows travelled all over the world in the Middle Ages; the workmen did not stop at home. Torel went to Touraine to get some training, and then came back. Men of the Tudor period, when they looked at his work, added an "i" on to his name and said "That was done by Torelli, an Italian." When we begin to enquire into it we find he was an Essex workman, a London goldsmith named Torel. The name is still in existence in Essex. There is no doubt, I think, that he came to Westminster to do his job while his wife looked after his shop in the City. He was not a Royal Academician, he was a workman on the look-out for the best jobs.

Then there was the other, rather utilitarian question of Mr. Sharpe, about the want of foresight in not making the Chamber larger. The present House seats 485 members, and I think there are at the present time 621 members. I am speaking from memory. But all the members never turn up at the same time, and it is right, I think, that the Chamber should be a little smaller than is required for the total number of members because, from the acoustic point of view, the present House of Commons is an ideal building, an effect which Barry achieved by the false ceiling. The Chamber has been made very comfortable, notwithstanding the grumbling of members about want of ventilation.





## POWER OF WAIVER APPLIED TO SINGLE REGULATIONS.

The London Building Acts Committee of the R.I.B.A. desire to draw the attention of members to the following extract from the minutes of the London County Council :

The London County Council have resolved,

"As regards the objection raised by the Ministry of Health, that a power of waiver applied to single regulations would result in a tendency to postpone the difficult and important task of bringing the main regulations up to date, and to rely upon working upon continual waivers, until the regulations did not really govern the matter, we have asked all Committees concerned to secure that, if the exercise of a power of waiver becomes so frequent as, in effect, to make regulations more honoured in the breach than the observance, the amendment of the regulations shall be undertaken."

It is hoped that this will result in the early issue of the revised Reinforced Concrete Regulations and the amendment of the Building Acts which have been so long under consideration.

## COPYRIGHT IN PLANS.

In the Journal of the Royal Institute of British Architects dated 20 March 1926, a case bearing on the infringement of the Architects' Copyright in plans was reported as having been settled in terms satisfactory to the Architect.

Similar proceedings were taken in the Liverpool Chancery Court in December 1926, and on the hearing of the motion for an injunction, the defendant gave an undertaking not to commence any further houses in accordance with the plaintiff's plans pending the trial of the action.

Negotiations followed between the legal representative of the parties, and a settlement was arranged which provided for the delivery up of all plans taken or copies from plans bearing the name of the plaintiff, and an undertaking not to use or build houses from such plans or from any detailed drawings bearing the plaintiff's name in the future, and to pay £100 costs.

It was also agreed that the plaintiff be at liberty to publish a report in the Architects' JOURNAL as to the Architects' Copyright in their plans being admitted, and their right to delivery of them and to prevent their use by others for buildings.

## REGISTRATION AS PROBATIONER R.I.B.A.

Attention is called to the fact that the Council of the R.I.B.A. has decided that after 31 December 1928 no one shall be registered as a Probationer unless that person has passed one of the recognised public examinations in the required subjects.

A list of the examinations recognised may be obtained free at the R.I.B.A.

## R.I.B.A. INTERMEDIATE AND FINAL EXAMINATIONS AND RELEGATED CANDIDATES.

The attention of candidates is called to the fact that the Council of the R.I.B.A. has decided that unless a candidate passes in at least two subjects in the Intermediate and Final Examinations he shall be required to take the whole of the Examination at a subsequent sitting.

## Notices

SPECIAL AND BUSINESS GENERAL MEETING  
28 MARCH 1927.

A Special General Meeting will be held on Monday, 28 March 1927, at 8 p.m., for the following purposes :

To read the Minutes of the Special General Meeting held on Monday, 13 December 1926.

To elect the Royal Gold Medallist for the current year. The Chairman to move :—

That, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of architecture be presented this year to Sir Herbert Baker, A.R.A., F.R.I.B.A., in recognition of the merit of his work as an architect.

## THE ELEVENTH GENERAL MEETING.

The Eleventh General Meeting (Business) of the Session 1926-27 will be held on Monday, 28 March 1927, at the termination of the Special General Meeting, for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on Monday, 14 March 1927; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL for 19 February 1927 [pp. 285-6].

## VISIT TO THE STAR AND GARTER HOME, RICHMOND.

A visit has been arranged by the Art Standing Committee to the Star and Garter Home, Richmond, to take place on Saturday afternoon, 2 April 1927. As the number of visitors taking part must be strictly limited, members are requested to make early application for tickets to the Secretary R.I.B.A., 9 Conduit Street, W.

## EXHIBITION OF MODERN BRITISH ARCHITECTURE.

The Annual Exhibition of Modern British Architecture will be held in the R.I.B.A. Galleries from 27 April to 3 June 1927.

All works intended for the Exhibition must be sent on one of the following days :—

Works from London exhibitors—Monday, 21 March.

Works from exhibitors outside London—Tuesday, 22 March.

(Hours for the reception of works, 10 a.m. to 5 p.m.)

## REGISTRATION OF ARCHITECTS.

## VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, not being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its affiliated Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and the record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered in the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, C.1.

#### ELECTION OF MEMBERS, 20 JUNE 1927.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 20 June 1927 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 April 1927.

## Competitions

#### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Manchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 is., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

#### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition. The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial

Theatre, Stratford-on-Avon, on payment of a deposit of £1 is. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

#### LEXDEN COUNCIL SCHOOL COMPETITION

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

#### PROPOSED TOWN HALL AND LIBRARY, LEITH.

The Corporation of the City of Edinburgh invite Architects, resident or practising in Great Britain, to submit, in open competition, designs for a Hall and a Library which it is proposed to erect upon an area of ground lying between Junction Street and Madeira Street. The Corporation have appointed Sir George Washington Browne, P.R.S.A., Edinburgh, to act for them in this competition as their Assessor in adjudicating on the designs submitted. Premiums, £400, £300, £200, and £100. Total cost, £70,000. Last day for questions, 26 February. Date of delivery of designs 30 April 1927. Conditions may be obtained on payment of a fee of £2 2s., which will be returned on receipt of a design in accordance with the conditions or if the conditions are returned within four weeks. Apply to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

#### PROPOSED NEW OFFICES, TROWBRIDGE, WILTS.

The Wiltshire Working Men's Conservative Benefit Society invite architects to submit designs in competition for new Offices proposed to be erected on a site in Stallard Street, Trowbridge. Assessors, Messrs. Cyril A. Farey and Robert Lowry, A. and F.R.I.B.A. Premiums £150, £70 and £30. Last day for questions, March 1. Designs to be sent in not later than 12 April 1927. Conditions may be obtained from the Chief Secretary, Mr. Henry T. Dyer, Stallard Street, Trowbridge, Wilts, by depositing £1 is., which will be returned after the receipt of a *bona fide* design or if the conditions are returned two weeks before the closing date of the competition.

#### DESIGNS FOR NEW FACADES, ALBERT SQUARE, MANCHESTER.

The Directors of the Tenth Manchester Building Trades Exhibition offer an award of £200 to the Architect placed first by the Assessors, on condition that the Assessors consider the design to be worthy of the award. The Competition consists of designs for new façades on the



N., S. and W. sides of Albert Square, Manchester, and on one side of a new Grand Avenue which it is proposed to lay out on the axis given on the plan. Assessors, Mr. H. S. Fairhurst [F.], Professor C. H. Reilly [F.], Professor A. C. Dickie [A.], Mr. Francis Jones [F.], and Mr. John Swarbrick [F.]. Designs to be submitted not later than 1 p.m. on 26 March 1927, and addressed "Architectural Competition," Competition Manager, City Hall, Deansgate, Manchester.

#### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926), of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

MESSRS. J. HAROLD GIBBONS AND FRANCIS OSLER.

Mr. J. Harold Gibbons [F.] and Mr. Francis Osler [A.] have gone into partnership with offices at Centre Tower, Abbey House, Westminster, S.W.1.

#### ARTICLED PUPIL.

MESSRS. TATCHELL AND WILSON, F.F.R.I.B.A., Bank Chambers, 32 Strand, W.C.2, can accept an Articled Pupil. No premium required for suitable candidate.

#### ROOMS TO LET.

ARTIST residing now chiefly in country desires to let, unfurnished, as an architect's workroom, a large room in his set of residential chambers in Lincoln's Inn. The room, which measures 24 feet by 24 feet, is a fine Queen Anne one having an excellent light, with four windows overlooking New Square. The use of a small room adjoining the two forming the whole of the lower floor of the chambers, can be arranged for rent about £120. Electric light and telephone on the plug system. A "Daylight" Light is also available.—Write Box 8,327, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. has large top room to let, good light, fitted drawing table, near Grays Inn. Rent £40 per annum. Telephone, clerical assistance, etc., if required.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn. Rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply, Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIPS WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of Architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (37), desires Partnership in or near London. Wide experience in London and New York. Own practice in New York last few years. Apply Box 7373, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP.

LONDON F.R.I.B.A. (45) is open to take into his practice with a view to partnership, a young Architect who is fully qualified and has a good active or potential connection.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### CHANGE OF ADDRESS.

MESSRS. ELGOOD & HASTIE have removed to new offices at No. Henrietta Street, Cavendish Square, W.1 (5 doors west of press office). Telephone No. remains unaltered, Mayfair 1812.

#### APPOINTMENT WANTED.

Disengaged: a senior Assistant, lately engaged on one of larger city contracts and just completing a period of service on west end scheme. Keen, energetic, accurate and speedy. R. Box 4444, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes XIII

SESSION 1926-27.

At the Tenth General Meeting (Ordinary) of the Session 1926-27, held on Monday, 14 March 1927, at 8 p.m., Mr. Guy Dawber, F.S.A., President, in the chair,

The attendance book was signed by 30 Fellows (including 16 members of the Council), 30 Associates (including 2 members of the Council), 2 Licentiates, 1 Retired Fellow, and large number of visitors.

The Minutes of the meeting held on Monday, 28 February 1927, having been published in the JOURNAL, were taken read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:

George Sydney Jones, elected Associate 1891, Fellow 1904;  
George Sutherland, elected Associate 1894, Fellow 1923;  
Percy Montagu Beesley, transferred to Licentiateship 1919;  
Thomas George Williams, transferred to Licentiateship 1925.

And it was *Resolved* that the regrets of the Institute at their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election or transfer were formally admitted by the President:

Mr. V. L. Nash [A.].

Mr. W. E. Woolley [L.].

The President announced that by a resolution of the Council the following had ceased to be members of the Royal Institute of Architects: Fellow: Michael Francis Cavanagh.

Associates: George Edwin Downer, Robert Arthur Lee; Licentiates: Alfred Norman Bembridge, Henley Dawson Pearce, Walter Goldstraw, Douglas Pairman Hall, William Houlker, Charles James Newman, David Webster.

Mr. Howard Robertson [F.] having read a Paper on "Modern French Architecture," and illustrated it by lantern slides, a discussion ensued, and on the motion of Professor F. S. Granger, D.Litt. [A.], seconded by Mr. Fernand Billerey, a vote of thanks was passed to Mr. Howard Robertson by acclamation, and was briefly responded to.

The proceedings closed at 9.55 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary R.I.B.A., 9 Conduit Street, W.1.

#### R.I.B.A. JOURNAL.

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FROM AN ORIGINAL DRAWING BY G. P. PANINI

R.I.B.A. Collection



FIG. 10.—MURAL PAINTING, THE MIRACLE OF ST. GUY, ATTRIBUTED TO GIOTTO

## The Abbey of Pomposa, Emilia

BY FREDERICK R. HIORNS [F.]

"Mirai l'arida valle di Pomposa  
fiera di storia nel silenzio errante  
d'Ascetico fulgor che dall'Annosa  
Chiesa incontro a Giotto e Dante."

AUGUSTO GRASSILLI.

AMONG the many remarkable ecclesiastical establishments of the Middle Ages distributed over North Italy few could have been more famed in its time and yet be so neglected and generally unknown to-day as the Abbey and Monastery of Pomposa. The changes that have taken place in the course of over a thousand years—affecting, among others, the physical conditions under which life is supported—have left the Badia of Santa Maria Pomposa derelict, and almost deserted, on an edge of the mysterious Marches of Romagna at a little known section of the Adriatic shore, within the area of the ancient "Septem Maria," and at but a short distance south of Adria itself. To locate the site upon the map we may draw a line from Ravenna to Venice and find it at rather more than one-third of the length from the former place, immediately north of the waters of Comacchio and in the area of the Po di Volano. The early history of the foundation that, in the course of time, became numbered among the most ancient and famous

of Benedictine abbeys is very obscure. Professor Giuseppe Agnelli<sup>1</sup> and others consider that a church existed there in the sixth century—developed, perhaps, out of an earlier primitive hermitage—which, in the course of enlargement in three succeeding centuries, had reached the status of an Abbey before the ninth. For considerably over a thousand years, therefore, buildings have occupied the site and excited the interest of travellers over the marshes or of fishers and other mariners in the lagoons of Comacchio and the Po. For nearly 900 years the tower of its Basilican Church—one of the earliest of the square campanile of Italy—has been a striking and familiar landmark in the adjacent country and that section of the Adriatic over which, in lonely state, it seems to stand sentinel. A large number of Italian historians

<sup>1</sup> Professor Giuseppe Agnelli, Director of the Biblioteca Comunale of Ferrara, and the author of *Ferrara e Pomposa*, in the "Italia Artistica" Series of Monographs, whose courtesies I hereby acknowledge.



make mention of a place already celebrated in a remote period of the Christian era—including Feretti, Fabri, Fantuzzi, Fruzzi, Bartoldi, Pasolini, Muratori, Rossi, Tarlozzi, and Tiraboschi<sup>2</sup>—but they contribute little that throws light on the period precedent to San Guido of Ravenna, the greatest of its Abbots, early in the eleventh century. Definite evidence of the existence of the Abbey, on the then island of Pomposa, is, however, afforded by a reference to it in a letter from Pope John VIII to the Emperor Lewis II in the year 874. Fantuzzi<sup>3</sup> cites a document of 8 September 896, in which another reference to the Abbey occurs. Laderchi,<sup>4</sup> a commentator on Fruzzi,<sup>5</sup> says that while there is much about Pomposa there is little or nothing as to its foundation and origin; and that what Sardi<sup>6</sup> has recorded relative to the enrichment of the Monastery by Ugo d'Este, towards the year 947, affords the most certain fact concerning its earlier history. The generous early benefactions of the House of Este and other great families and personages—and, indeed, of Emperors—to this Monastery seem fairly well established, so that, it has been said, the word “magnificent” was hardly sufficiently expressive of the extent of such endowments. Muratori<sup>7</sup> speaks of the “signal glory of Pomposa” without, however, giving details; and another reliable Italian writer, Ferri,<sup>8</sup> in his history of Comacchio, speaks of the early Pomposian sanctuary having collected within its enclosure marvels of the ancient world and of many countries and further records that, under the government of Guido of Ravenna, who established a very austere discipline—the number of its monks greatly increased. Among others who there instructed in the sacred writings was Peter Damiano<sup>9</sup> (988–1072) of Ravenna, who became a cardinal and was subsequently canonised. Aretino, reformer of the musical scale, spent some time in the Monastery, and, in a new direction, gave emphasis to its fame. The period between the beginning of the eleventh and thirteenth centuries may, indeed, be considered to represent that of the Badia's greatest prosperity and repute. To realise what this means it has to be remembered that immediately before and during that time the Volano—as Miss Noyes points out<sup>10</sup>—was the main stream of the Po, and that the port at its mouth was crowded by ships of commerce which sailed up and down between the coast cities and the great inland towns of the Po valley, Ferrara and her sisters of the Emilia and Lombardy; so that the country round

Pomposa was the scene of a human industry and movement difficult to conceive now, added to daily by those who sought refuge from the devastations of barbarians in a place where, protected by the Church, civilisation still survived. The general course of history, as between Ravenna and Venice, seems to confirm the probability and truth of a picture that is not easily reconciled with present conditions. Despite the meagre nature of recorded facts, it is known that the Emperor Otho III was at Pomposa in 1001 and the “buon Barbarossa” in 1177. Among other distinguished visitors may be named the great Countess Matilda and Dante Alighieri, the noblest representative of his race; while it appears to have been customary for Crusaders to pause at Pomposa, to receive a blessing from the Abbot in their progress to the Holy Land. Guido of Ravenna, who held jurisdiction over vast estates of the Church, reigned there for a long period ending with his death in 1044. With great wealth at his disposal, increased by the fruits of a singularly productive soil, he remodelled and made many additions to the Church and monastic buildings, and, attracting thereto brothers equipped with both scholarships and virtue, his Abbey became almost without rival in Italy. A date, 1036, of the period of Guido, may be seen on the mosaic pavement of the Church—*MXXXVI VII MAII DEDICATA*. Rivoira<sup>11</sup> and Bottoni<sup>12</sup> support the opinion of Professor Agnelli as to the original portion of the Church being referable to the sixth century—to the years, in other words, that followed the consecration of Sant'Apollinare in Classe, but preceded the building of San Vittore, at Ravenna. The connection with Ravenese Churches is, indeed, natural in the circumstances, and their points of similarity of treatment obvious. Signor Corrado Ricci considers the present Church to be, in the main, of the ninth century. But important changes and additions were clearly made at about the date recorded in the mosaic pavement, and the building of the campanile followed in less than thirty years. Whether the remarkably beautiful atrium that was added to the original Church was of about the same date (1063), as the campanile, as its stylistic treatment suggests, or constructed in 1150, as the long inscription on the stone built into its front implies, can hardly be regarded as clear. Venturi<sup>14</sup> is among those who accept the later date. Rivoira, however, whose authority must carry great weight, takes the view of its earlier origin—of the date of the nave pavement—and the character of the remarkably beautiful workmanship in the walling, and its general similarity to the work of the tower, is certainly in support of that opinion. It is rather curious that the eleventh century work here should coincide with a depressed period in the development of Ravenna, under the papal control that replaced that of the Greek Exarchate. The great Ravenese Churches had then been in existence for some centuries, the only eleventh century addition to their number being that of S. Maria Portafuori, which, in its present mournful state, shows little or nothing in common

<sup>2</sup> See “*L'Art Byzantin*,” d'après les monuments de l'Italie de l'Istrie et de la Dalmatie; par Charles Errard et Al. Gayet, Vol. 3—1901, etc.; a valuable work from which much information given here has been obtained.

<sup>3</sup> Fantuzzi (Conte Marco)—*Monumenti Ravennati di secoli di Mezzo-Venezia*.

<sup>4</sup> Laderchi (A. Camillo)—*Note al citato Fruzzi*, 1848.

<sup>5</sup> Fruzzi (Antonio)—*Memorie per la Storia di Ferrara*, 1791.

<sup>6</sup> Sardi (Gaspere)—*Storia Ferraresi*, 1656.

<sup>7</sup> Muratori (Lodovico Antonio), a learned antiquary and author; born at Vignola in 1672, and who, rather curiously, became provost of the Church of S. Maria Pomposa, in Modena, in 1718.

<sup>8</sup> Ferri (Francesco)—*Storia di Comacchio (tutto il cappa Pomposa)*, Ferrara, 1701.

<sup>9</sup> See reference in Dante—Paradiso—“e Pietro peccator fui nella casa di Nostra Donna in sul lito Adrino.”

<sup>10</sup> *The Story of Ferrara*, by Ella Noyes—J. M. Dent, 1904.

<sup>11</sup> G. T. Rivoira—*Lombardic Architecture*—Vol. 1.

<sup>12</sup> Bottoni—*Pomposa al tempo di Guido suo monaco*.

<sup>13</sup> See his *Art in Northern Italy*—Wm. Heinemann, 1911.

<sup>14</sup> A. Venturi—*Storia dell'Arte Italiana*—III—L'Arte Romanica.

with the work at Pomposa. It is perhaps useful to remember that S. Mark's, Venice, and the cathedral of Torcello, as we now know them were built in the eleventh century—as well as parts of S. Stefano at Bologna and S. Zeno, Verona, none of which were far away.

The arrangement of the basilica, divided as it is into a nave and aisles with nine arches on either side, is explained by a reference to the plan.<sup>15</sup> (Fig. 1) The nave and north aisle each terminate in an apse at the eastern end, that of the former being polygonal externally and semicircular internally, and the apse of the aisle curved both externally and internally. At the western end, and connected with

lofty campanile, of such noble aspect upon approach to the church over the surrounding flat country, has one face linable with the narthex wall and is detached from the main church by only a few feet (Fig. 2). A modern covered approach now connects it with the basilica. The placing of the cloister with the principal monastic buildings on its eastern side and the cemetery north of the church are best explained by the plan. The striking effect of the exterior is due to the conjunction of the low atrium and lofty campanile, both of which are beautifully conceived and probably embody in their execution as fine an expression of craftsmanship in walling as can be found in Italy, where the general standard of old work is already exceptional. Of the atrium, it will be noticed that the three arches that form its entrance-way are supported by columns and half columns of stone and brick of octagonal plan (Fig. 3). There can be little doubt that these have replaced columns of marble or granite that, from the other indications of age and origin, would be expected to have occupied their place. The character of this splendid walling may be judged from the general and detail photographs (see Figs. 4 and 5), made up as it is of a mixture of plain and carved marble and other stone, terra-cotta and painted faience and brickwork, some of which latter—where repairs have been made—is modern. Many of the blocks and much of the sculptured stone introduced into the walling are clearly of considerably earlier date than the narthex itself. The beauty of the bands of terra-cotta ornament, of Arabesque character, will be particularly noticed, as also the pierced marble ornament of the small circular openings flanking the arcaded entrance—of quite remarkable distinction of design and execution—surrounded by modelled ornament in terra-cotta with an outer ring of red and yellow bricks. Near the one to the left occurs the inscribed slab giving the name of Mazula,<sup>16</sup> the master builder, and another, of the Renaissance period,<sup>17</sup> apparently arising from some restoration work of the time. Sculptured stones embodying the eagle, the

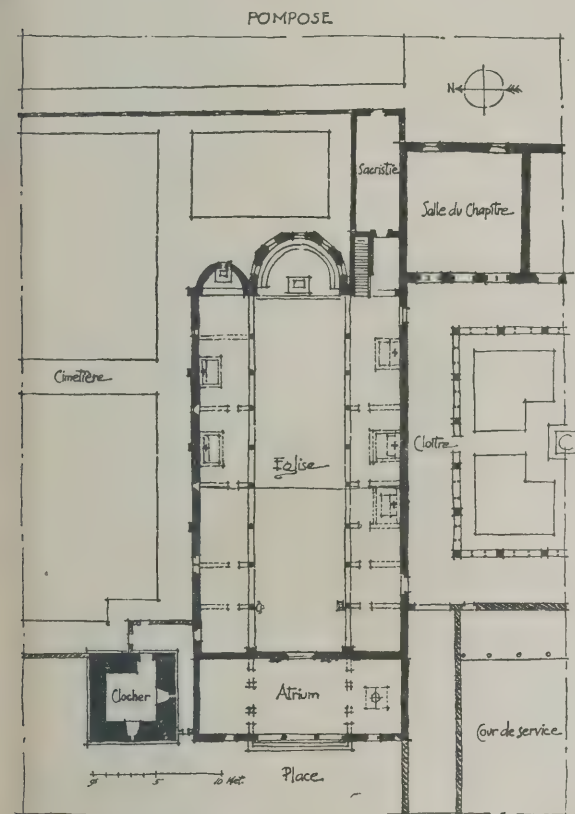


FIG. 1

the nave only by a central doorway, occurs the atrium or narthex—in its original state one roomy apartment, but in recent times divided by cross walls into three, the southernmost of which became the baptistery. The

<sup>15</sup> This is adapted from *L'Art Byzantin*, by Errard & Gayet; but according to a recent measured plan made, I understand, by Professor Corsini (which Professor Agnelli very kindly obtained for me), the setting out of the buildings is not so regular as is here represented. The modern walling added to form chapels, baptistery, and so on, is indicated by dotted lines. The section through the Church is by Professor Corsini and is taken from Professor Agnelli's work, already referred to.—F. R. H.

<sup>16</sup> Given as Ermanzulo in Ferri's *Storia di Comacchio*, and by Venturi in *Storia dell'arte Italiana*. The inscription is as follows:—

"Ego Mazula Magist.  
Qui fecit haec opera vos omnes  
Deprecator ut oretis pro me ad  
Dñum, et decatis misertus  
Sit tibi om̃ps. Dñs.

<sup>17</sup> The inscription on a slab considered rather strangely to be of the Renaissance period runs:—

"Eximo semper Domus hec resplendet honore  
Temporibus doni patris constructa Johannis Vidorensis  
Anno milleno centeno decadeis lustro  
Imperum tibi corrade christus dedit almun  
Eugeniam Peiri sublimat sède beata  
Hanc tibi virgo domum costruxit nobilis abbas  
Mobilis et clarus Christi de Cristinate gaudens  
Quem sequitur Petrus Petri de sorte sacerdas  
Cens ibu et rebus invit dum conderit ila  
Mileno verbum factum de Virginie matre  
Anno cum fuerat centeno carmine caro  
Dicat patavianus innetis decade lustro  
Ergo vos populi pro ipsis deprecate Christum  
Ut illis portas celestes pandat olimpi  
Eximiamque domum precibus complete frequentes."





FIG. 2.—ABBEY OF POMPOSA  
View at West end, showing Tower and Narthex

bull, and so on, can also be seen, with a strong suggestion of similarity to the ornaments of S. Michele, Pavia, and S. Zeno, at Verona. The general effect in colour and texture is about as fine as could be, with the ochreish red colour, so characteristic of Italy, predominating and suitably capped by the rich and bold effect of the roof tiling. Rising above this roof appears the end of the nave, showing the triple division, with buttresses of slight projection and corbelled out ends to the gable, to be noticed in Ravenese churches. Whatever the difference of date may be as between the atrium and the campanile, the character of the work is in both entirely satisfying and harmonious. The noble effect of the tower is doubtless

of each architectural division in the height is emphasised by rich bands of arched and other ornament, which reach their highest decorative expression between the second and third and the eighth and ninth stages, while the whole is crowned by a cornice and terminated in a conical spire. This gradual lightening of treatment, from the stone base to the relatively open top stage, produces an extraordinary sense of fitness and grace in the composition. But a feature of, perhaps, greater importance and interest in the design is the defined but almost insensible inward slope in the faces of the tower as they rise from the base—each stage diminishing in width from the bottom to the top—a condition doubtless contributing considerably to



FIG. 3.—ABBEY OF POMPOSA. View of Narthex

enhanced by the relatively low height of the church itself, though, even so, its dimensions are in no way mean. The relation of its nine stages to one another shows a curious and interesting decorative arrangement, and is a masterly piece of tower design. The storied sequence is built up on a base of masonry blocks which, as with stonework of the atrium and other portions of the structure, bear evidence of re-use from an earlier building. While the height of the various stages keeps fairly uniform, it will be seen that in their original condition the openings increased in width, while the number of vertical pilasters were reduced, from the bottom to the top of the tower. The building up of so many of the wall apertures above the fourth stage is much to be deplored, together with consequent detailed mutilation of the brickwork. The top

the impressive effect the campanile produces on the observer. The lowest stage is, roughly,  $24\frac{1}{2}$  feet in breadth and the upper part of its top stage about 23 feet, showing that the slope on the total height, 117 feet, of the square portion of the tower is considerable. The conical spire and terminating cross add a further 46 feet, bringing the total height of the campanile to 163 feet. As in the case of the narthex, some portions of the brickwork show yellow colour alternating with red—in the strip pilasters, for example, and also the small arches of the decorative bands separating the storied divisions of the tower. Emphasis of decorative effect is produced by the use of dentils, and saw-tooth, chevron and other ornaments, in addition to bands of terra-cotta of similar ornamental character to those seen on the exterior of the narthex.





FIG. 4.—DETAIL OF NARTHEX WALLING  
Showing beauty of ornament and texture (Eleventh Century)



FIG. 5.—DETAIL OF NARTHEX WALLING  
Showing beauty of ornament and texture (Eleventh Century)



lucer-like medallions of coloured faience are distributed in these decorative bands. Many of these have disappeared, but those remaining suffice to show the charming effect of their blue, grey and green tones in combination with the generally warm yellows and reddish browns of the brickwork.<sup>18</sup> Of the terra-cotta ornaments at Pomposa Professor Ricci says that they are identical in character with those formerly in the contemporary monastery of S. Alberto, nearer to Ravenna, and also with those

At the top is the marble pedestal that formerly supported a cross of similar material, since replaced by one of metal. The tower is ascended by means of a rough and lightly constructed wooden staircase or series of step ladders communicating at various stages with floors in an almost equally neglected and precarious condition.<sup>21</sup> From the top magnificent views over the marsh country and the lagoons in the direction of Venice to the north and Comacchio to the south are obtainable. There are no



FIG. 6.—INTERIOR OF BASILICA. The cross walling dividing aisles into side chapels is modern

found in Ravenna itself, which were used as material in the palace that once belonged to Guido Novella da Polenta, of which specimens are now in the City Museum.<sup>19</sup> He also considers<sup>20</sup> that in the production of this terra-cotta the firm clay of the Ravenna district was used; not pressed but modelled and then baked; that sometimes the ornament was actually carved in the baked clay in the same manner as stone and marble would be, though it must be confessed that this treatment seems out of character with the material. The fleche or spire is formed of a brick cone supported on pendentives from the square angles—a quite interesting piece of construction.

<sup>18</sup> The setting out of the whole tower, together with details of its decoration, are well illustrated in Errard & Gayet, and explains the original arrangement of the openings, since largely built up and otherwise altered.

<sup>19</sup> This is a fact of extraordinary interest which I have myself confirmed. As Signor Ricci says, "in this terra-cotta we have a product characteristic of Ravenna and one of great interest as illustrating the art of the time." See Corrado Ricci's *Art in Northern Italy and Raccolte artistiche di Ravenna*.

<sup>20</sup> *Romanesque Architecture in Italy*.

bells in the tower. The interesting contemporary inscription on a marble slab built into the wall is quoted below.<sup>22</sup>

<sup>21</sup> At the time of my visit in September, 1925, some men were engaged in repair work to the campanile and other parts of the group of buildings. In view of what "restorers" have done to other fine churches in Italy—as, for example, at Ravenna—a certain nervousness at such an appearance is, perhaps, justifiable, having regard to the generally unspoilt condition of a great deal of the work at Pomposa.—F. R. H.

<sup>22</sup>

† ANNO M-LX-III  
TĒPORE DŌVNI  
ALEXANDRI PAPÆ  
ET HEINRICI REGIS  
ET MAINARDI ABB  
ATQVEMAR CIPRIORI  
HECTVRRIS FVNDATEÆ  
QVAMOONSTRVXIT  
AT TOCVMVXORESVA  
VVILLA SVBNDIC-I-  
PROQVBS FCAMVR  
VŌS DICANT MĪSŌS

MAGISTER DEVS DEDIT ME FECIT.



The remainder of the exterior of the church does not, perhaps, call for detailed comment. Entering through the narthex, a fourteenth century fresco of the Virgin, seated and holding the holy Child between two angels, is seen over the main door. A portion broken away reveals a still more ancient painting beneath. Of the form of the basilica itself, internally, the view (Fig. 6) and Professor Corsini's Section (Fig. 7) are the best explanation. In the somewhat dim lighting its dimensions strike one as small, and indeed, actually are so for a building once of such importance. The extreme internal measurements are about 124 ft. by 57 ft. The general arrangement—the nave arcading resting on marble columns with the characteristic cushioned Byzantine caps, and a considerable height of flat

The ancient sanctuary particularly is much marred by bungling destruction of its original character and features—including removal of the ancient high altar. It will be seen, by reference to the plan, that modern walls have been built across the aisles, to serve the double purpose of dividing off side chapels and giving support to the neglected and weakened walling of the nave. In fact the present condition of the church, resulting from isolation and from local poverty and consequent neglect is pitiable, while the modern walling seriously mars its effect as viewed from the western end of the church.

The mosaic pavement has been referred to already. MM. Errard and Gayet point out that its four main divisions relate to as many different periods—parts probably dating

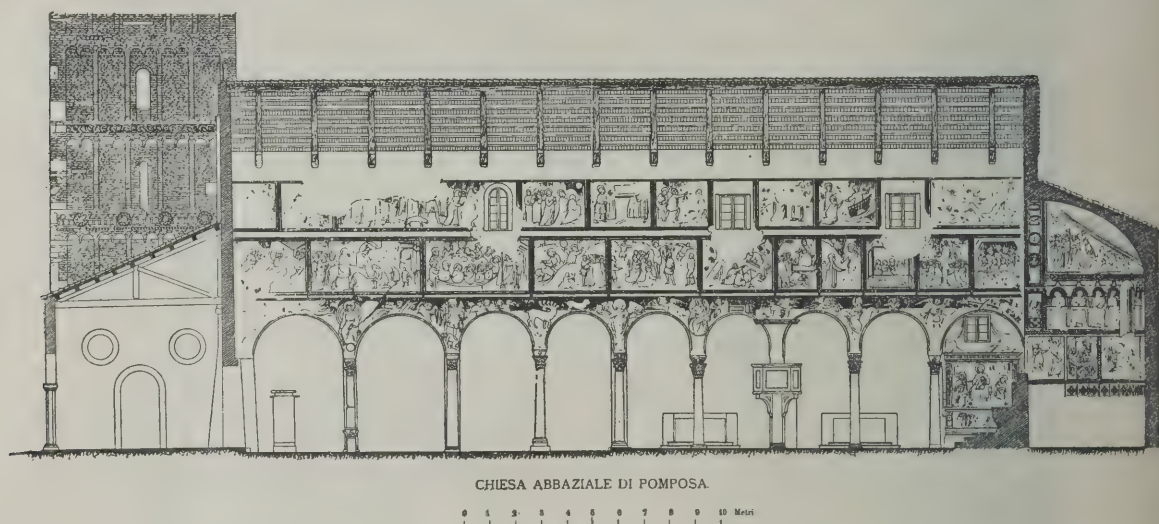


FIG. 7.—ABBAY CHURCH OF POMPOSA

Longitudinal section, prepared and drawn by Professor Corsini

walling above carrying the open wooden roof with prominent tie-beams and brackets at the points of support, and, in particular, the form of the shallow apsed sanctuary—is distinctly suggestive of the Church of S. Apollinare in Classe, outside Ravenna. The sanctuary is not appreciably raised above the nave floor, as in the latter church, and the strong frieze of medallions, enclosed by moulded bands, along the nave walls is replaced at Pomposa by its remarkable series of wall paintings—broken somewhat in their unity of effect by the odd intervention of the rectangular windows. The arcade is of nine bays, the supporting marble columns, with their pulvinated Byzantine capitals of the Ravenese type, being without much doubt of the sixth century. Despite the injuries of time and neglect, this work has all the characteristic beauty of its period, and a capital now used as a font is comparable for design and workmanship with the superb examples at Ravenna. The aisle walling shows signs of once having contained windows, which are now built up. There are other indications of change and of restorations by no means advantageous to the appearance of the basilica.

from the sixth century—and that from their design they do not appear to have been originally destined for Pomposa. Two of the divisions are of *Opus Alexandrinum* of a character to be found in St. Mark's, Venice, though some of the work is equally referable to Ravenna, the greatness of whose mosaicists the sumptuous remains of that city show. The work at Pomposa is, however, lacking in unity and consistency to be fairly judged, and suffers from crudities of renewal. Much of the remaining paving appears to have been of marble, though that also has been subject to alteration. Removal, from its original position, of the ancient high altar—of a distinctly Byzantine type—is one of the most noteworthy of the vandalic changes that mar the present-day effect of the church. It is the more deplorable when one thinks of the solemn dignity of the sanctuary at, shall we say, Toscanella. Two holy water basins, formed out of column caps, stand against the westernmost supports of the arcade—that on the north side (the "capitello Egiziano") being remarkable for its quaintly carved figures. The basin on the southern side is an adapted capital of the finest Byzantine

workmanship, and like many of those at Ravenna (Fig. 8). Of the nave itself it may be added that the approximate height to the crown of the arches is 18 feet; to the roof-ribs 37 feet; and to the ridge piece 46½ feet. The crown of the semi-dome of the sanctuary apse opens on to the nave at a height of 32 feet above the floor.

Reference has still to be made to the paintings that practically cover the surface of the nave arcading, its superimposed walling and the terminating apse. In the nave, in addition to the arch spandrils (see Professor

nating in the semi-dome embodying a large-scale representation of Christ presenting the Law, seated upon a throne and enclosed in an ovoid orb. Adjacent are the company of the elect with Angels. This notable series of paintings, practically covering the sanctuary, expresses well the lofty religious sentiment of the Giottoesque school (Fig. 9). On the western wall, adjacent to the narthex, is shown Christ blessing, enclosed in an orb, with ranges of mitred abbots, bishops and cardinals, and a representation of the Last Judgment. The vestments suggest the period as being the fourteenth century.

For the authorship of this generally admirable cycle of wall paintings, and of others that decorated the adjoining refectory—including a really fine Last Supper and Miracle of St. Guy (Fig. 10)—tradition claims the direct influence, if not the actual hand, of Giotto. Those best qualified to judge<sup>23</sup> consider that not only did the series now visible replace paintings of an earlier date beneath them, but that there is good reason to suppose that the most finely executed subjects are really Giotto's work. These, if the attribution is correct, would seem to be parts, if not all, of the sanctuary apse, some of the figures on the western wall, and most certainly the two paintings, already mentioned, in the refectory. Vasari<sup>24</sup> does not appear to mention any visit of Giotto to Pomposa, but there is no improbability in the claim made for it; nor as to the tradition that Dante (the contemporary and friend of the Tuscan painter) was among the notable guests entertained by the Abbey. Giotto accomplished some of his best works at Padua and Ravenna; and Pomposa was at that time a perfectly natural halting place between the two cities and of such repute as almost inevitably to attract the artist, poet or saint who might find himself within reach of it. Federici<sup>25</sup> considers that Giotto, who was then living at Ferrara, went to the Abbey about the year 1314. He further found mentioned in a document among the Pomposian archives, dated 16 July 1317, a Florentine Painter, the "Magister Cheyus Florentinus," who can be recognised as one of Giotto's pupils. The similarity of treatment as between the Pomposa paintings and those that Giotto did for the Arena Chapel at Padua is sufficiently strong to be remarked upon. That he was responsible for the mass of the work in the nave of the church is very unlikely, judging from its uneven and sometimes poor quality, but Errard attributes to him, with some confidence, the apse paintings and those on the left hand of the narthex end of the nave, and the large Christ figure. We may judge the refectory painting representing the Last Supper<sup>26</sup>, and that of S. Guido turning water into wine—of quite singular nobility and beauty—to be the best of all, and as showing definite claims to their attributed authorship. The



FIG. 8.—A BYZANTINE CAPITAL NOW USED AS A HOLY WATER BASIN

Dorsini's Section) there are two ranges of pictures, one above the other, divided into panels and dealing with a variety of scenes from Old and New Testament history. The spandril subjects represent the visions of the Prophets and the Apocalypse—in the first band pictorial commentaries on the life of Christ ranging from the Nativity to the Resurrection—in the band above a series of the principal events recorded in the Old Testament, commencing with the creation of Adam and terminating with the annunciation. In the apse the lower panels deal with incidents in the life of the Blessed Virgin Mother, with painted figures of Prophets and Apostles in the somewhat severely geometric and canopied divisions above, termi-

<sup>23</sup> See again MM. Errard and Gayet, *L'Art Byzantin*.

<sup>24</sup> Vasari (Giorgio), *Lives of the Painters, Sculptors and Architects*.

<sup>25</sup> Federici (Placidi), *Rerum Pomposianarum Historia Monumentis Illustrata*, Roma, Ant. Fulgoni, 1781.

<sup>26</sup> As a native poet has it:—

"Nel cadente cenacolo  
Agitata dal vaglio  
ora s'alza la pula,  
ed offusca gli apostoli

che sul fragile intonaco  
il tempo non estinse,  
da che Giotto fra gli alberi  
documenti li dipinse."





FIG. 9.—INTERIOR OF BASILICA  
Showing general distribution of wall paintings (School of Giotto)

hand of the none too respectful restorer is to be traced upon these fine works. And, as with other parts of the church, there are traces of paintings beneath the discomper of the aisle walling.

But if, in the course of centuries, the basilica has suffered the injuries of time and neglect, these are much more apparent in remains of the monastic buildings. Situated on the southern side of the church, an indication of their probable arrangement is given in MM. Errard and Gayet's plan. The existing ill-treated and almost ruinous structures are more suggestive of the remains of a stately group of farm buildings than of a monastery. The refectory, including the Chapter House, formed the eastern side of the great cloister, another being enclosed by the Abbot's Hall of Justice (Palazzo della Ragione), an inscribed stone<sup>27</sup> over the central entrance of which informs us that this relatively late addition to the Abbey buildings was due to the fourteenth century Abbot Bonacorsi. Below this slab are the heraldic devices of Pomposa and of the Abbot. The state into which the buildings have fallen through neglect and their use in modern times for the most debased agricultural purposes is not pleasant to see. The greatest misfortunes have probably fallen upon them in the last hundred years; portions of even the cloister arcading—now apparently dispersed beyond possibility of replacement—having stood until comparatively recent times. A well, which marked the centre of the courtyard, remains, and has a carved marble head of the general form of a column cap, square in plan, with voluted leaf ornament giving emphasis to the angles. The Abbey shield, and carved urns in strong relief, ornament alternating faces of the well-head, which, with its simple wrought iron arch-shaped hoist support, still forms a feature of what was formerly the cloister square—now grass grown and weedy. The thirteenth century "sala capitolare," which adjoins the sacristy of the church, is the one distinctively Gothic building of the group, with a pointed arched central doorway and one of similar form on each side enclosing smaller coupled arches forming windows and having small columns as a central support. The ceiling of this room showed a remarkable example of carpentry of the period, in chestnut wood, with moulded and ornamented beams and cross-beams on supporting consoles. In this apartment were also contemporary painted decorations embodying conventional treatments of animal and bird forms. The upper floor of the eastern range of buildings appears to have formed the monastic dormitory, with staircases at either end—one giving direct access to the church near the sanctuary (see plan) and the other to the cloister. Its eastern windows looked out over the lagoon area and the Adriatic Sea. The imposing group of buildings that included the almost ruinous Palazzo della Ragione still further assisted to enclose the cloister, and is, like the rest, of brick. Two ranges of eight semicircular arches, one on each flank of the wide central doorway, show again the use of old materials in the form of column shafts, caps and other

features, from much earlier buildings. The periods represented may well range from the sixth to the thirteenth centuries.<sup>28</sup>

The main cause of the desolation we now find, though not at first obvious, has already been referred to. When the Abbey was established and made secure by the increasing enlargement of its buildings—say, from the sixth to the ninth century—Pomposa is known to have been an island sufficiently well set in the back waters of the Adriatic to be a pleasant and healthy place in which to live. Its rich, productive soil, and the opportunities afforded for sport and fishing, offered, doubtless, attractions of some importance to those who originally selected this spot as the site for first a modest hermitage and afterwards a Benedictine Abbey and Monastery. The materialistic advantages loomed less largely as the fame of Pomposa became more and more identified with sanctity and learning, but the country appears to have long retained its reputed healthy atmosphere. The visit of Emperor Otho III in the year 1001 for health reasons "to the Monastery of S. Mary, in the island of Pomposa," for taking the cure, as we now say,<sup>29</sup> implies that the atmosphere of the place had not then the malignant character that, later, gave the district so evil a repute. The Abbey's prosperity at that period (A.D. 1001) and for, say, two centuries later is hardly open to question. It is said indeed that, with one exception, no other monastery in Italy was so rich and famous. In course of time its fate was sealed by an enlargement of the mouth of the river, removal of embankments, and other changes affecting the coast line; a resultant retreat of the waters of the Adriatic occurred and some of the shallower channels of the Po di Volano were left empty. Pomposa eventually ceased to be an island, and its formerly rich and productive lands were transformed into undrained and unhealthy malarial swamps, against the evil influences of which the monks vainly exerted their energies. In the thirteenth century Pomposa had become an undesirable place in which to live; the numbers of its monks were thinned out by illness, and the once great Abbey became neglected and in time forgotten. In view of the persistent tradition that Dante knew and had stayed in the Monastery, it is by no means improbable that the fever of which he died (in 1321) was caught in its malarial area. Returning from his unsuccessful mission to Venice, on behalf of his generous protector, Guido Novello da Polenta, the poet was denied the use of a ship; and as the Abbey lay on what was then the common land route between Venice and Ravenna, he may well have halted and rested there and so have become a victim of its pestilent atmosphere. By about the end of the fifteenth, or perhaps, early in the sixteenth century so bad were the conditions that the monks betook themselves with their belongings to San Benedetto in Ferrara, and in 1650, by decree of Pope Innocent X, the Monastery

<sup>28</sup> The extraordinary way in which the Abbey Church and other buildings at Pomposa have been overlooked is well shown by the fact that Raffaele Cattaneo's work on Italian Architecture from the sixth to the eleventh century does not mention it, though it concentrates largely on buildings in or near the lagoon area in which Pomposa is situated.

<sup>29</sup> See *The Early History of Venice*, by F. C. Hodgson. George Allen, 1901.

27

XCCLXXXVI—TEMPORE REVERENDI  
in XPO Patris Domini Bonaccursii Dei Gratia  
Abbatis dignissimi Pomposiani  
Hoc opus factum fuit.



of Pomposa was finally and definitely abandoned. The transit to Ferrara appears, incidentally, to have caused partial dispersal of the Monastery's library and collection of manuscripts, which, according to Mabillon,<sup>30</sup> had been among the most important and complete in Italy and particularly rich in precious manuscripts. Miss Noyes states that, apart from the wide celebrity of its library, the monastery had been so famous as a school that the noblest youth of Italy had, in its prosperous period, been educated there.

It is strange how, a thousand and more years ago, building was so natural a process that simple and unlearned men—working with no obvious conscious effort—produced such beautiful things as the remains of this old Abbey show it to have been. The qualities of simplicity, naturalness and delight in the personal excitements and triumphs of craftsmanship are apparent in all Romanesque work, and may be seen expressed with great variety and charm in many churches of the Northern half of Italy. Sant'Ambrogio of Milan, San Zeno and the Cathedral of Verona, S. Stefano at Bologna, the Cathedrals of Parma and Piacenza, S. Michele and S. Pietro in Ciel d'Oro of Pavia, and SS. Apollinare Nuovo and in Classe Fuori at Ravenna, together with many works at Lucca, Pisa and other places, illustrate, in their varied ways, the structural and decorative fitness of that manner of building. The Abbey of Pomposa is especially entitled to notice as one of the relatively few North Italian buildings where Byzantine

characteristics are apparent, a condition easily explained by its geographical location, on the coast-line between Ravenna and Venice, and its obvious connection with the builders and craftsmen who gave to Ravenese buildings their distinctively Byzantine character. Mr. Russell Sturgis<sup>31</sup> considers, indeed, that it is the church, or presumably, its quarter and period in Italy, that has retained most completely the influence of the East. And if, as Signor Ricci suggests<sup>32</sup>, Romanesque building was in a way symbolic or expressive of the Christian faith—in that it paid attention to internal rather than external beauty—the simple and natural spirit of the old builders, and their delight in colour and decorative fancy, is well shown in the combination of quietude and charm that Santa Maria Pomposa expresses. If that building must now be held to be, as it were, a closed page in the record of an interesting phase of mediæval history, it can certainly be said that—like many other structures of the period—it brought nothing but credit to the arts concerned with building. Forlorn and almost forgotten, in the backwater where diversion of the stream of life has left it, a melancholy charm envelops its ancient and neglected walls. The clear light of an Italian sky serves to enhance their distinctive beauty of colour and texture. Reality takes on the poetry of illusion, and, as with Walter Pater, we are made to feel that time is itself a kind of artist, when it trims so pleasantly for us what survives of the rude world of the past.

<sup>30</sup> Mabillon (D. Joannis)—*Annales ordinis S. Benedictis*—1703.

<sup>31</sup> *A History of Architecture*. Vol. 2. Romanesque.

<sup>32</sup> *Romanesque Architecture in Italy*.

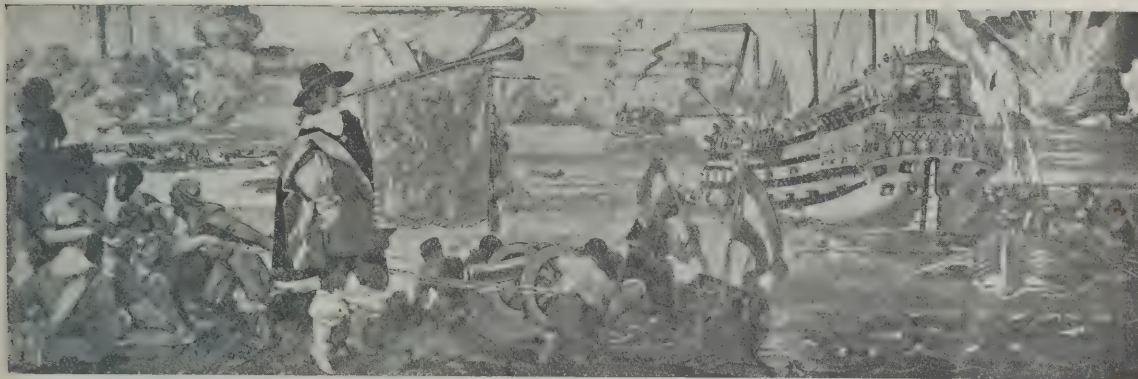


# Mural Decorations by Gerald Moira

## THE FOORD ALMSHOUSES.

The Foord Almshouses, now nearing completion, from the designs of Mr. E. Guy Dawber, are situated

an open loggia in front, between the men's and women's recreation rooms, etc



THE DUTCH ATTACKING ROCHESTER, 1667

high ground on the outskirts of Rochester—overlooking the wide valley of the Medway on the west and Chatham and the river on the east.

The site of some fourteen acres is bounded on the south by Prestfield Avenue—on land purchased from the Watts Charity, and the trustees of the late Thomas Hellyar Foord, a prominent citizen of

It is in this little hall that the decorations are placed.

The room, 24 feet wide by 36 feet long, is panelled to a height of 9 feet 6 in., and above this is a series of twelve paintings some 4 feet deep, by Professor Gerald Moira. The ceiling is a barrel vault with four windows, one on each side.



QUEEN VICTORIA AT FORT PITT HOSPITAL, 1856

Rochester and great benefactor, have erected in accordance with the terms of his will, a group of almshouses probably unique in the country.

The entrance is from the south into a large quadrangle, with the wardens' and matron's houses at the right and left hand corners respectively.

The houses for the inmates, some sixty in number, for both single and married couples, are grouped around the quadrangle, and in the centre of the northern side opposite the entrance is the hall, with

The pictures illustrate events in the civic history of Rochester, the difficulty of selection being very great owing to the number of historical incidents that have occurred in its long career.

The windows are filled with painted glass by Mr. Robert Anning Bell, R.A., heraldry being the note throughout, and the arms of the Foord family, the admirals, worthies and benefactors connected with the city are being shown.

At one end will be a bronze bust in a niche in the





THE MEETING OF HENRY VIII AND ANNE OF CLEVES, 1540



JAMES II LEAVING ABDICATION HOUSE, 1687, AFTER RESTORING THE CITY OF ROCHESTER TO ALL ITS PRIVILEGES

panelling by Mr. Ernest Gillick, the sculptor, who is also responsible for the beautiful figure of "Charity" which will crown the cupola of the covered shelter or pavilion in the centre of the quadrangle. A note of repose and simplicity of treatment throughout the entire buildings has been aimed at, everything being kept as quiet as possible.

It is hoped to open the buildings for use in June.

## Reviews

### RECENT PERIODICALS.

BY GRAHAME B. TUBBS [A.].

When the Liberty Memorial at Kansas City was unveiled by President Coolidge the local and national Press in the States were full of descriptive matter (and did not forget to mention that the monument cost two million dollars, and was 217½ ft. high), but with one accord they omitted to mention the name of the architect, Mr. Van Buren Magonigle. This omission occasioned a protest by *Architecture*, and it was followed by unrepentant leading articles in some of the leading newspapers, who refused to take the blame and put it on to the architectural profession for being too retiring. The monument itself is illustrated in the January number of *Architecture*, and is very fine and impressive. It consists of a huge cylindrical column with attached shafts supporting figures, which in turn hold up the crowning censor on the tips of their wings. The base consists of a great horizontal wall on which is to be cut a representation of "the progress of civilisation" in low relief. The whole is guarded by mysterious winged sphinx-like figures which were modelled by the architect himself, and the whole thing, judging from the photographs and models, would seem to be fine and imaginative. In the January number of *The Journal of the American Institute of Architects*, Mr. Penty's very readable articles on "Authority and Liberty in Architecture" are continued, and develop into a trenchant attack on modern Classical Architecture and on the training in the English Schools. Mr. J. A. Knowles, F.S.A., contributes a most valuable paper on Mediæval Cartoons for Stained Glass. The many illustrations show how the mediæval glass painters repeated the same figure many times with but slight variations. The cartoons were handed down from father to son, and in some cases were repeated even as much as 80 years afterwards. This is true, especially in the clerestory windows, where cheap work was usual and almost anything was considered good enough. In the December number there is a series of very beautiful photographs of English Cathedrals, by Frederick H. Evans.

In the January number of the American students' paper, *Pencil Points*, there is a sketch of the career of Henry Sternfeld, who won the most coveted American Students' prize, the Paris Prize, in 1914, and is now teaching at the Pennsylvania University.

In the *American Architect* (5 January) a small housing scheme for married graduates of Harvard University is illustrated. This is a self-supporting scheme, providing small two-storey buildings, divided into apartments, which

can be let at a considerably lower rental than one furnished room would cost in the ordinary way. H. F. Cunningham writes on "the sameness of American Architecture," and deplores the absence of any regional differences; Mr. Babbitt insists on having the same sort of columns to his bank as Mr. Hick, and Mrs. Hick will have a house as nearly like Mrs. Babbitt's as possible.

The successful design for the Hartford County Building, by Paul Cret and Smith & Bassette, is illustrated in the same issue.

In the February number of *The Architectural Forum*, a large house designed by Mr. Bottomley at Richmond, Va., is illustrated, and there are some interesting photographs of old Renaissance doors at Digne, and some very charming modern American shop fronts.

*The Journal of the Royal Architectural Institute of Canada* for November/December, as usual, attempts to represent all the Arts in Canada, and does not confine itself to Architecture alone.

Those who were interested in Perret frères's church at Raincy will also be interested in the January 15 issue of *L'Architecture*, as the same firm's design for the Church of Sainte Thérèse de L'Enfant Jésus at Montmagny is illustrated in it. This church, which is 39 ft. wide and 103 ft. long, with a height of 35 ft., cost only 350,000 francs (£3,000 at 120 frs. to the £). As in this firm's other church, practically the whole of the upper part of the wall space consists of window, and is divided by concrete bars into geometrical spaces filled with coloured glass. The wall to the east end is completely covered by a mural painting, but the ceiling and the rest of the walling is left from the shuttering. The tower, which is 104 ft. high, is treated in a simpler way than the church at Raincy, and to this extent is more successful. The whole church is supported on eight fluted, ferro-concrete, columns and the general effect is extraordinarily interesting. The same issue also contains the unsuccessful competition design that Messrs. Perret submitted for the Church of St. Joan of Arc in Paris. It is, of course, in ferro-concrete, and consists of a colossal tower 200 metres high.

The August number of the Italian *Architettura e Arti Decorativa* is a special number dealing with "the Architecture and æsthetics of industrial buildings," including dirigible hangars in France and Germany, factories by Messrs. Perret, and Professor Luthmann's Radio Station, Mendelsohn's Einstein's Tower, and the monstrous Berliner Tageblatt building in Berlin. The concrete-built Fiat Works at Lingotto, which has a racing track on the roof, and the Ford factory at Dearborn, are among the interesting buildings illustrated.

The Spanish magazine *Arquitectura* for December has illustrations of a large concert hall at Madrid and a translation of a long paper which Rob Mallet Stephens read in Paris, illustrated by examples of his own very modern work. One house looked more than ordinarily peculiar, but on closer examination it was clear that the camera had been very much "tilted" and that the building was not really as odd looking as it at first appeared!

The December number of *Arquitectura Española*, which is a quarterly magazine printed in Spanish and English and edited by Professor Gutiérrez Moreno, consists entirely of excellently produced plates. The fine new Palace of Justice at Madrid by Signor Rojí, and the drawings of the



winning design of the Palace of Spain for the International Exhibition at Barcelona, are given.

The German Town Planning paper *Stadtebau* for January illustrate the improvements that are contemplated or which have already been carried out in London, including the London County Council's improvement scheme at Tabard Street and Brady Street, and suggestions for improving Chelsea and Notting Hill.

The January/February number of *Innen Dekoration*, which is an exceptionally well reproduced paper, gives views of some very good interiors, and furniture by Herr Walther Sobather of Vienna, the general tendency of much of the work illustrated being, as in England, towards simplicity of treatment.

**THE ENCYCLOPÆDIA OF FURNITURE.** *Compiled by authorities in various countries under the general direction of Dr. Hermann Schmitz. La. 4to. London, 1926, £2 2s. [London: Ernest Benn, Ltd.]*

This book gives an outline of the history of furniture from early days in Assyria, Persia and Egypt down to mid-Victorian times. It is a good book, and it is a disappointing one. The letterpress is divided into twenty-seven short chapters, written, one would suppose, by different persons. A considerable amount of information is given therein which would need much research to obtain. This is valuable, but much is written so dully it takes some perseverance to get at it.

I think one who knew nothing of the development of design would get an impression that design is divided into a number of compartments or chapters called styles, having little or no relation to each other, and was imposed arbitrarily by some outside authority. Now, however brief an outline may be, it should give a more accurate impression of what happened. It should show how each change grew out of its immediate predecessor (the desire for change being inherent in human nature). It should suggest some of the influences at work that directed the change in this direction or in that, the effect of different and new materials on design, and the effect of differing ways of life, as well as changing fashion. But it should make it clear to the reader that the development is a continuous connected progression. Even the upheaval of the Renaissance did not break the progression, it bent it, no doubt, but great as the change was it came gradually, traditional forms lingered on and merged into the new fashion, modifying it, and joining it to the past, and so growing into a fresh development of design. The book is rich in illustrations: there are 659, and, although many of the examples are familiar, a large number are quite new to me. The furniture of the whole of Europe and some of the Far East is illustrated. The collection of all these illustrations has entailed a great deal of persistent work. For this we must express our thanks to the author and the publisher; it is interesting and valuable, but I could wish that rather more discrimination had been exercised in choosing the examples. I find it difficult to believe that better designs could not be found which would show the changing fashions in furniture as well as some included in this book. The illustrations are clearly and well printed, but upon clay-faced paper. Is it really necessary that this most unpleasant and short-lived paper should be used for a book of permanent value? I cannot think so.

CHARLES SPOONER [F.]

**FORTY LONDON STATUES AND PUBLIC MONUMENTS.** *By Tancred Borenius. 10s. 6d. net. [London, Methuen & Co.]*

This book is well worth reading and should add much to the pleasure of our walks about London.

The author, Mr. Borenius, has given full particulars of most of the statues which still survive and has provided a very good series of photographs by Mr. G. O. Hoppe.

It is interesting to note the effect of the background on the statues themselves. Charles II in Chelsea Hospital Gardens silhouetted against the sky is very fine and one cannot help thinking how delightful the beautiful figure of Edward VI, in St. Thomas' Hospital, would have been in such a setting. Richard Cœur de Lion, with his up-lifted sword, is effective and dignified against the architectural background of Palace Yard, and is perhaps the finest of the equestrian statues in London. Charles I, in Trafalgar Square, is very satisfying in scale and detail, James II, in St. James's Park, by Grinling Gibbons, is a fine specimen of classic work, and Francis, Duke of Bedford, is admirably placed in Russell Square.

There is great charm in the view of William III on his charger, with its feathery tail seen against the background of trees, in St. James's Square, and the 18th Century marble statue of Queen Anne in Queen Anne's Gate is an excellent example of the fact that marble in the shade and bronze in the sun is undoubtedly correct for London, as it is in the country.

If some gold could be introduced into the bronze statues in our streets it might have a good effect. There is an equestrian statue of William III at Petersfield where gilding is used on various parts of the head in a very pleasing manner.

It is doubtful if the inclusion of some of the modern monuments adds much to the value of this book. Time may add to their interest, and sympathy with their war-time origin will appeal to future generations, apart from their artistic worth. But the inclusion of Epstein's memorial to Hudson in Hyde Park is the only blot on this otherwise excellent work.

WALTER CAVE [F.]

**BALBUS, OR THE FUTURE OF ARCHITECTURE.** *By Christian Barman in "To-day and To-morrow" Series. 2s. 6d. net. [Kegan Paul.]*

This is a very small book on a very big subject. It appears in a series of prophetic studies which has already met with considerable success. Like others in the series, it is brilliantly written and extremely provocative. But it is safe to say that few architects, even those who know Mr. Barman, will find what they expect in this new volume. Instead, they will be highly amused by his original treatment of a subject that is capable of interpretation in many other ways. Mr. Barman's main thesis is that the future of architecture lies mainly in the hands of women, who have already made their influence felt in many branches of building. When John Wanamaker had the brilliant idea of erecting a store at Philadelphia, just fifty years ago, in which a bid might be made for the hitherto untapped feminine market, he harnessed an enormous amount of latent energy to his

urpose. He conceived the possibility of unbroken floor-space over which vast hordes of unemployed women the leisured classes might wander and gape to their hearts' content, and thereby revolutionised the whole system of shop-planning. The old method of rooms *en suite*, arranged in a series of carefully proportioned halls, was completely abandoned. And now this principle is spread to office buildings and other works of architecture. Concurrently with this phenomenon was evolved the "labour-saving house," and, of course, its effect was to release still larger armies of women for shopping purposes, and thus develop still further the tendency to the promenade-store. The third feminine influence on architecture is to be found in the new idea of designing domestic interiors to harmonise with, and act as a foil for, the colour-scheme of their mistress's garments and complexion. In spite of all this trifling with serious things, Mr. Barman contrives to deal with more weighty matters, and his remarks on zoning are sound. But one concludes the book with the secret hope that architecture will not be left so entirely at the mercy of frivolous people as he suggests, probably with his tongue in his cheek.

M. S. BRIGGS [F.]

MODERN BUILDING PRACTICE. By William Harvey. The Architectural Press. Price 5s. net.

This is Volume II of the "Little Things That Matter" series. It is a useful book, full of hints, and deals with:—The Site, Aspect, Subsoil, Excavation and Deposition of Soil, Paths and Gates. Country Methods of Sewage Disposal. The House and Household Stores, Saving Steps, Used or Wasted Space. Ventilation without Draughts; Windows and Flues. Keeping Out the Weather; The Surfaces of Exterior Walls. Leaky Windows and Doors. Reinforcement in General Practice. The advice given is clearly stated and well illustrated, and the book will be of great interest to those about to build.

H. D. SEARLES-WOOD [F.]

BUILDING STANDARD ADMINISTRATION AND PRACTICE. By J. H. Bennetts. Crosby Lockwood & Sons. Price 4s. 6d.

This is a book of interest to architectural students who wish to gain some insight into the working of a builder's business. Primarily, the data in this book are designed to help staff members in builders' offices, foremen, charge hands, young craftsmen and technical students, to visualise and link up the work of the business section or department in which they operate, and at the same time furnish them with an intelligent grasp of the office routine of other departments of the business.

The book contains a diagram illustrating the organisation of a good type of London business administration and a number of forms for work in connection with each department.

The information is useful in showing how many overhead charges come in to increase the cost of work. An instance is given in the introduction showing that 2,000 bricks left over at the end of a job may cost the builder £40 on the year's working.

H. D. SEARLES-WOOD [F.]

## Correspondence

### ARTISTIC CRAFT GILDS OF THE MIDDLE AGES.

23, Stonegate,  
York,  
23 March 1927.

To the Editor, JOURNAL R.I.B.A.—

SIR,—Mr. Edward Warren and I seem to be so completely in agreement as almost to allow of no opening for discussion. "That the craft gilds, in many cases, did maintain a high standard of workmanship is an established fact," as Mr. Warren states. Candidates for membership of most of them had to submit a specimen of work of great technical difficulty as a test of skill. In the case of glaziers, for instance, this evidently took the form of making a chain, the links being formed of circlets of glass linked one within another. We see pictures of these hanging in the window over the glazier's bench in the illustration of a glass-painter's shop which headed my article, also in Jost Amman's woodcut of a glazier at work in his *Book of Trades*. This was, as Mr. Warren states, "an examination," and one "of a very stiff kind" at that.

The point is, in whose interest was this high standard of skill insisted upon, that of the masters or the general public? Certainly that of the employers, for when men are all paid at one rate, a skilled man is more profitable than an incompetent one, for he is not only quicker, but wastes less material.

But the masters had a very different code of ethics in dealing with *their* employers, the general public. Glass-painters scamped the firing of the less important parts of windows such as the quarry backgrounds, with the result that the paint came off and only the yellow stain (which did not require so much heat) remains to show that a pattern was once there, whilst, still worse, heraldry and similar intricate work was done with ordinary oil paint. (*The Book of the Art of Cennino Cennini*, trans. by Mrs. Heringham, chap. 171.) Clothmakers invented machines to stretch pieces of cloth to the utmost limit, and made the ends of a bale contain better materials than the middle (Riley, *Memorials of London*, pp. 120, 121), until in 1465 it was stated that for "many years past and now at this date the workmanship of cloth hath been of such fraud, deceit, and falsity, that the said cloths in other lands be had in small reputation to the great shame of this land." (*Statutes of the Realm*, ii, 403.)

As regards fines inflicted on delinquent members these undoubtedly formed a source of income to the gild. But these associations must have found this a somewhat expensive way of raising money from their own members since half the fine went to the city, and in the case of the heaviest penalties they got none at all. Thus in the York glass-painters' ordinances of 1463, though the fine for most of the ordinary offences was 6s. 8d. or at most one mark (13s. 4d.), the penalty for enlisting outside support in an attempt to undermine the authority of the Mayor, was the good round sum of 40s., without any mention being made of sharing it with the craft. (*York Memo. Book*, Surtees Soc., ii, 208.) There can be no doubt as to who the authors of this clause were.



I made no mention of the effect of the Black Death and the resultant decline in craftsmanship, as it had already been dealt with, more particularly as it affected stained-glass, in an earlier article. (*The Periodic Plagues of the Second Half of the Fourteenth Century and their effect on the Art of Glass-Painting. Archæol. Journal*, 2 ser., vol. XXIX, p. 343.) As Mr. Warren points out, the general stagnation in design and decay of craftsmanship which continued for a quarter of a century after the Black Death is one of the most significant facts in the history of mediæval art. But it is doubtful whether this was because "the mortality amongst the masters and the journeymen was higher than amongst the apprentices." The opposite seems to have been the case, though the ultimate result was the same, as Mr. Warren describes. For according to Galfrid Le Baker (*Chronicon Galfridi Le Baker de Swynebroke*, ed. by E. M. Thompson), and other contemporary writers, "the mortality attacked the young and strong especially and commonly spared the old and weak." Since, therefore, only the aged and infirm were left to carry on, almost complete stagnation resulted; for it was impossible for old dogs to learn new tricks, with the result that we have at Gloucester the spectacle of a Decorated stained-glass window in a Perpendicular framework.—Yours truly,

JOHN A. KNOWLES.

#### OUR ARCHITECTURAL CONSCIENCE AND REGISTRATION.

101, Great Russell Street,  
W.C.2  
25 March 1927

To the Editor, JOURNAL R.I.B.A.—

SIR,—The doubts that are grievous about the policy of Registration concern the fundamentals of the practice of Architecture as an Art, those that are mainly controversial and polemic affect the effect of the proposals upon the business of architects and also the position of the Institute. These latter misgivings do not matter so very much to the seniors or to the miscellaneous crowd that will claim registration as a right at its first imposition. But they probably have more importance to the future of the R.I.B.A. than can be easily foreseen, as the possibility will exist of its membership ceasing to be the ideal of the "Architect," relieved of the imputation of being an unqualified quack by virtue of law.

The grievous doubts arise as to the change which Registration will effect in the conception of what architecture really is, and whether its professors are essentially and necessarily artists.

Are we so cocksure about its mystery? Have we no genuine qualms as to our own inspiration that we are, as disinterested servants of a mighty art, submitting to the nation the proposition that artists must be examined by a Board before they can be allowed to consider themselves inspired? And, further, that "Architecture" and "Architectural" shall, for ever in England, Scotland, Wales, and Northern Ireland bear a legal technical interpretation which possibly has the barest connection—through the idiosyncrasy of an examiner in design—with the art herself?

It is not absurd, or beside the point, to call for a peaceful consideration by the Institute, as the promoting body, of its own artistic conscience. How kaleidoscopic it is, in fact? We wonder that we have ever been content to carry on, for many a century, a motley variety of

capacities and incapacities for genuine architecture. We have hung together, in fact, because we have not dared to submit our several artistic consciences to the examination of our mates. We are an Institute, indeed of practitioners, banded to secure by fellowship a mutual standard of respectability under the ægis of a professed artistic impulse; but whatever our private opinion of our brother members' art, it has been kept decently unexpressed; each man has been keeper of his own architectural conscience, and election to the Fellowship has not—at all events, for many years—been denied to any candidate simply because we thought his work hideous.

In short, is the Institute through the Registration Board in future to say who is an architect and who is not? And what is architecture and what is not? This is the new position that arouses grievous doubt. Doubts that will not be settled by an appeal to academies or "recognised" schools. Art has always shown herself shy of intensive incubation. The only solution of the doubt that proffers itself is that one has been living in an unreal world of fancies, and, after all, architecture is a profession and not an art, and therefore capable of registration by examination.

But what are those creatures of beneficent Nature who are artists in fact to do, when they dare not use the new abomination of description "Architect" but not artist?—Yours faithfully,

BERESFORD PITE [F.]

Major Harry Barnes [F.], Chairman of the Registration Committee, who has read Professor Beresford Pite's letter, makes the following comment:—

18, Abingdon Street,  
Westminster, S.W.1.  
31 March 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—Professor Beresford Pite has been consistently opposed to Registration and the tenacity of his opposition may be admired if the point of his letter is that the Institute should reconsider its attitude towards Registration. It can only be because he has forgotten that by every obligation which binds honourable men, the Institute is pledged to this policy. That pledge was the foundation of the agreement between the Institute and the Society of Architects, ratified by the most largely attended general meeting ever held in the history of the Institute.

The agreement so reached has increased the membership of the Institute, enlarged its income and augmented its assets. Quite apart from the fact that the policy receives overwhelming support within the Institute it is too late to refuse to implement on the part of the Institute an agreement which has been fulfilled to the letter by the Society of Architects. The proper time to enter the plea for delay was before the agreement was made.

HARRY BARNES [F.].

#### A NEW NATIONAL LIBRARY.

36 Bedford Square, W.C.1,  
25 March 1927

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—No doubt your readers have noticed in the public Press reference to the congested and unsatisfactory condition of the stack rooms at the British Museum Library.

There is no question that this library is thoroughly out of date and will need rebuilding within a very short time.

London is the only city in the world without a National Library, properly so called, and the present opportunity provides a suitable occasion for the provision of such building. The vacant sites to the north of the Museum could no doubt be utilised, and a great National Library building, properly planned and with room for expansion, could be a great addition to the public buildings of London.

As originally planned the British Museum had a great internal courtyard, which has been gradually built upon to provide accommodation for the present rotunda and bookshelves. If these were swept away the courtyard could be reopened and would form a very fine central open space suitable for the exhibition of the greater pieces of sculpture.

Any sentimental value attached to the present Reading Room could be got over, no doubt, by its re-erection in the new building, either in its complete or modified form. Whether it is the best type of Reading Room is open to question; but, at any rate, its rebuilding could be easily arranged for.

I have no doubt that a sufficient volume of public support could be obtained, and instead of wasting money on tinkering with an out-of-date building, something more worthy of housing our great national collection could be produced.—Yours faithfully,

R. ATKINSON [F.].

PROFESSOR C. H. REILLY'S WIRELESS ADDRESSES.

21 Suffolk Street,  
Pall Mall East,  
London, S.W.1.  
23 March 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—The Chairman of the Bucks Society of Architects, in alluding to my letter on this subject, has, I think, missed its point which is—that adverse criticism of modern building schemes should not be “broadcasted” unless facilities for equal publicity be accorded to the expression of divergent views.—Yours faithfully,

JAMES RANSOME [F.].

PROFESSIONAL ASSISTANCE.

Devon County Council,  
97 Heavitree Road,  
Exeter.  
18 March 1927.

To the Editor JOURNAL R.I.B.A.—

DEAR SIR,—The letter headed “Professional Assistance” in the current issue of the JOURNAL appears to have been written under misapprehension; from the salary offered it is obvious that a junior draughtsman is required. The duties include tracing and the preparation of working drawings from sketches on which the whole of the plans, elevations and sections are worked out and figured; as also all levels, drainage and site works and the dimensions of all structural members.—Yours faithfully,

PERCY MORRIS [F.].

## The Architecture Club

The Eleventh Dinner of the Architecture Club, at the Savoy Hotel, on 22 March, was made a Complimentary Dinner to the Royal Commission on Cross-River Traffic in London, the following members of which attended: Lord Lee of Fareham (chairman), Professor C. E. Inglis, Sir William Plender, Bt., Sir Lawrence Weaver, and Mr. E. G. Howarth (secretary). Lord Hambleden, through absence in South Africa, and Sir Willoughby Dickinson, on account of illness, were unable to be present.

Mr. J. S. Squire (President of the Club), in proposing the toast of “The Royal Commission,” said that what usually happened in this country in the case of a Royal Commission was that it was appointed, laboured for years in taking the most authoritative evidence, and produced a report, which was then printed, commented upon, pigeon-holed and forgotten. The Report of this Commission, however, was almost unique, for within a few months of its appearance the Prime Minister had referred to it in the House of Commons. They were present that evening not to complain, but to congratulate themselves, for it looked as if the almost impossible might happen, and that the recommendations of the Commission were going to be carried out. He would congratulate the Commissioners on a Report which not only paid attention to the past, but also to the æsthetic development of London in the future.

Lord Lee, in response, said that he sometimes questioned whether the Commission need have driven so fast to accomplish its work. In response to the urgent appeal of the Government, they had put aside all else, lived laborious days, and achieved a record by producing their Report before December 1st. They were surprised, however, that the Government should slumber for three months before giving an indication of their ideas about the Report. On the other hand, it was a good thing that responsible officials could not be accused of coming to a hasty decision. They were reasonably gratified by the views announced by the Government a short time back, even though those views were a little vague. So far as Central London was concerned, the Commission regarded the general statement of the Government policy as reasonably satisfactory to themselves, and, he hoped, satisfactory also to the great municipal authorities concerned. As regards Waterloo Bridge, the Government had certainly left nothing to be desired in their precision and preparedness to back financially the scheme proposed by the Commission. They had no complaint with the Government that it had been decided that certain technical matters in connection with Charing Cross Bridge should be enquired into by a committee of engineers. It would have to be done in any case, but he hoped that the enquiry would be carried through without delay, and that, in the matter of speed, they would emulate the example of the Commission. With regard to Ludgate Hill Bridge, he was confident that the Bridge House Estates Committee would do everything they could to accept the views of the Government with regard to this bridge. From Mr.



Gatti's recent speech at the Mansion House, he (Lord Lee) was inclined to think there was a suspicion that the Royal Commission had done something derogatory to the L.C.C. and the City Corporation. He could assure them that the Commission was entirely innocent of any desire to interfere with, or challenge in any way, the prerogatives of those august civic bodies. Without preconceived ideas, they had endeavoured to put forward a solution to the problem which the great civic bodies could not consider as a whole. They pleaded emphatically "not guilty" to any charge of prejudicing the rights and privileges of either of those great bodies.

In conclusion, Lord Lee said he thought that even the Government hardly realised the magnitude of the impending congestion in the London streets. They only, in the streets, had about one-fifth or one-sixth the number of motor vehicles at present possessed by America; but in two, three, four or five years the amount of traffic might be doubled or trebled. As to finance, there was room for difference of opinion, but he thought that the money of the Road Fund should be available for road users, and should be devoted to the objects for which it was originally intended. If it was complained that London, under the Commission scheme, would be getting more than its share, he would remind them that London contributed over £4,000,000 annually to the Fund, and that they only proposed that £1,000,000 should be set aside for London.

Professor Patrick Abercrombie, proposing "The Guests," congratulated the Commission on the unanimity of their Report. The proposed double-decker bridge at Charing Cross was a perfectly feasible problem for architectural design, and gave opportunity for a great work of art. From the town-planning point of view, they simply could not afford to count the cost—except from its eventual gain in saving money. They must remember that Haussmann, in Paris, was spending money to save money.

Mr. J. M. Gatti, Chairman of the L.C.C., replying, said that the President had revealed himself as an optimist; if the Report of the Royal Commission met all their demands and requirements, especially in the matter of Waterloo Bridge, he had nothing more to say. He must mention, however, that when the L.C.C. had the same scheme for that bridge under consideration they were met with a howl of execration. With regard to his Mansion House speech, he was thoroughly prepared to defend it. Even from the extract that had been given by Lord Lee, he thought it was made clear that a distinction had been drawn between the work of the Commission and the necessity, which he deplored, for its appointment. It was because the two great bodies did not come together that the Commission had to be formed. Lord Lee was no more responsible for its inception than the speaker. Lord Lee was given a job, and did it; as Chairman of the L.C.C., he would state that he was the last man to complain of the way it had been done. There had been a great deal of optimism expressed as to the way the Report had been received; and he could assure them that if the Report was not carried out, if it failed, it would not be because of any obstruction on the part of the L.C.C. They were willing to examine,

and to re-examine, the problem with a view of finding a solution; but the final answer rested with those responsible for the appointment of the Commission. The desire of the L.C.C. was to use every effort to make their great City more worthy of itself.

There was a large attendance of members and guests at the Dinner.  
J. H. E.-D.

#### THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The C.P.R.E., being now well established, has issued a pamphlet describing the aims and objects of the Council, from which the following extract is taken:—

The Council for the Preservation of Rural England has placed before itself three main objects. These are:—

(1) To organise concerted action to secure the protection of rural scenery and of the amenities of country towns and villages from disfigurement or injury.

(2) To act either directly or through its members as a centre for furnishing or procuring advice and information upon any matters affecting the protection of such amenities.

(3) To arouse, form and educate public opinion in order to ensure the promotion of these objects.

The Council will neither supersede nor override any of the bodies which have combined to form it. On the contrary, it will be its aim to assist the whole of its constituent members by bringing to their aid in time of need the force and influence of every organisation interested in the protection of amenities from different points of view. To attain this end, the Council is composed of representatives appointed by the Associations and Institutions themselves. The Council will act as a Clearing House in respect of the complaints which reach it direct, and where combined action is called for in connection with any serious threat of disfigurement, the necessary steps will be taken to secure such action.

In addition to its constituent bodies the Council for the Preservation of Rural England will have a large number of Affiliated Societies, by means of which it can keep in touch with every phase of activity affecting the country.

To carry out its objects it is necessary for the Council to set up adequate machinery. The constituent Societies are all contributing in accordance with their means, but most of them are not in a position to afford more than nominal financial aid. For this reason it has been decided to enrol private individuals as Associate or Life Members of the Council, and an earnest appeal is made to all who realise the pressing importance of the work to assist the Council to carry out its objects.

The Council appeals for the practical support of all who sympathise with its aims.

The following are the conditions of membership:—  
Individual Associate Members .. £1 : 1 : 0 per annum  
Affiliated Societies .. .. £1 : 1 : 0 „ „  
Donations of £25 and over entitle the donor to Life Membership.

Contributions should be sent to the Hon. Secretary, Council for the Preservation of Rural England, 33, Bloomsbury Square, London, W.C.1.

## Allied Societies

### LIVERPOOL ARCHITECTURAL SOCIETY.

The Annual Dinner of the Liverpool Architectural Society was held at the Adelphi Hotel on Friday, 11 March. The President, Professor C. H. Reilly, M.A., was in the chair, and was supported by a large company of members and guests.

Mr. E. Guy Dawber (P.R.I.B.A.), in proposing the toast of the Liverpool Society, said there seemed to be a wave of the most deplorable type of building going over the country. Last year, in a large provincial city, he had lectured and shown pictures of the plain, simple, dignified houses in which our fathers and grandfathers had lived. He had also shown pictures of the modern type of house. After the lecture some of the audience openly expressed their preference for the modern gauds and blotches. He would like to see the provincial architectural societies pressing upon the Government the general application of the Bath Act, under which the town's architectural development was controlled by an advisory committee consisting of an independent architect, a surveyor, and a member of the Corporation. In Bath it was working extremely well.

Mr. Dawber was indignant at an example he gave of a threat to the beauty of England. In a beautiful old town full of stone houses, he said, two of the old buildings had been burnt down, and a certain multiple stores firm had submitted for this site a design that had filled the local Council with contempt. When the firm heard of this, they sent a letter, saying that, so long as they conformed to the regulations as to measurements, and so on, they thought that the elevation of the building was their concern.

Professor Reilly rapidly reviewed a year of new architecture in Liverpool. It had been a remarkable year of many fine new buildings, he said. The first half of one of the finest office buildings in the country (the Holt building) had been unveiled, an efficient, staid, strong building. The new Maternity Hospital served its city and neighbourhood admirably, quietly, and efficiently. Then there were the two new banks in Bold Street. In the suburbs there was the new church of All Souls, Springwood, Allerton, one of the most remarkable churches of modern times.

"We have been accustomed," said Professor Reilly, "to regard the smaller hotels and public-houses as things in which architects have not concerned themselves very much. But this year in suburban Liverpool two fine, elegant public-houses have been built, and these buildings are in the gamut of fine architecture." He said that the attention given to architecture in the *Daily Post* had caused a very much larger number of citizens to take a real interest in "the art from which none of us can escape."

The Lord Mayor, replying to the toast of "The City" (proposed by Mr. H. A. Dod, who said that the chief need for an architect was an enlightened body of clients), remarked that in Liverpool architecture had always held a prominent place.

Sir Archibald Salvidge said he hoped that some day the northern heights of the city at Everton would be crowned with a great building matching in dignity the Cathedral on the southern height. Architects, he said,

should remember that the city of Liverpool is Merseyside. In Liverpool the municipality now had power of control over the elevation of new buildings. This was a power in reserve, to be used with great caution, and exercised under the best possible expert advice. It would be the duty of the city authorities to obtain such advice. "But here," said Sir Archibald, "I get into deeper water. I am all for expert advice. But it seems that when authorities decide to employ the best expert advice, then architects, or, I hope, a minority amongst them, say it is all very well to engage one or two expert advisers, but what was really wanted was a committee of expert advisers to advise the expert advisers to the Corporation. I would like architects who subject decisions made under expert advice to criticism to come out into the open and not do it under cover of anonymity."

Mr. John Macleay, replying to the toast of "The Guests" (which was proposed by Mr. T. E. Eccles), said that the post-war period had been, in all the arts, a time of testing old theories and new ones, a time of experiment. But, so far, in architecture alone had this tremendous movement and activity in experiment gone forward to definite achievement.

He asked architects to consider whether they could, in an artistic manner, make fine buildings articulate at night. In the dark, he said, the best of buildings was just about equal to the worst. Architects deplored the moving electric signs, but he believed that good pictures could be made out of light, and he asked architects to consider whether there was any possibility of using these night lights in an artistic way. The moving signs were for advertisement. Could architects illuminate a building in an artistic way without the lights being used for advertisement? He believed that it could be done, and that the illumination of fine buildings at night would make the city a place of greater attraction to the citizens whose communal home it was, and would take from architecture the forbidding aspect that came over it when darkness fell.

### SOUTH WALES INSTITUTE OF ARCHITECTS

The annual dinner of the South Wales Institute was held at Cardiff on 24 March, the President, Mr. C. F. Ward [F.] of Newport, presiding. There was a large attendance of members and guests, and amongst those present were the Lord Mayor of Cardiff (Ald. Wm. Grey, J.P.), Mr. E. Guy Dawber, P.R.I.B.A., Sir Clement Kinloch-Cooke, Bart., M.P. for Cardiff East; Mr. E. W. King, F.I.O.B., of Newport, president of the National Federation of Building Trades Employers; Major Harry Barnes [F.], Mr. G. C. Lawrence [F.], president of the Wessex Society of Architects; Sir William Seager; Mr. C. S. Thomas, Swansea; Mr. Percy Thomas, Cardiff; and Mr. Ian MacAlister (Secretary, R.I.B.A.).

Sir C. Kinloch-Cooke, M.P., in proposing the toast of the Royal Institute of British Architects, referred to the Architects' Registration Bill which he is shortly to present in Parliament. "The wide-spread effort to ensure the qualifications for architectural practice," he said, "finds its zenith in the Architects' Registration Bill. The Bill will not interfere with anyone at present in bona-fide practice as an architect."

"The formation of a Council for the Preservation of



Rural England shows the necessity for creating and maintaining a body of competent architectural practitioners, to any of whom local authorities and other public bodies or individuals can turn for advice and assistance in carrying out town and regional planning schemes, thus securing the preservation of the countryside and the prevention of its spoliation by the eyesores now being erected in such numbers.

"The main object of the Bill is manifestly to protect the public. As in the legal, medical, and teaching, to mention only a few of the professions, the public is protected against unqualified persons by means of registration having the authority of law, so by the Bill it is proposed to give the same protection in the case of architects.

"Accordingly, the Bill provided that any person desiring to practise as an architect will be required to furnish himself with credentials carrying with them statutory authority, and showing that he has received the necessary preliminary training and passed the necessary examinations.

"The same machinery that gives protection to the public will also protect the qualified architect from the competition of the unqualified person. In those professions where a statutory registration obtains, the position of members has been raised, while the public has not failed to show its appreciation by taking advantage of the guarantees afforded for its protection. In no case has anyone advocated a return to the *status quo ante*. It is a wonder to me that so useful and desirable a reform has been so long delayed.

"It is not, perhaps, generally known that this country is one of the few where architects are allowed to practise without a statutory qualification. In Canada, Australia, and New Zealand a statutory qualification has long been insisted upon. The same is the case in the Transvaal, and will soon become law throughout the Union of South Africa. In some twenty States of America, in Italy, Spain, and even Russia, legislation exists of a like kind. Similar proposals are under consideration for India and Palestine, while in France, Germany, and Hungary Government diplomas are compulsory in the case of official architects.

"There can be no doubt that the indefinite character of the profession of architecture prevailing in this country, in which a person totally ignorant of the root principles governing art and construction has an equal right with the skilled expert to describe himself as an architect, has had a prejudicial effect, not alone on the public, but on the profession itself."

Mr. E. Guy Dawber, in responding to the toast, said the Allied Societies were the life-blood and backbone of the R.I.B.A. The South Wales Institute had performed an extremely valuable work in furthering architecture and education. He was confident that before long they would have a school of architecture and a style of which they would be proud. He paid a tribute to the public buildings of Cardiff. With such public buildings before them, he said, they could look forward to their making other parts of the city worthy of its centre.

Major Harry Barnes [F.] (who also responded) said the advantages which Sir Clement Kinloch-Cooke's Bill would bring to architects, especially to those men who

lived in localities where the smaller authorities lacked an appreciation of what could be done by the employment of competent architects. "The allied societies are greatly indebted to the South Wales Institute for interesting Sir Clement in the Registration Bill, and we are all immensely grateful to him, not only for taking up the Bill but for the way he is 'putting his back into it.' We are not out to make architecture a closed profession, but to make it a trained profession. There is nothing in the Bill to shut the doors of the profession against the poorest child in the land who has got the ability and perseverance to push forward. We want to lift the profession to the same plane as the other great professions, such as law, and medicine, which minister to the public service."

The Lord Mayor of Cardiff responded to the toast of the guests.

The Council of the South Wales Institute have decided to hold an Exhibition of Photographs and Models of Buildings carried out during recent years by members of the South Wales Institute of Architects, from 9 to 14 May next. The Exhibition Room in the entrance of the Cardiff City Hall has been reserved for this purpose.

A Sub-Committee consisting of Messrs. J. Herbert Jones (Swansea), T. Alwyn Lloyd, W. S. Purchon, Percy Thomas and C. F. Ward (President—Newport), have been appointed to make the arrangements, and the Council hope that the Exhibition will be as representative as possible. The main object is to interest the general public in modern architecture, and, in view of this and of the Exhibition being held in such a prominent place as the City Hall, it is particularly desirable that there should be a good show.

Full particulars of the arrangements may be obtained from Mr. W. S. Purchon, the Honorary Secretary of the Exhibition, Department of Architecture, Technical College, Cardiff.

#### THE BERKS SOCIETY OF ARCHITECTS.

The Seventh Annual Meeting of the Berkshire Society of Architects was held at Reading University on March 23rd.

The Society has a membership of 101, including honorary members.

The Prizes awarded by the Berks Archaeological Society for measured drawings were presented to Mr. J. W. Turner and Mr. R. P. Walden.

The following officers were elected to serve during 1927:—Chairman, Mr. J. T. Saunders, F.R.I.B.A.; Vice-Chairman, Mr. J. G. T. West, F.R.I.B.A.; Hon. Librarian, Mr. H. Whiteman Rising, F.R.I.B.A.; Hon. Treasurer, Mr. W. R. Morris, F.R.I.B.A.; Hon. Auditors, Mr. A. S. Cox, L.R.I.B.A., Mr. E. P. Morgan, L.R.I.B.A.; Hon. Secretaries, Mr. W. J. Freeman, A.R.I.B.A., Mr. E. Steward Smith, A.R.I.B.A.; Four Members, Mr. W. Roland Howell, F.R.I.B.A., Mr. Harry Hutt, F.R.I.B.A., Mr. C. B. Willcocks, F.R.I.B.A., Mr. S. E. Burrett.

Seven representatives of the Berkshire Society of Architects on the Council of the B.B. and O.A.A.:—Mr. W. Roland Howell, F.R.I.B.A. (Reading), Mr. Harry Hutt, F.R.I.B.A. (Reading), Mr. H. Whiteman Rising, F.R.I.B.A. (Reading), Mr. C. B. Willcocks, F.R.I.B.A. (Reading), Mr. E. P. Warren, F.R.I.B.A. (Cholsey), Mr. J. G. T. West, F.R.I.B.A. (Abingdon), Mr. E. Steward Smith, A.R.I.B.A. (Reading).

After the Meeting a lecture was given by Mr. Oswald P. Milne, F.R.I.B.A., on "Architecture in Modern Life."

## Obituary

EDWARD JOHN DODGSHUN [F.].

An architect of considerable note passed away recently in person of Mr. Edward John Dodgshun at his home, Little-  
ft, Boston Spa, near Leeds.

After serving his articles in Leeds he adventured to London and became an assistant with the late Mr. G. E. Street, R.A. Leaving Mr. Street he entered into partnership with a fellow student, Mr. Unsworth. In their early days they were successful in the Competition for the Shakespeare Memorial Theatre at Stratford-on-Avon. Other commissions followed, mainly of the domestic type. Later they separated, Mr. Dodgshun deciding to return to his native town of Leeds, where he practised with considerable success for many years. He specialised in domestic work, not only in and about Leeds but in Hertfordshire and Surrey, where he designed and enlarged many residences and amongst others a charming house for the late H. Haig in Surrey. In collaboration with his friend Mr. Haig he designed a fine Church at Örebro in Sweden.

In 1898 he entered into partnership with Mr. G. Dale Oliver of Carlisle, who was also a fellow student with him in the office of the late Mr. Street, and they continued to practise together until the outbreak of the Great War. During their association many important buildings were erected from their designs in Leeds and district, amongst others the Lancashire and Yorkshire Bank and the Commercial Union Assurance offices in Park Row, business premises and offices for Messrs. Holt & Co. East Parade and the rebuilding of Silcoates School, near Wakefield, after the fire. Mr. Dodgshun, who was a lover of work, assisted his partner in several Church restorations in Cumberland and Westmorland and they were responsible for the new Church and Vicarage at Grayswood, Haslemere, Surrey. Mr. Dodgshun was elected a Fellow of the R.I.B.A. in 1891; he was a Member of the Leeds and Yorkshire Architectural Society and President of that Society for two years. A student in his life and a worker, he filled many sketchbooks. He had a pure mind and was very loyal in upholding the etiquette of the profession of which he was an ornament.

Tribute by Mr Arthur Keen [F.] :—

I would like to add a word, if I may, about Edward John Dodgshun, because he happened to be an old friend of mine. He was not particularly well-known in London, but I had known him ever since he was a young fellow and had the greatest admiration for him. He served his articles in Leeds and then came to London and spent a year as pupil in Mr. George Edmund Street's office at the time when the Law Courts were being built. From Street he went to William Gough who was, I suppose, the most uncompromising supporter of the Gothic revival that we have ever had. In Gough's office Dodgshun met Unsworth, and those two young fellows—Dodgshun was possibly only 21—went in for the competition for the Shakespeare Memorial Theatre at Stratford-on-Avon, which was destroyed by fire about a year ago, a building that, however we may regard it at the present day, did attract at the time it was built an extraordinary amount of attention. It was full of character and expression and certainly a building of great distinction. After leaving Dodgshun returned to Leeds and practised mainly in Yorkshire except for a short term when he was in partnership with Mr. Oliver, the County architect of Cumberland, and worked in Carlisle. Dodgshun built two or three banks in Leeds and the offices of one of the insurance companies there as well as one or two factories and other buildings. He also built the Silcoates School at Wakefield, a convent school at Wakefield, near Boston Spa, and "The Crown and Mitre" Hotel

at Carlisle; but most of his work was domestic. He published very little. He was of a shy, rather retiring disposition, so that one did not hear of him very much, but his work was extraordinarily good. He built houses in Yorkshire, in Surrey and in Hertfordshire, one of them being for Haig the etcher, who was his lifelong friend, and I believe Dodgshun possessed an almost complete set of Haig's etchings. He lived at Boston Spa in an interesting one-storey house he had built for himself. It stood on the edge of the steep bank of the Wharfe close by the Bridge, a delightful house, full of beautiful things and with a garden that was a constant delight to its owner and to everybody who visited him. I have spent many an enjoyable visit there and I am only sorry that I shall never have the opportunity again.

### STRUCTURAL REMAINS OF EARLY LONDON.

*Guildhall Library,*

*London, E.C. 2*

*8 February 1927.*

*To the Editor, JOURNAL R.I.B.A.*

DEAR SIR,—The Committee in charge of the Guildhall Museum are anxious to enlist the help of architects whose practice may include work in the City, with a view to identifying and recording the structural remains of early London (more particularly Roman London) as they are brought to light by excavations. The Council of the Society of Antiquaries and the authorities of the British Museum and the London Museum have kindly promised to give all possible assistance in this direction, and I am instructed by my Committee to ask if your Council will render valuable aid by giving this letter publicity in your Journal. It is intended to establish here a system for the registration of all authenticated discoveries as they occur. The Committee realise that under present-day conditions there is often great difficulty in delaying for more than a brief period work which must necessarily destroy, in most cases, earlier substructures. Accordingly, arrangements have been made which will enable detailed measurements to be taken, within a short space of time, of any remains of historical importance.

Any communication on this subject addressed to me here will receive immediate attention.—I am, Sir, Your obedient Servant,

(Signed) J. L. DOUTHWAITE,  
*Librarian and Curator.*

### GARDEN CITIES AND TOWN PLANNING ASSOCIATION.

#### HOUSING AND TOWN PLANNING TOUR.

The Spring tour of the Association this year will be to the South of England, the cities to be visited being Bournemouth, Southampton, Portsmouth and Winchester. The tour has been planned specially to meet the needs of members of local authorities, architects and social workers concerned in housing and town planning reform, as well as members of the Association, and it is suggested that local authorities might consider sending one or two of their members and officials on this tour.

While it is hoped that as many as possible will be able to go in for the full period, arrangements can be made to suit the convenience of those who cannot spare the time to do this and would prefer to participate in sections of the tour only.

The tour begins on 22 April and ends on 28 April.

The inclusive cost will be £10 10s.

For further particulars applications should be made to the Secretary of the Association, 3 Gray's Inn Place, W.C.1.



## Architects (Registration) Bill 1927

The Architects (Registration) Bill, the text of which is printed below, was introduced into the House of Commons on 11 February by Sir Clement Kinloch-Cooke, Bart., M.P., and was read a first time and is set down for the Second Reading on Friday, 8 April. It is therefore of the first importance that every member of the Institute should use his personal influence with his local member of Parliament to obtain his support to the Bill on that occasion.

So favourable an opportunity of getting the Bill through its Second Reading and eventually passed into law is one which is not likely to recur, and it is of vital importance that members of the Institute should each personally assist in the accomplishment of this object by interviewing or writing to their respective members of Parliament. By so doing, members of the Institute will render most

valuable service and show their sympathy with its object in the most practical manner.

The Institute and the Registration Committee, with the assistance of Sir Clement Kinloch-Cooke, M.P., and other members of Parliament who are supporting the Bill, have carried the matter to its present stage. The fate of the Bill depends upon the support given by Members of Parliament on 8 April, and experience in such matters shows that they are largely guided by the views expressed by their constituents as representing that section of the community which is seeking to obtain an Act of Parliament.

Any replies from Members of Parliament either in support or opposition to the measure, or requesting further information, should be forwarded to the Registration Committee at 28 Bedford Square, London, W.C. for consideration and any necessary action.

### ARRANGEMENT OF CLAUSES.

#### Clause.

1. Short title.
2. Interpretation.
3. Council to set up and maintain a register of architects.
4. Appointment of officers.
5. Persons entitled to be registered without examination.
6. Council to prescribe future qualifications for registration.
7. Removal of name from register.
8. Restoration of name removed from register.
9. Council to give notice of refusal to register or of removal of name from register.
10. Appeal against refusal to register or removal of name from register.
11. Use of titles.
12. Recovery of charges.
13. Change of address, etc.
14. Penalty for obtaining registration by false representation.
15. Prosecutions and application of penalties.
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18. Service of notices by post.
19. Naval architects.
20. Saving for other bodies.
21. Application of Act to Scotland and Northern Ireland.

### A BILL TO

#### PROVIDE FOR THE REGISTRATION OF ARCHITECTS.

Be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled and by the authority of the same, as follows :—

#### *Short Title.*

1. This Act may be cited as the Architects (Registration) Act, 1927.

#### *Interpretation.*

2. In this Act unless the context otherwise requires—  
The expression "the Institute" means the Royal Institute of British Architects :  
The expression "the Council" means the Council of the Institute :

The expression "registered person" means a person registered or entitled to be registered under this Act.  
The expression "prescribed" means prescribed by regulations made under this Act :

The expression "the register" means the register of architects kept in pursuance of this Act.

#### *Council to Set Up and Maintain a Register of Architects.*

3. (1) It shall be the duty of the Council within six months from the passing of this Act to set up and maintain a register to be called "the register of architects" and to cause to be entered therein the name, address and qualifications of every registered person, and to cause to be removed therefrom the names of all registered persons who shall have died or have been declared by a competent court to be lunatics, and the names which the Council in accordance with the provisions of this Act are entitled to have removed from the register, and any names or particulars inaccurately entered therein, and from time to time to cause to be made any necessary alterations therein.

(2) The Council shall annually publish and offer for sale copies of the register, setting forth the names of the registered persons in alphabetical order according to their surnames with their respective regular business addresses, and a copy of the register certified by order of the Council or by an officer of the Council duly authorised on that behalf, to be a correct copy, shall be *prima facie* evidence that any person named therein is registered in accordance with the provisions of this Act : Provided always that in the case of a person whose name does not appear on such copy, a certificate under the hand of any officer of the Council, duly authorised in that behalf of the entry of the name of such person in the register shall be evidence that such person is registered in accordance with the provisions of this Act.

#### *Appointment of Officers.*

4. The Council shall from time to time appoint such officers and servants as shall be necessary for the purposes of this Act and may assign to such officers and servants such duties as the Council shall consider desirable for the purposes of this Act, and every person so appointed shall be removable at the pleasure of the Council, and shall be paid by the Council such salary, emoluments and benefits as the Council may think fit.

#### *Persons Entitled to be Registered Without Examination.*

5. (1) The following persons shall, without any other qualification being required under this Act, be entitled to

registered and the Council shall cause their names to be entered in the register :—

- (a) Architect members of the Royal Academy and of the Royal Scottish Academy ;
- (b) Every person who has gained a diploma in architecture from any university in Great Britain or Northern Ireland ;
- (c) Every person who at the passing of this Act is in bonâ fide practice as an architect ;
- (d) Every person
  - (i) who was for a period of five years immediately prior to and is at the passing of this Act a bonâ fide architectural assistant ; or
  - (ii) who subsequently to the passing of this Act has completed a period of five years (one year at least of which period shall have been prior to the passing of this Act) as a bonâ fide architectural assistant ;
 Any period during which such architectural assistant has been engaged as a pupil to an architect or has been a student in a school of architecture recognized as such by the Council shall be reckoned as part of such period of five years.

(2) If any question arises as to whether any person is entitled to be registered under paragraphs (c) and (d) of this section such questions shall be referred to and determined by the admission committee, hereinafter in this section mentioned, and in the event of the admission committee reporting to the Council that any such person is not entitled to be so registered, the Council shall thereupon inform such person in writing of the decision of the admission committee and refuse to enter his name in the register.

(3) For the purposes of this section there shall be appointed annually an admission committee consisting of eighteen persons, one to be nominated by each of the nine bodies specified in the Second Schedule to this Act and nine members of the Institute to be appointed by the Council. The admission committee shall continue in existence for such period as may be necessary to deal with questions arising under subsection (2) of this section.

(4) No fee for registration shall be payable by any person registered under this section or for the retention of his name in the Register.

*Council to Prescribe Future Qualifications for Registration.*

6. (1) The Council shall from time to time by regulations prescribe the qualifications necessary for registration in respect of persons other than those referred to in the immediately preceding section of this Act, and any person possessing the prescribed qualifications shall, on making application to the Council in the prescribed manner and on payment of the prescribed fee, be entitled to be entered in the Register.

(2) If on the advice of the Board of Architectural Education, constituted in manner prescribed in the First Schedule to this Act or otherwise as may be provided under the bye-laws of the Institute and to be appointed annually by the Council under such bye-laws (in this section called "the board"), the prescribed qualifications include the passing of any examinations the Council shall provide for the holding by the board of such examinations at least once in each year and at such times and places as the board may prescribe. The Council shall recognize as examinations under this section examinations, the passing of which is or may be recognized or exemption from the final examination of the Institute, and on the advice of the board the Council may recognize as examinations under this section examinations for the time being organized and held at any school of architecture of a university or of any other body : Provided always that recognition of examinations once accorded by the Council shall not be withdrawn without the approval of the Privy Council.

*Removal of Name from Register.*

7. (1) If any person registered under the provisions of this Act shall be convicted of felony or misdemeanour or shall after an inquiry held as hereinafter provided be judged by the discipline committee, hereinafter in this section mentioned, to have conducted himself in a manner derogatory to his professional character, the Council may cause the name of such person to be removed from the register, either permanently or for such period as they think fit.

(2) For the purpose of holding any inquiry under this section as to whether any person registered under this Act has conducted himself in a manner derogatory to his professional character, and at which inquiry such person shall be entitled to be heard, there shall be appointed annually a committee to be called "the discipline committee," consisting of five members, one member being a vice-president of the Institute, two members being persons registered under this Act to be appointed by the Council, one member appointed by the Minister of Health and one member appointed by the President for the time being of the Law Society, and the Council shall convene a meeting of the discipline committee from time to time whenever necessary to hold any such inquiry.

*Restoration of Name Removed from Register.*

8. The Council may at any time restore to the register any name or entry removed therefrom.

*Council to give Notice of Refusal to Register or of Removal of name from Register.*

9. In any case in which the Council refuse to register any person or remove the name of any person from the register, they shall give notice thereof in writing to that person within one month after the receipt of the application for registration or after the removal of the name from the register.

*Appeal Against Refusal to Register or Removal of name from Register.*

10. Any person aggrieved by the refusal of the Council to enter his name in the register or the removal of his name from the register, may within three months from the date on which he receives notice in writing to that effect from the Council appeal against the refusal or the removal as the case may be in manner provided by rules of court to the High Court, and on any such appeal the High Court may give such directions in the matter as they think proper, including directions as to the costs of the appeal, and the order of the High Court shall be final and conclusive and not subject to an appeal to any other court.

*Use of Titles.*

11. Any registered person shall be entitled to take and use the name or title of "architect" or any style containing the words "architect" "architecture" or "architectural," but after the expiration of one year from the passing of this Act, a person shall not practise in Great Britain or Northern Ireland under any name, title or style containing the words "architect," "architecture" or "architectural," unless he is a registered person, and any unregistered person who so practises or wilfully pretends to be a registered person, or takes or uses the name or title of an architect or any name, title, style or description implying that he is a registered person or that he is recognized by law as a member of the profession of an architect shall on summary conviction be liable to a penalty not exceeding fifty pounds for the first offence and one hundred pounds for every subsequent offence : Provided that subject to the provisions of this section nothing in this Act shall prevent any local authority or person performing any act or operations in connection with the construction of buildings which such local authority or person was entitled to perform prior to the passing of this Act : Provided also that nothing in this section shall affect the validity as between contracting parties of any



act of any person under any customary form or conditions of a building contract.

#### *Recovery of Charges.*

12. After the expiration of one year from the passing of this Act a person shall not be entitled to recover any charge in any court of law for any professional services rendered as an architect unless he is a registered person: Provided that this section shall not apply to any services rendered in pursuance of any contract made before the passing of this Act.

#### *Change of Address, etc.*

13. For the purpose of maintaining the register the Council may at any time by notice in writing addressed to any person registered under this Act at his address in the register, inquire if such person has changed his regular business address, and if no answer shall be received within six months from the sending of such notice, the Council shall send a further notice by post as a registered letter, and if no answer shall be received within three months from the sending of such further notice the Council may remove the name of such person from the register.

#### *Penalty for Obtaining Registration by False Representation.*

14. If any person shall wilfully procure or attempt to procure himself to be registered under this Act by making or producing or causing to be made or produced any false or fraudulent representation or declaration, either verbally or in writing, the person so offending and every other person aiding or assisting him therein shall be liable on summary conviction to a penalty not exceeding fifty pounds, and shall, if registered, have his name removed from the register.

#### *Prosecutions and Application of Penalties.*

15. A prosecution for any offence under this Act may be instituted by the Council, and all penalties recovered under this Act shall be paid to the Council or to an officer of the Council duly authorised in that behalf.

#### *Power to Make Regulations.*

16. The Council may from time to time make regulations—

- (a) Prescribing the fees to be charged in respect of the entry of any name or other particulars on the register and in respect of the retention in any year of the name of any person on the register, the fees to be paid by candidates for any examinations held by or at the instance of the Council under the provisions of this Act, and the charges to be made for copies of the register and of any regulations made under the provisions of this Act and of any forms prescribed by such regulations: Provided that such fees and charges only shall be prescribed as shall be not more than reasonably sufficient to provide for the expenses of the Council in the execution of this Act so far as the Council can estimate the same;
- (b) Prescribing the manner in which application is to be made for registration under this Act, including the form on which such application is to be made and the information to be supplied thereon;
- (c) Generally for carrying out or facilitating the purposes of this Act:

Provided that no regulations made under this section shall be of any force or validity unless and until they have been approved by the Privy Council, and the Privy Council shall before giving their approval cause the regulations to be published and give interested persons an opportunity of being heard thereon.

#### *Supply of Regulations and Forms.*

17. The Council shall on payment of the prescribed charges supply a copy of any regulations made under this Act and of any forms prescribed by such regulations to any person applying for the same.

#### *Service of Notices by Post.*

18.—(1) Any notice or document required by or for purposes of this Act to be sent may be sent by post, and will be deemed to have been sent to any person registered under this Act shall be deemed to be properly addressed if addressed to him at his address in the register, and shall be deemed to be properly served if addressed and put into the post.

(2) Any notice relating to the refusal to register any person or to the removal from the register of the name of any person registered under this Act, or to the refusal by the Council to permit the name of any person after removal from the register to be again entered therein shall be sent by post as a registered letter.

#### *Naval Architects.*

19. Nothing in this Act shall require any person practising as a naval architect to be registered under this Act or restrict such person from using that title or description.

#### *Saving for Other Bodies.*

20. The provisions of this Act, other than the provisions of the section of this Act of which the marginal note is "Use of Titles," shall not, unless he is a registered person, apply to any person who is a professional member of any of the bodies specified in the Second Schedule to this Act, or of such other professional body as may from time to time be approved by the Council: Provided that nothing in this section shall operate to prevent a professional member of any body referred to in the said Schedule, or of such other body as may from time to time be approved by the Council from being registered under this Act if he is duly qualified for registration under the provisions of this Act.

#### *Application of Act to Scotland and Northern Ireland.*

21.—(1) In the application of this Act to Scotland the expression "High Court" means the Court of Session, and any proceedings for recovery of fines under the section of this Act, of which the marginal note is "Removal of Name from Register," may be taken under the provisions of the Sheriff Courts (Scotland) Act, 1907.

(2) In the application of this Act to Northern Ireland the expression "High Court" means the Supreme Court of Judicature of Northern Ireland.

### SCHEDULES.

#### FIRST SCHEDULE.

##### CONSTITUTION OF THE BOARD OF ARCHITECTURAL EDUCATION.

One representative of each of the governing bodies of the Universities of Oxford, Cambridge and London, and two others to be nominated by the Standing Committee of Vice-Chancellors and Principals of the Universities of Great Britain and Ireland.

One representative of each school of architecture in Great Britain, the passing of whose examinations is or may be recognised for exemption from the final examination of the Institute.

Four representatives of the schools of architecture in Great Britain, the passing of whose examinations is or may be recognised for exemption from the intermediate examination of the Institute.

The Director of Education of the school of architecture of the Architectural Association.

One representative of the Polytechnics teaching architecture, one representative of the technical schools teaching architecture, and one representative of the art schools teaching architecture: such three representatives to be nominated by the National Society of Art Masters.

One representative of each of the following bodies:—

H.M. Board of Education.

The Headmasters' Conference.

The Incorporated Association of Headmasters.  
 The Association of Architects, Surveyors and Technical Assistants.  
 The Institute of Builders.  
 The Royal Society of Arts.  
 The Incorporation of Architects in Scotland.  
 The Royal Institute of the Architects of Ireland.  
 The British School at Rome, Faculty of Architecture.  
 The Royal Academy of Arts.  
 The Incorporated Association of Architects and Surveyors.  
 The Education Officer of the London County Council.  
 The Master of the Art Workers' Guild.  
 The President of the Town Planning Institute.  
 The President of the Institute.  
 The Honorary Secretary of the Institute.  
 The Chairman of the Allied Societies' Conference.  
 The President of the Architectural Association.  
 Twelve members, being persons on the register, to be appointed by the Council.

#### SECOND SCHEDULE.

The Institution of Civil Engineers.  
 The Surveyors' Institution.  
 The Institution of Municipal and County Engineers.  
 The Society of Engineers.  
 The Institution of Structural Engineers.  
 The Incorporated Association of Architects and Surveyors.  
 The Association of Architects, Surveyors and Technical Assistants.  
 The Auctioneers and Estate Agents Institute.  
 The Incorporated Society of Auctioneers.

#### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

##### MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service. Please address enquiries to:—The Secretary, A.B.S., Conduit Street, London, W.

#### R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Maintenance Scholarships Committee are glad to announce that they have received a contribution of ten guineas from the Wessex Society of Architects towards the Maintenance Scholarships Fund.

##### R.I.B.A. EXAMINATIONS.

*Intermediate Examination.*—May 20, 21, 23, 24, and 25, 1927. (Last day for receiving applications—April 20)  
 November 11, 12, 14, 15 and 17, 1927. (Last day for receiving applications—October 18.)

*Final Examination.*—July 6, 7, 8, 9, 11, 12, 13 and 14, 1927. (Last day for receiving applications—June 3.)

December 7, 8, 9, 10, 12, 13, 14 and 15, 1927. (Last day for receiving applications—November 7.)

*Special Examination.*—July 6, 7, 8, 9, 11 and 12, 1927. (Last day for receiving applications—June 3.)

December 7, 8, 9, 10, 12 and 13, 1927. (Last day for receiving applications—November 7.)

*Special Examination in Design for former Members of the Society of Architects.*—July 6, 7, 8, 9 and 11, 1927. (Last day for receiving applications—June 3.)

December 7, 8, 9, 10 and 12, 1927. (Last day for receiving applications—November 7.)

*Special Examination of Licentiates to qualify as Fellows.*—November 28, 29, 30, December 1 and 2, 1927. (Last day for receiving applications—October 31.)

*Statutory Examination.*—October 19, 20 and 21, 1927. (Last day for receiving applications—October 3rd.)

## Notices

#### THE TWELFTH GENERAL MEETING.

The Twelfth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 11 April 1927, at 8 p.m., for the following purposes:—

To read the Minutes of the General Meeting (Business) held on Monday, 28 March 1927; formally to admit Members attending for the first time since their election or transfer.

To read the following Paper:—"The Planning of East Kent," by Professor Patrick Abercrombie [F.].

#### VISIT TO THE STAR AND GARTER HOME, RICHMOND.

The visit arranged by the Art Standing Committee to the Star and Garter Home, Richmond, originally fixed to take place on Saturday, 2 April, has been postponed until Saturday afternoon, 9 April 1927.

As the number of visitors taking part must be strictly limited, members are requested to make early application for tickets to the Secretary R.I.B.A., 9 Conduit Street, W.1.

#### BRITISH ARCHITECTS' CONFERENCE, LONDON 1927.

The Annual Conference of British Architects, postponed in 1926 on account of the General Strike, will take place in London from 20 to 25 June (inclusive).

All Members of the R.I.B.A., the Architectural Association, and the Allied Societies in Great Britain, Ireland and overseas are invited to take part in the Conference.

It is hoped that many ladies will be present, as guests of members, at all the events contained in the programme.

*Members are particularly requested to make a note of the date (20 to 25 June) and to keep themselves free from other engagements.*

A complete programme with full particulars will be issued in the near future to all the members of the bodies mentioned above.



## REGISTRATION OF ARCHITECTS.

VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.C.1.

## VISIT TO THE WORKS OF MESSRS. GILLETT AND JOHNSTON'S BELL FOUNDRY, CROYDON.

The Art Standing Committee of the R.I.B.A. have accepted the kind offer of Messrs. Gillett and Johnston to conduct a party of members and their friends over their works at Croydon on Saturday, April 9th.

The world's largest carillon—namely, 53 bells, and the largest or bass bell weighing 10 tons, for the Canadian Houses of Parliament at Ottawa—will be on exhibition, and recitals will be given by leading carillonneurs. The big carillon for Princeton University, U.S.A., the re-cast bells for Coventry Cathedral, and the great electric clock for Ottawa will also be on view.

Members will meet at the Foundry at 2.30 p.m. It is situated in Union Road, off Whitehorse Road, and is about 15 minutes' walk from East Croydon Station and 7 minutes from West Croydon, to which stations there is a good service of electric trains from Victoria; and 58, 68, and 75 'buses pass down Whitehorse Road.

Members of the R.I.B.A. and other architects who are interested and wish to take part in this visit should make early application to the Secretary, R.I.B.A., for tickets.

## THE TITE PRIZE AND THE SOANE MEDALLION.

## PRELIMINARY "EN LOGE" COMPETITIONS.

Attention is called to the fact that the Preliminary *en loge* Competitions for the Tite Prize and the Soane Medallion will be held on 27 and 28 April, respectively, instead of 7 and 8 April, as previously announced.

## Competitions

## CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 1s., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

## SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 1s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design, U.S.A. (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

## LEXDEN COUNCIL SCHOOL COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

## PROPOSED TOWN HALL AND LIBRARY, LEITH.

The Corporation of the City of Edinburgh invite Architects, resident or practising in Great Britain, to submit, in open competition, designs for a Hall and Library which it is proposed to erect upon an area of ground lying between Junction Street and Madeira Street. The Corporation have appointed Sir George Washington Browne, P.R.S.A., Edinburgh, to act for them in this competition as their Assessor in adjudicating on the designs submitted. Premiums, £400, £300, £200.

£100. Total cost, £70,000. Last day for questions, February. Date of delivery of designs 30 April 1927. Conditions may be obtained on payment of a fee of 2s., which will be returned on receipt of a design in accordance with the conditions or if the conditions are returned within four weeks. Apply to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

#### PROPOSED NEW OFFICES, TROWBRIDGE, WILTS.

The Wiltshire Working Men's Conservative Benefit Society invite architects to submit designs in competition for new Offices proposed to be erected on a site in Stallard Street, Trowbridge. Assessors, Messrs. Cyril A. Farey and Robert Lowry, A. and F.R.I.B.A. Premiums £150, £100 and £30. Last day for questions, March 1. Designs to be sent in not later than 30 April 1927. Conditions may be obtained from the Chief Secretary, Mr. Henry T. Fryer, Stallard Street, Trowbridge, Wilts, by depositing 1s., which will be returned after the receipt of a *bona fide* design or if the conditions are returned two weeks before the closing date of the competition.

#### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926), of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

### MESSRS. ADAMS, THOMPSON AND FRY.

MESSRS. THOMAS ADAMS, F.S.I., Past President of the Town Planning Institute, and Longstreth Thompson, F.S.I., A.M.I.C.E., member of the Town Planning Institute, Town Planning Consultants, have taken Mr. E. Maxwell Fry, B.ARCH., A.R.I.B.A., into partnership.

The firm will in future be designated Adams, Thompson and Fry, and continue to practice at their offices, 121 Victoria Street, Westminster, S.W.1, 175 Fifth Avenue, New York.

#### PARTNERSHIP WANTED.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join firm of architects of good standing, with a view to partnership. An place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### CITY OF BIRMINGHAM EDUCATION COMMITTEE. CENTRAL SCHOOL OF ARTS AND CRAFTS.

APPLICATIONS are invited for the position of Assistant Master of Architecture in the School of Architecture. Salary: £250 to £300, according to qualifications. The appointment is a part-time one (about 20 hours a week) and for a maximum period of three years. Applications (no special form) stating age, qualifications, and previous experience, and not more than two testimonials, should be sent to the undersigned, endorsed: "Teacher of Architecture," not later than 23rd April.—P. D. Innes, Chief Education Officer, Education Office, Margaret Street.

#### PARTNERSHIPS.

REQUIRED for Hull district by established architect and surveyor, capital, good opening for young and energetic man.—Apply Box 2237, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

LONDON F.R.I.B.A. (45) is open to take into his practice, with a view to partnership, a young architect who is fully qualified and has a good active or potential connection.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SENIOR ASSISTANT, with over 25 years' experience in good class provincial work of varied character, desires position, preferably with some interest in the business, or view thereto. Would be valuable to Architect needing good draughtsman having sound judgment, wide experience, and ability in preparation of specifications and quantities, and dealing generally with business matters.—Apply Box 2837, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### APPOINTMENTS WANTED.

ARCHITECT, a pupil of one of the most eminent architects of to-day, wishes to join a firm of architects of good standing with a view of partnership. Capital available if necessary. Considerable experience in domestic architecture. Has connection in London.—Apply Box 2537, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Disengaged: a fully qualified Assistant, lately engaged on one of the larger city contracts and just completing a period of service on a big West End scheme. Keen, energetic, accurate and speedy. Reply Box 4444, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT'S ASSISTANT (A.R.I.B.A.) Working Drawings, Details, Surveys, Supervision of Works, 10 years' experience, including 2½ years in Large Estate Offices in Lancashire, Ex-service man, excellent references, keen and energetic.—Reply Box 9221, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

#### APPOINTMENT WANTED IN HONG KONG.

MEMBER seeks position for a youth of 18 as junior draughtsman with a firm of architects in Hong Kong, China. Excellent draughtsman and possesses promise. Good references.—Apply in first case to Box 7811, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE ACCOMMODATION REQUIRED.

A.R.I.B.A. desires to rent small office in suite where clerical assistance and use of telephone is available. Bloomsbury district preferred.—Box 2837, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT wishes to rent a room in an architect's office with telephone, electric light, fitted drawing table and clerical assistance when required. St. James's or Westminster district preferred. State rent.—Apply Box 2637, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE ACCOMMODATION.

ARCHITECT (R.I.B.A.) wishes to let a large light room, 17 feet 6 inches by 15 feet, with fitted plan cupboard and book-shelves, on the first floor in an office in Gray's Inn. Rent £85 per annum. The above includes share of waiting room, rates, taxes, electric lighting and cleaning. Telephone with extension is installed and share of clerk for typing and trading can be arranged.—Reply Box 8272, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. has large top room to let, good light, fitted drawing table, near Gray's Inn. Rent £40 per annum. Telephone, clerical assistance, etc., if required.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### TRADE CATALOGUES.

J. F. L. DE SILVA, A.R.I.B.A., intends practising in Colombo, and would therefore be pleased to receive catalogues, samples, etc.

MR. FRANK CLEMES, A.R.I.B.A., has returned from Hong Kong, and would like to receive trade catalogues and samples of British building products at Bolt Head Hotel, Salcombe, S. Devon.



## Minutes XIII and XIV

SESSION 1926-27.

At a Special General Meeting held on Monday, 28 March, 1927, at 8 p.m., Mr. E. Guy Dawber, F.S.A., President, in the chair.

The attendance book was signed by 6 Fellows (including 5 Members of the Council), 5 Associates (including 1 Member of the Council), and 1 Licentiate.

The Minutes of the Special General Meeting held on 13 December, 1926, having been published in the JOURNAL, were taken as read, confirmed and signed by the President.

The President announced the object of the meeting, viz.: to elect the Royal Gold Medallist for the current year.

On the motion of the President it was Resolved by acclamation:

That, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of Architecture be presented this year to Sir Herbert Baker, A.R.A., F.R.I.B.A., in recognition of the merit of his work as an architect.

The Special General Meeting then terminated.

At the Eleventh General Meeting (Business) of the Session 1926-27, held on Monday, 28 March, 1927, immediately after the Special General Meeting above recorded, and similarly constituted, the Minutes of the Tenth General Meeting held on Monday, 14 March, 1927, having been published in the JOURNAL, were taken as read, confirmed and signed by the President.

Mr. Arthur Keen, Vice-President, announced the decease of:

Edward John Dodgshun, elected Fellow 1891. Mr. Dodgshun was a Past-President of the Leeds and West Yorkshire Architectural Society and represented that body on the R.I.B.A. Council from 1894 to 1896.

Arthur Henry Wharton Glasson, elected Associate 1894.

Alfred Charles Houston, elected Associate 1892. Ashpitel Prizeman 1892.

Walter Charles Hennig, elected Licentiate 1911.

Sir Charles Walston, Litt.D., late Reader in Classic Archaeology, Director of Fitzwilliam Museum and Slade Professor of Fine Arts, Cambridge, elected Hon. Associate 1924.

Charles Aubrey Bassett-Smith, elected Licentiate 1911.

John Henry Blizard, elected Fellow 1906.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following Candidates were elected to Membership by show of hands under Bye-law 10:

### AS FELLOWS (18).

BECKETT: JOHN HERBERT [A. 1892], Stoke-on-Trent.

BRYANT: HERBERT PHILLIPS [A. 1914], Southampton.

BUCKINGHAM: ERNEST HUGH [A. 1909], Norwich.

BULLOCH: ARCHIBALD [A. 1906].

HENDRY: HARRY DUNCAN [A. 1913].

HUBBARD: PHILIP WADDINGTON, M.A. (Cantab.) [A. 1920].

LYON: MAURICE, D.S.C., B.A. (Liverpool) [A. 1911], Cairo.

MUNDELL: JOSEPH EDWARD [A. 1906].

SCHOOLING: STANLEY PHILIP [A. 1912].

And the following Licentiate, who qualified under Section IV, clause c (ii), of the Supplemental Charter of 1925:

BETTS: WILLIAM VALLANCE, Nottingham.

And the following Licentiates, who passed the qualifying Examination:

BEARD: JOHN STANLEY COOMBE.

BYRON: HUGH.

GARDNER: GILBERT THOMAS FRANCIS, Oxford.

HARDWICK-TERRY: EDWARD.

HAWKES: THOMAS FRANK, Esher.

HOLMES: ARTHUR HERBERT, Southend-on-Sea.

MERSON: JOHN BRUCE, Ilford.

ORPHOOT: BURNETT NAPIER HENDERSON, Edinburgh.

### AS ASSOCIATES (30).

BLACK: JOHN ALEXANDER [Special], Sunbury-on-Thames.

BOISCLAIR: PAUL [Final Examination], Montreal, Canada.

BUCKLAND: FRANCIS JOHN [Passed five years' course Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

BUNCE: GERALD EDGAR [Final Examination], Bristol.

CANNELL: JAMES [Special].

COLLINS: TOM ANDERSON [Final Examination], Timperley, Cheshire.

CRAIG: ARCHIBALD [Final Examination], Edinburgh.

CREESE: JOHN [Special], Bury St. Edmunds.

EDMUNDS: EDWYN EMRYS [Special], Swansea.

EVANS-VAUGHAN: GEORGE FREDERICK [Final Examination], Teddington.

FOWLER: ERNEST ELIAS [Special].

GARDNER: ALFRED HERBERT [Final Examination], Coventry.

GLASS: CHARLES WILLIAM, M.C. [Special], Cheam, Surrey.

GOODIN: FREDERICK GLANVILLE [Final Examination], Reading.

GRADDON: REUBEN HAROLD [Final Examination], Southport.

GUY: RODERICK NELSON [Final Examination], South Woodford, Essex.

HARRISON: JOHN [Special], Sherwood, Nottingham.

HOPE: ARTHUR FENTON [Final Examination], Hatch End, Middlesex.

JACKMAN: FRANK LEONARD [Final Examination].

KEMP: FRANCIS HENRY NORBROOK CREW [Special].

LANCASHIRE: JOHN EDWIN [Final Examination], Sheffield.

LINDO: HAROLD WALTER EUSTACE [Final Examination].

LODGE: ARTHUR FRANK [Special], Harrow, Middlesex.

LOMAX: ALAN, M.C. [Special], Fleetwood.

MORLEY: CHESTER STANLEY [Final Examination], Accra, Gold Coast.

OVERNELL: HAROLD [Final Examination], Worthing.

SALISBURY: JOHN EUSTACE [Special], Harpenden, Herts.

SAVAGE: HERBERT [Final Examination], Wallasey, Cheshire.

SILVA: JAMES FREDERICK LEOPOLD DE [Passed five years' course at the School of Architecture, University of London. Exempted from Final Examination after passing Examination in Professional Practice], Ceylon.

STEDMAN: LEONARD ROWLAND [Final Examination], Farnham, Surrey.

### AS HON. ASSOCIATE (1).

REYNOLDS-STEPHENS: WILLIAM, President of the Royal Society of British Sculptors, Chevalier of the Order of the Crown of Belgium, Hon. V.P. R.B.C., Hon. R.I.

The proceedings closed and the Meeting terminated 8.12 p.m.

It is desired to point out that the opinions writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

### R.I.B.A. JOURNAL.

Dates of Publication.—1927: 23rd April; 7th, 21st May; 11th, 25th June; 16th July; 13th August; 17th September; 15th October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

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23 APRIL 1927

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R.I.B.A. Collection

FROM AN ORIGINAL DRAWING BY MAURO TESI



## Report of the Council for the Official Year 1926-1927

SINCE the publication of the last Annual Report the Council have held 10 meetings.

The following Boards and Committees appointed by the Council have met and reported from time to time on the matters referred to them :—

Annual Dinner Committee.  
Architects' and Builders' Joint Consultation Board.  
Architects' and Operatives' Joint Consultation Board.  
Board of Architectural Education.  
British Architects' Conference Executive Committee.  
Competitions Committee.  
Conditions of Contract Committee.  
Executive Committee.  
Fellowship Committee.  
Finance and House Committee.  
International Congresses Committee.

London Building Acts Committee.  
London Architecture Medal Jury.  
Official Architecture Committee.  
Premises Joint Committee.  
Publicity Committee.  
Registration Committee.  
R.I.B.A. Exhibition Joint Committee.  
Royal Gold Medal Committee.  
Sessional Papers Committee.  
Thames Bridges Conference.  
Town Planning and Housing Committee.

Particulars of the work of these Boards and Committees, so far as they are available for publication, are embodied in this Report.

**Obituary.** The losses by death have been as follows :—

Brice : Arthur Hallam Montefiore, J.P.  
Etchells : Ernest Fiander.

HONORARY ASSOCIATES.  
Fox : Sir Francis, J.P.  
Freshfield : Edwin, LL.D., F.S.A.

Pennell : Joseph.  
Walston : Sir Charles, Litt.D.

Hauszmann : Dr. Alois (Hungary).

HONORARY CORRESPONDING MEMBERS.  
Neville : Henri Edouard, D.Ph., D.Litt. (Switzerland).

Ashworth : Samuel Bolton.  
Bakes : James Harper.  
Blizard : John Henry.  
Boyd : John William.  
Brewerton : Joseph Henry.  
Brierley : Walter Henry.  
Bunney : Michael.  
Cash : John.  
Channon : Charles Henry.

FELLOWS.  
Dodgshun : Edward John.  
Gillespie : John Gaff.  
Gourlay : Professor Charles.  
Hawker : Harry Edwin.  
Houfton : Percy Bond.  
Jones : George Sydney.  
Joseph : Delissa.  
Lord : Henry.  
Murray : Robert Cunninghame.

Rowntree : Fred.  
Ruthen : Sir Charles Tamlin.  
Sutherland : George.  
Vernon-Inkpen : George Charles.  
Walker : John Wilson.  
Wells : Arthur.  
Whinney : Thomas Bostock.  
Wilson : John Archibald.  
Wittet : George.

Bruton : Edward Henry.

RETIRED FELLOWS.  
Culshaw : Alfred.

Watkins : William.

RETIRED MEMBER, S.A.  
Kassall : John.



## ASSOCIATES.

Beale : Robert John.  
Cockrill : Gilbert Scott.  
Cohen : Joseph B.  
Coles : Frank Alleyn.  
Cooke : William George.  
Crickmay : Gordon Hayter.  
Detmold : Frederick Guy.  
Dorman : Frederick William.

Dutch : Leonard Harris.  
Fowler : Francis H.  
Fox : Frank.  
Glasson : Arthur Henry Wharton  
Hamilton : Frederick William.  
Hardcastle : Frederick Henry  
Appleton.  
Houston : Alfred Charles.

Hunt : Charles William.  
Judge : Mark Hayler.  
McWilliam : Alexander.  
Morgan : Hugh Townshend.  
Sayer : Charles Edward.  
Smith : Percy Rider.  
Williams : Leo John.

## LICENTIATES.

Beesley : Percy Montagu.  
Best : Philip Lionel.  
Bloomer : Boaz.  
Bourne : John Charles.  
Brown : Ernest Charles.  
Campbell : Hugh.  
Clifton : Leonard Winton.  
Dixon : Robert.  
Ellison : Arnold James Thomas.  
Evans : Evan Ivor.  
Finch : William Alexander.

Fysh : Percy William.  
Goodman : James Hugh.  
Hennig : Walter Charles  
Hulme : Isaiah Herbert.  
Johnson : Tom.  
Kora : D. B.  
M'Arthy : David.  
McClure : Samuel.  
Maybury : John Henry.  
Nield : Henry Krauss.  
Phillott : George Henry.

Saunders : Malcolm Tribble.  
Schwartz : George Guido.  
Tebbs : William Arthur.  
Thwaites : William Henry.  
Topott : William Thomas.  
Venner : Albert Waring.  
Ward : Edmund John.  
Webb : William Herbert.  
Williams : Thomas George.  
Wright : John Alfred.

## Membership.

The following table shows the present membership of the Royal Institute compared with the preceding five years :—

	Fellows.	Associates.	Licentiates.	Hon. Fellows.	Hon. Associates.	Hon. Corr. Members.	Retired Fellows.	Retired Members. S. of A.
1922	969	2,214	1,487	12	45	38	45	—
1923	964	2,316	1,408	10	54	45	47	—
1924	970	2,335	1,364	11	54	38	55	—
1925	1,182	2,319	1,965	10	65	43	52	—
1926	1,338	2,390	2,211	9	78	50	47	33
1927	1,415	2,420	2,130	10	81	59	49	32
			Subscribers.		Students.		Probationers.	
	1926		14		570		1,666	
	1927		16		654		1,899	

During the official year since the last Annual General Meeting, 137 Fellows, 164 Associates and 392 Licentiates have been admitted, as against 183 Fellows, 138 Associates, and 392 Licentiates in the previous year.

Of the 1,415 Fellows whose names appear in the current *Kalendar*, 561, or 40 per cent., were elected from the Associate Class ; 283, or 20 per cent., were elected from the Licentiate Class after examination ; 285, or 20 per cent., were elected without examination, under the conditions which existed before the grant of the Charter of 1909 ; 214, or 15 per cent., were admitted under the Charter of 1925 ; 44, or 3 per cent., were elected under Section IV, Clause c (ii) of the Charter of 1925, and 28, or 2 per cent., were elected by the Council under the powers contained in Clause 2 of the Charter of 1909. Of the 2,420 members of the Associate Class, 1,349, or 55 per cent., have been elected since the date of the Armistice. Of the 2,130 Licentiates, 1,160, or 55 per cent., were admitted under the Charter of 1909 and 970, or 45 per cent., under the Charter of 1925.

## The Allied Societies.

No new Allied Societies have been admitted during the past year, but interesting developments are taking place in different parts of the Empire which promise, in due course, to complete the organisation of architectural societies on a federal basis which has been consistently promoted by the Royal Institute.

There are now 26 Allied Societies with 12 branches in the United Kingdom and Ireland, and 17 Allied Societies with 13 branches in the Dominions and Colonies overseas. The membership of the Allied Societies, as given in the current *Kalendar*, has now reached a total of 5,148, including 2,062 members of the Royal Institute. The membership of the Architectural Association is now 1,638 including 703 members of the Royal Institute. The membership of the Association of Architects, Surveyors and Technical Assistants is now 2,018, including 430 members of the Royal Institute.

## Assessors.

Since the issue of the last Annual Report the following Assessors have been appointed on the President's nomination :—

Gosport : New School—Mr. C. Cowles-Voysey [A.].  
 Bradford : Grammar School—Mr. Arnold Mitchell [F.].  
 Hereford : Alterations to the Herefordshire General Hospital—Mr. C. Ernest Elcock [F.].  
 Walsall : Nurses' Homes—Mr. George Drysdale [F.].  
 Blackpool : Extensions to Victoria Hospital—Mr. H. Percy Adams [F.].  
 Athens : Building Scheme—Sir Reginald Blomfield, R.A. [F.], and Professor Hubert Worthington [A.].  
 Waterloo Bridge : Mr. A. J. Davis [F.] and Mr. Henry V. Ashley [F.].  
 Edinburgh : George Watson's Boys' College—Mr. Thomas Marwick [F.].  
 Trowbridge : New Central Offices for the Wiltshire Working Men's Conservative Benefit Society—Mr. Cyril A. Farey [A.].  
 Hendon : Public Elementary School—Mr. Arthur Keen [F.].  
 Stratford-on-Avon : Memorial Theatre—Mr. Robert Atkinson [F.] [in conjunction with the President and Mr. Cass Gilbert (both acting in an honorary capacity)].  
 Herne Bay : Municipal Offices and Business Premises—Professor A. E. Richardson [F.].  
 Lytham St. Anne's : Public Secondary School for Girls—Mr. Arnold Thornely [F.].  
 Bognor : Municipal Offices—Mr. Septimus Warwick [F.].  
 Rotherham : Technical College and School of Art—Professor S. D. Adshead [F.].  
 Peterborough : Municipal Offices—Sir Reginald Blomfield, R.A. [F.].  
 Villers Brettonneux : Australian War Memorial—Sir Giles Gilbert Scott, R.A. [F.].  
 Manchester : Extension of Municipal College of Technology—Mr. Henry M. Fletcher [F.], Mr. Francis Jones [F.], and Mr. Alan E. Munby [F.].  
 Caversham : Cemetery Chapel—Mr. Charles J. Blomfield [F.].  
 Sittingbourne : Cottage Hospital—Mr. H. Percy Adams [F.].  
 Morecambe : Bathing Pool, Baths, etc.—Mr. Gilbert Fraser [F.].  
 Leicester : Extensions to Messrs. Wolsey's King Street Warehouse—Mr. Walter Tapper, A.R.A. [F.].  
 Wimbledon : Town Hall, Municipal Offices and Public Assembly Hall—Mr. Henry V. Ashley [F.].

## Arbitrators.

Since the issue of the last Annual Report the President has appointed the following members to act as Arbitrators in connection with building disputes :—

Mr. Louis Ambler [F.].	Mr. W. Campbell Jones [F.].
Major Harry Barnes [F.].	Mr. Arthur Keen [F.].
Mr. John H. Blizard [F.].	Colonel A. E. Kirk [A.].
Mr. Charles J. Blomfield [F.].	Mr. Alan E. Munby [F.].
Mr. A. T. Butler [F.].	Captain A. S. Reeves [L.].
Mr. John D. Coleridge [F.].	Mr. S. B. Russell [F.].
Mr. Horace Cubitt [A.].	Mr. Rupert Savage [F.].
Mr. J. M. Dossor [F.].	Mr. J. Douglas Scott [A.].
Mr. Norman Evill [F.].	Mr. W. Gillbee Scott [F.].
Sir Banister Fletcher, F.S.A. [F.].	Mr. J. Arthur Smith [F.].
Mr. J. Ernest Franck [F.].	Mr. Digby L. Solomon [F.].
Mr. James S. Gibson [F.].	Mr. J. C. S. Soutar [F.].
Mr. Harold Goslett [F.].	Mr. Sydney Tatchell [F.].
Mr. L. Rome Guthrie [F.].	Mr. Harry Teather [F.].
Mr. A. W. Hennings [F.].	Mr. W. E. Watson [F.].
Mr. Harry Hutt [F.].	Mr. C. B. Willcocks [F.].
Mr. Francis Jones [F.].	Mr. John Woollatt [F.].
Mr. Ivor P. Jones [A.].	

## Grants.

Since the issue of the last Annual Report the Council have made the following grants :—

Architectural Association . . . . .	£100 0 0	Franco-British Union . . . . .	£20 0 0
Architects' Benevolent Society . . . . .	100 0 0	Leeds School of Art (Books) . . . . .	10 0 0
British Engineering Standards Association . . . . .	100 0 0	Northern Polytechnic, London (Books) . . . . .	20 0 0
British School at Rome . . . . .	100 0 0	Robert Gordon's Colleges, Aberdeen (Books) . . . . .	20 0 0
British School at Rome, Faculty of Archaeology . . . . .	3 3 0	Royal West of England Academy School of Architecture . . . . .	50 0 0
Council for the Preservation of Rural England . . . . .	100 0 0		

## The Royal Gold Medal.

This year the Medal is to be awarded to Sir Herbert Baker, A.R.A. [F.]. His Majesty has graciously signified his approval of the Award, and the Medal will be presented on

23 June 1927.

## Appointments.

During the Session the Council have made the following appointments of Members to represent the Royal Institute on the various bodies or for the purposes indicated :—

ANCIENT MONUMENTS ADVISORY COMMITTEE (GOVT. OF NORTHERN IRELAND)—Sir A. Brumwell Thomas [F.].  
 ARCHITECTS' AND BUILDERS' CONSULTATION BOARD ADDITIONAL REPRESENTATIVES FOR INQUIRY ON SPECIALISATION AND ITS EFFECT ON CRAFTSMANSHIP—Mr. J. Douglas Scott [A.], Mr. T. P. Bennett [F.], and Mr. Edward Warren [F.].  
 BRITISH DRAMA LEAGUE, EXECUTIVE COMMITTEE—Mr. Herbert A. Welch [F.].  
 BRITISH ENGINEERING STANDARDS ASSOCIATION, SPECIAL COMMITTEE 41. S. CRANES AND DERRICKS FOR USE ON BUILDINGS—Mr. E. H. Evans [F.].



BRITISH ENGINEERING STANDARDS ASSOCIATION, CONFERENCE ON STANDARD METHODS OF TESTING SPECIMENS OF TIMBERS—Mr. E. H. Evans [F.].

BRITISH ENGINEERING STANDARDS ASSOCIATION SUB-COMMITTEE ON STANDARDISATION OF COLOURS—Mr. Percy J. Waldram [L.].

BRITISH WATERWORKS ASSOCIATION, STANDING COMMITTEE ON WATER REGULATIONS—Mr. H. D. Searles-Wood [F.] and Lt.-Col. P. A. Hopkins [L.].

COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND—The President and Professor S. D. Adshead [F.].

COUNCIL OF BRITISH SCHOOL AT ROME—Sir Reginald Blomfield [F.].

INTERNATIONAL CONGRESS ON BRIBERY AND ITS PREVENTION—Mr. J. Douglas Scott [A.].

INTERNATIONAL FEDERATION FOR TOWN AND COUNTRY PLANNING AND GARDEN CITIES—Professor S. D. Adshead [F.], Sir Reginald Blomfield [F.], Mr. W. Harding Thompson [A.], Mr. W. A. Harvey [F.], and Mr. H. T. Buckland [F.].

INTERNATIONAL HOUSING AND TOWN PLANNING CONGRESS, VIENNA—Mr. E. C. P. Monson [F.].

MEMBER OF COURT OF UNIVERSITY OF LIVERPOOL—Mr. E. Percy Hinde [F.].

ROYAL SANITARY CONGRESS, HASTINGS—Mr. H. D. Searles-Wood [F.] and Lt.-Col. P. A. Hopkins [L.].

ROYAL SANITARY INSTITUTE AND SANITARY INSPECTORS' EXAMINATION JOINT BOARD—Mr. H. D. Searles-Wood [F.].

ROYAL SOCIETY OF ARTS, CONFERENCE ON PRESERVATION OF COTTAGE ARCHITECTURE—Mr. E. Stanley Hall [F.].

#### Sessional Papers.

The following Papers have been read since the issue of the last Annual Report :—

"The Works of the Late Sir Thomas Graham Jackson, R.A.," by Mr. H. S. Goodhart-Rendel [F.].

"Bridges and Traffic," by Mr. H. V. Lanchester [F.].

"The Work of Leonard Stokes," by Mr. George Drysdale [F.].

"The Building Inscriptions of the Acropolis of Athens," by Mr. A. H. Smith.

"Mosaics," by Mr. Boris Anrep.

"Organisation and Cost of the Building Industry in America," by Mr. Harvey Corbett [F.].

"Modern French Architecture," by Mr. Howard Robertson [F.].

"The Planning of East Kent," by Professor Patrick Abercrombie [F.].

The following Papers will be read before the close of the Session :—

"Foreign Hospitals," by Mr. Lionel G. Pearson [F.].

"Devonshire House Buildings," by Mr. Thomas Hastings [H.C.M.].

#### Annual

#### Conferences.

The British Architects' Conference of 1926 was to have been held in London. The General Strike and the coal dispute made it necessary to postpone the whole programme until 1927. The Conference will accordingly take place in London from 20 June to 25 June, and full particulars will be sent to all members and to the Allied Societies at an early date. It is confidently hoped that the attendance will exceed all previous records.

#### The R.I.B.A.

#### Prizes and Studentships.

The Deed of Award of the various Prizes and Studentships was presented to the Royal Institute at the General Meeting on 17 January, when a criticism of the work submitted was read by Mr. Robert Atkinson [F.]. An Exhibition of the Drawings was held from 17 to 31 January in the R.I.B.A. Galleries, and was well attended. A selection of the Prize Drawings is now being sent round the Allied Societies for exhibition in various centres.

#### The Henry

#### Jarvis Trust.

The following statement has been received from the Trustees :—

The Capital, mostly invested in Colonial Government Securities, was, on 31 December 1926, of the nominal value of £16,293 4s. 7d.

The Income received during the year 1926 (including Income Tax refunded) amounted to £567 2s. 4d.

The Bank Balance at the end of 1926 was £119 14s.

The Income available for 1927 will therefore be this sum plus the dividends on investments received during the current year—less the Trustees' remuneration as per deceased's will, and law costs, or any other necessary outgoings.

The £500 National War Bonds invested as available income have since the end of the year 1926 been sold to meet the unusually heavy requisitions of the Royal Institute of British Architects.

Sir Aston Webb has retired and Mr. Maurice E. Webb has taken his place as a Trustee.

#### Exhibitions.

The following Exhibitions have been held in the Galleries during the period under review :—

Dominion and Colonial Architecture.

R.I.B.A. Prizes and Studentships.

Architects' Working Drawings.

Mural Paintings for the new Foord Almshouses, Rochester.

Designs by Students exempted from the R.I.B.A. Intermediate and Final Examinations.

An Exhibition of Modern British Architecture will be held in the Galleries from 27 April to 3 June 1927, inclusive.

#### The R.I.B.A. Travelling Cards.

Since the issue of the last Annual Report 112 Travelling Cards have been issued for the use of members and students visiting places of interest abroad; 49 Cards have been issued for use in the United Kingdom.

**Constitution of the Council.** The Privy Council sanctioned amendments to the R.I.B.A. Bye-Laws which aimed at improving the representative character of the Council. The number of representatives of the Allied Societies in the United Kingdom and the Irish Free State on the R.I.B.A. Council has been increased to twenty-two.

**Honours Conferred on Members.** It is very gratifying to report that during the year the King has conferred a knighthood upon Sir Herbert Baker, A.R.A. [*F.*], in recognition of his work as an architect. Honours have also been conferred upon the Rt. Hon. Viscount Burnham, C.H. [*Hon. Fellow*], Knight Grand Cross of St. Michael and St. George; Sir Arthur S. Cope, R.A. [*Hon. Associate*], Knight Commander of the Royal Victorian Order; and Mr. S. Hurst Seager [*F.*], Commander Order of the British Empire.

**The Annual Dinner.** The Annual Dinner, postponed from June as a result of the General Strike, was held on 23 November at the Guildhall by the hospitable permission of the Lord Mayor and Corporation of the City of London and the City Lands Committee, to whom the cordial thanks of the Royal Institute are due. On this occasion we were so fortunate as to be honoured by the presence of His Royal Highness the Prince of Wales [*Hon. Fellow*], who graciously performed for us the ceremony of presenting the Royal Gold Medal to Professor Ragnar Ostberg. The Prince's eloquent and interesting speech in reply to the toast of "Her Majesty the Queen, His Royal Highness the Prince of Wales and the other members of the Royal Family" will never be forgotten by those who were privileged to be present. Six hundred and thirty members and their guests were present, and 150 more, for whom it was impossible to provide places at the tables, heard the speeches in the Guildhall Gallery.

**The Garden Party.** The R.I.B.A. held a Garden Party at the Royal Botanic Gardens on 22 July at which the President and Mrs. Dawber received over 1,300 Members and guests.

**The City Churches.** As a result of the refusal of Parliament to pass the Union of Benefices and Disposal of City Churches Measure the City churches which were threatened by this measure have been saved from destruction. The Institute has played its part in securing this result, not only as one of the Societies represented on the Royal Academy Conference, but in many other ways, and thanks are especially due to Sir Reginald Blomfield, Sir Banister Fletcher, and Mr. Arthur Keen for their untiring efforts in this connection.

**C.P.R.E.** As the outcome of the movement initiated by the Institute in November 1925 and of over a year's hard work in the preliminary organisation, the inaugural meeting of the Council for the Preservation of Rural England was held at the R.I.B.A. on 7 December 1926. The Rt. Hon. the Earl of Crawford and Balcarres [*Hon. F.*] was elected the first President of the Council, and Mr. E. Guy Dawber (President, R.I.B.A.), and Professor Patrick Abercrombie [*F.*] were elected Vice-President and Hon. Secretary respectively. The foundation of the Council marks a definite step forward in the campaign for preserving the natural beauty of the countryside, and there is every reason to hope that it will perform a much-needed and beneficial work in this direction.

**R.I.B.A. Premises.** The Premises Committee have studied several sites which have been brought to their notice, and have explored the possibilities of rebuilding in Conduit Street. The work of the Committee, which has involved a great deal of detail labour during the past year, is now drawing towards the definite decision which was foreshadowed in the Annual Report a year ago.

**R.I.B.A. Business Meetings.** The Council have approved the proposal of the Practice Standing Committee for instituting at Business General Meetings, discussions on matters of professional interest at the conclusion of formal business. No previous notice need be given, and the proceedings will not be reported in the press or JOURNAL.

**Resignation of the Assistant Secretary.** In August 1926 Mr. H. Godfrey Evans, B.A., resigned his post of Assistant Secretary in order to take a similar position in the Surveyors' Institution. On 6 August the President thanked him for the admirable work he had done during his 5 years' service and presented him with a cigarette case as a token of appreciation of the respect and esteem that he had won at the R.I.B.A. After considering a large number of applicants for the vacant post, the Council unanimously appointed Mr. C. D. Spragg to be Assistant Secretary.



## REPORT OF THE BOARD OF ARCHITECTURAL EDUCATION

Since the publication of the last Annual Report the Board have held 4 meetings, and the Examinations, Schools, and Prizes and Scholarships Committees have held 10, 9, and 9 meetings respectively.

Mr. Maurice E. Webb, D.S.O., M.C., M.A.Cantab., was elected Chairman, Mr. Walter Cave (Chairman of the Prizes and Scholarships Committee), Mr. Henry M. Fletcher, M.A.Cantab. (Chairman of the Examinations Committee), and Professor C. H. Reilly, O.B.E., M.A.Cantab. (Chairman of the Schools Committee), were elected Vice-Chairmen, and Mr. L. Sylvester Sullivan Hon. Secretary.

*Exemption from the Final Examination.*—The following Schools are now recognised, under the usual conditions, for exemption from the Final Examination :—

The School of Architecture, Robert Gordon's Colleges, Aberdeen.  
 The School of Architecture, Edinburgh College of Art.  
 The School of Architecture, Glasgow.  
 The School of Architecture, University of Liverpool.  
 The School of Architecture, The Architectural Association, London.  
 The Bartlett School of Architecture, University of London.  
 The School of Architecture, University of Manchester.  
 The School of Architecture, McGill University, Montreal.  
 The School of Architecture, University of Sydney.

*Exemption from the Intermediate Examination.*—The following Schools are now recognised, under the usual conditions, for exemption from the Intermediate Examination :—

The School of Architecture, Robert Gordon's Colleges, Aberdeen.  
 The School of Architecture, Edinburgh College of Art.  
 The School of Architecture, Glasgow.  
 The School of Architecture, University of Liverpool.  
 The School of Architecture, The Architectural Association, London.  
 The Bartlett School of Architecture, University of London.  
 The School of Architecture, University of Manchester.  
 The School of Architecture, Birmingham.  
 The School of Architecture, Royal West of England Academy, Bristol.  
 The School of Architecture, University of Cambridge.  
 The School of Architecture, The Technical College, Cardiff.  
 The School of Architecture, Leeds College of Art.  
 The Department of Architecture, Surveying and Building, The Northern Polytechnic, London.  
 The School of Architecture, Armstrong College, Newcastle-upon-Tyne.  
 The Department of Architecture, University of Sheffield.  
 The School of Architecture, University of Sydney.  
 The School of Architecture, McGill University, Montreal.  
 The School of Architecture, University of Toronto.  
 The School of Architecture, Sir J. J. School of Art, Bombay.

### *The Prizes and Studentships, List of Winners.*

#### *Prizes for Design.*

The Tite Prize.—Mr. E. B. Cumine (Architectural Association).  
 The Victory Scholarship.—Mr. H. T. Dyer (London University).  
 The R.I.B.A. (Henry Jarvis) Studentship at the British School at Rome.—Mr. Herbert Thearle (Liverpool University).  
 The Rome Scholarship.—Mr. A. D. Connell (London University).

#### *Sketching and Measured Drawings Prizes.*

The Royal Institute Silver Medal for Measured Drawings.—Mr. B. S. Tempest.  
 The Pugin Studentship.—Mr. T. Murray Ashford (Architectural Association and Birmingham School of Architecture).

#### *Post-Graduate Prizes.*

The R.I.B.A. (Alfred Bossom) Travelling Studentship.—Mr. E. Wamsley Lewis (Architectural Association).  
 The Owen Jones Studentship.—Miss Ruth Ellis (Architectural Association).  
 The Grissell Gold Medal.—Mr. E. C. P. Allen [A].  
 The Henry Saxon Snell Prize.—Mr. Graham R. Dawbarn [A].  
 The Godwin Bursary and Wimperis Bequest.—Mr. J. Murray Easton [A].

#### *Other Prizes.*

The R.I.B.A. Maintenance Scholarships.—Mr. A. K. Brown, Mr. E. L. W. Davies, Mr. B. I. Day, Mr. Herbert Jackson, Mr. E. J. White, Mr. J. O. Wylson.  
 The R.I.B.A. (Anderson and Webb) Scholarship at the School of Architecture, Cambridge University.—Mr. J. T. Alliston.  
 The R.I.B.A. (Archibald Dawnay Scholarships).—Miss C. W. Preston (Architectural Association), Mr. E. B. O'Rorke (Architectural Association).  
 The R.I.B.A. Silver Medal for Recognised Schools.—Mr. J. Morrison (Robert Gordon's Colleges, Aberdeen).  
 The R.I.B.A. Bronze Medal for Recognised Schools.—Mr. E. B. O'Rorke (Architectural Association).  
 The Ashpitel Prize.—Mr. L. W. T. White [A].  
 The R.I.B.A. (Howard Colls) Travelling Studentship at the Architectural Association.—Mr. W. J. Carpenter Turner.  
 The R.I.B.A. (Henry Jarvis) Studentship at the Architectural Association.—Mr. R. P. Cummings.  
 The R.I.B.A. Donaldson Medal at the Bartlett School of Architecture, University of London.—Mr. H. T. Dyer.

*Informal Conference of Teachers.*—On 2 October 1926 the Board held an Informal Conference of Teachers. The Conference, which is held annually, was well attended and interesting discussions took place.

*Exhibition of Architects' Working Drawings.*—An Exhibition of Architects' Working Drawings was held in March 1927. The Exhibition included drawings kindly lent by the President, Mr. Walter Tapper, A.R.A., and Messrs. Granger and Leathart.

A Students' Evening was held in connection with the Exhibition. There was a large attendance of students, and the Architects (or their representatives) whose drawings were exhibited kindly attended to talk to the students about the drawings.

*Registration as Probationer : Headmaster's Certificate.*—The Council have decided that, except in very special cases, a Headmaster's Certificate will not be accepted after 31 December 1928, and no one will be registered as a Probationer without having passed one of the recognised public examinations in the required subjects.

*Registration as Probationer : List of Examinations Recognised.*—The Council, on the recommendation of the Board, have decided to include the following Examinations in the list of Examinations recognised, provided the certificates submitted cover the required subjects :—

The Matriculation and School Leaving Certificate Examinations of the following Universities :—

The University of Durham.  
The University of Aligarh.  
The University of Allahabad.  
The Benares Hindoo University.  
The University of Bombay.  
The University of Calcutta.  
The University of Dacca.  
The University of Delhi.

The University of Lucknow.  
The University of Mysore.  
The University of Nagpur.  
The Osmania University, Hyderabad (Deccan).  
The University of Patna.  
The University of Punjab.  
The University of Rangoon.

*Commonwealth Fund Fellowships.*—The Board are in touch with the Committee of Award for the Commonwealth Fund Fellowships with a view to securing a large proportion of first-class applicants in Architecture.

*The R.I.B.A. Visiting Board.*—The Visiting Board for 1926–1927 was constituted as follows :—

Mr. Henry M. Fletcher.  
Mr. Howard Robertson.

Mr. L. Sylvester Sullivan.  
Mr. Maurice E. Webb.

Mr. Martin S. Briggs, H.M.I., has accompanied the Visiting Board on its visits to those Schools of Architecture which have official relations with H.M. Board of Education.

During the past year reports upon the following Schools have been forwarded to the respective Governing Bodies :—

Robert Gordon's Colleges, Aberdeen.  
Glasgow School of Architecture.  
Edinburgh College of Art.

The Technical College, Cardiff.  
School of Architecture, University of Cambridge.  
Municipal School of Arts and Crafts, Southend.

The Council have received from the Board a report of the action taken by the following Schools as a result of the reports of the Visiting Board :—

The School of Architecture, Armstrong College, Newcastle-upon-Tyne.

The School of Architecture, Birmingham.  
The School of Architecture, Leeds.

The reports from the Schools show that the suggestions made by the Visiting Board have been found to be of great value.

*Conference between the Board and Teachers of Building Subjects.*—On 21 July 1926 the Board held a Conference with the representative teachers of Building Subjects who were undergoing a course in London arranged by H.M. Board of Education.

A Paper was read by Professor A. E. Richardson on "The Elements of Design in the Teaching of Building Construction."

At the conclusion of the Conference, which was well attended, the teachers inspected examples of Architects' working drawings which had been kindly lent for exhibition in the Galleries.

*Exhibitions of Designs of Students Exempted from the R.I.B.A. Intermediate and Final Examinations.*—The Exhibitions were held in the R.I.B.A. Galleries in September and October. The designs were inspected by the Board and the Exhibitions were subsequently opened to the public.



*The Architects' Registration Bill.*—The Board are in close touch with the Registration Committee, and are satisfied that the Bill will do much to strengthen the position of the Schools of Architecture and to advance the cause of architectural education.

*R.I.B.A. Lectures on Architecture for Workers in the Building Trades.*—The Board have held two series of lectures on Architecture for Workers in the Building Trades.

These lectures created great interest and were increasingly well attended by representatives of most of the Building Trades.

In the first series of lectures the subjects and the lecturers were as follows :—

- "The Job," by Mr. L. Sylvester Sullivan [F.].
- "Materials and Craftsmanship," by Professor Hubert Worthington [A.].
- "Good and Bad Buildings," by Mr. Howard Robertson [F.].
- "The Wealth of England," by Mr. W. G. Newton [F.].

Mr. Maurice E. Webb, D.S.O., M.C. [F.], acted as Chairman throughout the first series.

In the second series of lectures the following were the subjects and lecturers :—

- "The Palace of Westminster," by Mr. T. Wilson (Superintendent of Works, H.M. Office of Works).
- "Surface Treatment of Concrete and Cast Stone," by Mr. H. A. Holt, A.I.Struct.E.
- "Liverpool Cathedral," by Professor C. H. Reilly, O.B.E. [F.].
- "General Materials," by Mr. H. Jarman (Superintendent of Works, H.M. Office of Works).

Mr. Henry M. Fletcher [F.] acted as Chairman for the second series.

*Partial Exemption from the R.I.B.A. Intermediate Examination.*—On the recommendation of the Board, the regulation whereby exemption may be granted from the subjects of the General History of Architecture and the Calculations of Simple Structures has been amended to include the subject of the Specialised History of Architecture.

*R.I.B.A. Maintenance Scholarships.*—In July 1926 the award was announced of six R.I.B.A. Maintenance Scholarships in Architecture, tenable at the Schools of Architecture recognised by the R.I.B.A. for exemption from its examinations.

The students awarded these Scholarships are all making good progress.

Owing to the fact that the present Scholars may hold their Scholarships for a period of three years it has not been found possible to offer any Scholarships for award in July 1927.

Every effort is being made to increase the capital of the Maintenance Scholarships Fund.

*The R.I.B.A. Visiting Board and the Allied Societies.*—An arrangement is now in operation whereby when the Visiting Board is about to inspect a school the Council of the Allied Society concerned is invited to appoint a Member of the Society to meet the Visiting Board during that particular visit.

*Pupils in Architects' Offices.*—On the recommendation of the Board, the Council have approved an Outline Course of Study and two lists of books for the guidance of architects who accept pupils in districts where professional School education is not available. Copies of the Outline Course and lists of books are inserted in each R.I.B.A. Form of Articles of Pupilage sent out by the R.I.B.A.

*The Libraries of Schools of Architecture.*—On the recommendation of the Board, the Council have made a grant for the past year of £50 for the provision of additional studio text books for use by students of Schools which have an inadequate supply of general text books. This sum was applied at the discretion of the Visiting Board.

*The Prizes and Studentships and Competitors in the Dominions Overseas.*—The Council have approved a scheme drawn up by the Board to enable competitors in the Dominions overseas to participate in the R.I.B.A. Prizes and Studentships.

*The Constitution of the Board of Architectural Education.*—The Council have invited the Incorporated Association of Head Masters to nominate a representative to serve on the Board of Architectural Education.

*Testimonies of Study for the R.I.B.A. Examinations.*—The Board have arranged with the Editor of the *Builder* for examples of selected R.I.B.A. Testimonies of Study to be published in the *Builder* from time to time for the guidance of students preparing such Testimonies.

In addition, the Editor of the *Builder* has kindly supplied the R.I.B.A. with a number of reproductions of the illustrations to be issued by the R.I.B.A. free to students.

*The Special Examination Qualifying for Candidature as Associate.*—The Council, on the recommendation of the Board, have approved a revised scheme, syllabus and time-table for the Special Examination qualifying for candidature as Associate which is open to Architects in practice and Assistants over 30 years of age whose applications are approved by the Board.

*The R.I.B.A. Final Examination and Scottish Students.*—Arrangements have been made for holding the R.I.B.A. Final Examination twice annually in Scotland.

*The Distribution of Schools of Architecture recognised by the R.I.B.A. for Exemption from its Examinations.*—The Board have appointed a Special Committee composed of :—

The Officers of the Board of Architectural Education,  
Mr. T. R. Milburn (Chairman, Allied Societies' Conference),  
Mr. G. W. Alexander (Scottish Education Department),  
Mr. W. R. Davies (H.M. Board of Education),  
Mr. Robert Atkinson (Architectural Association),  
Mr. T. P. Bennett (Northern Polytechnic),  
Mr. H. Chalton Bradshaw,  
Mr. R. A. Dawson (Municipal School of Art, Manchester),  
Mr. J. R. H. Weaver (University of Oxford),

to consider and report upon the Distribution of the Schools recognised by the R.I.B.A. for exemption from its Examinations and the possibility of securing some greater measure of co-ordination between the Board and the Art Schools, Technical Schools and Polytechnics teaching Architecture.

The Special Committee are about to present their report to the Board.

*Membership of the R.I.B.A.*—The Council, on the recommendation of the Board of Architectural Education, have written to Headmasters and Staffs of Schools of Architecture recognised for exemption from the R.I.B.A. Examinations, pointing out the desirability of impressing upon their students the necessity of aiming at Membership of the R.I.B.A. as the natural completion of their course of training.

*The British Institution Scholarship Fund.*—On the recommendation of the Board, the Council are making representations to the proper authorities with a view to securing the representation of the R.I.B.A. upon the Governing Body of the Fund as one of the Representative Trustees.

*The Associateship R.I.B.A. and Office Experience.*—The Council have decided that no student shall be admitted to candidature for the Associateship without having had at least one year's office or equivalent practical experience.

*Competition for an Imaginative Scheme for an Aerodrome.*—The Council have accepted an offer from the Gloucestershire Aircraft Company to give a prize of 200 guineas for a students' competition for an Imaginative Scheme for an Aerodrome. The arrangements for the competition are now under consideration.

*Proposed British Institute in Paris.*—The Council have decided to support the proposal to found a British Institute in Paris for students.

*The Intermediate and Final Examinations : Relegated Candidates.*—The Council have decided that, unless a candidate passes in at least two subjects in the Intermediate or Final Examinations, he shall be required to take the whole of the Examination at a subsequent sitting.

*Problems in Design and Testimonies of Study.*—During the year ending 28 February 1927, 302 designs have been received and 205 have been approved.

*Registration as Probationer.*—During the year ending 28 February 1927, 685 Probationers have been registered.

*The Intermediate, Final and Special Examinations.*—The Intermediate Examination has been held twice in England, once in Brisbane and once in Cape Town.

The Final and Special Examinations have been held twice in England and once in Pretoria, Cape Town, Singapore and Canada.

	Passed in Recognised Schools.	Examined.	Passed.	Relegated.	Percentage Passed.
INTERMEDIATE EXAMINATION—England . .	126	163	87	76	53
"    "    Brisbane . .	—	6	1	5	17
"    "    Cape Town . .	—	5	3	2	60



	Passed in Recognised		Passed.	Relegated.	Percentage Passed.
	Schools.	Examined.			
FINAL AND SPECIAL EXAMINATIONS—England	58	124 and 10 Part 1 only 3 Part 2 only	74 and 8 Part 1 only 2 Part 2 only	*53	61
" " Canada	—	2	2	0	100
" " Cape Town	—	2	2	0	100
" " Pretoria	—	6	4	2	67
" " Singapore	—	1	1	0	100
* One candidate was not a British subject and took the Examination for the purpose of obtaining a certificate only.					
SPECIAL EXAMINATION FOR FORMER CANDIDATES OF THE SOCIETY OF ARCHITECTS FOR ELECTION TO ASSOCIATESHIP.					
	Examined.	Passed.	Relegated.	Percentage Passed.	
	3	2	1	67	
SPECIAL EXAMINATION FOR FORMER MEMBERS OF THE SOCIETY OF ARCHITECTS FOR ELECTION TO ASSOCIATESHIP.					
	Examined.	Passed.	Relegated.	Percentage Passed.	
	8	7	1	88	

217 Students have, therefore, been added to the Register during the year ending 28 February 1927, and 141 have received exemption from or passed the Final (or Special) Examination qualifying for the Associateship.

For purpose of comparison the Examination results as published in the Annual Report of the Board 1925-26 are given below :—

	Passed in Recognised		Passed.	Relegated.	Percentage Passed.
	Schools.	Examined.			
INTERMEDIATE EXAMINATION—England	106	136	74	62	54
" " Cape Town	—	4	3	1	75
FINAL AND SPECIAL EXAMINATIONS—England	47	125 7 Part 1 only 2 Part 2 only	*67 4 Part 1 only 1 Part 2 only	62	53
" " Pretoria	—	6	0	6	0
" " Canada	—	2	0	2	0
" " Sydney	—	4	2	2	50
* One candidate was not a British subject and took the Examination for the purpose of obtaining a certificate only.					
SPECIAL EXAMINATION FOR FORMER CANDIDATES OF THE SOCIETY OF ARCHITECTS FOR ELECTION TO ASSOCIATESHIP.					
	Examined.	Passed.	Relegated.		
	2	2	0		
SPECIAL EXAMINATION IN DESIGN FOR FORMER MEMBERS OF THE SOCIETY OF ARCHITECTS FOR ELECTION TO ASSOCIATESHIP.					
	Examined.	Passed.	Relegated.		
	38	34	4		

At the Examination for the R.I.B.A. Diploma in Town Planning three candidates were examined and all were relegated.

At the Statutory Examination for candidature as District Surveyor in London eight candidates were examined and four passed.

At the Examination for Building Surveyors under Local Authorities two candidates were examined and both were relegated.

The attendance of the R.I.B.A. Members at the meetings of the Board and the Schools, Examinations, and Prizes and Scholarships Committees is as follows :—

BOARD OF ARCHITECTURAL EDUCATION (4 Meetings).		No. of Attendances.			No. of Attendances.
Maurice E. Webb	.	3	Arthur Keen	.	3
Walter Cave	.	2	S. D. Kitson	.	2
Henry M. Fletcher	.	3	H. V. Lanchester	.	2
Professor C. H. Reilly	.	4	Walter Tapper	.	—
L. Sylvester Sullivan	.	4	A. J. Taylor	.	1
E. Guy Dawber	.	—	Professor L. B. Budden	.	4
E. Stanley Hall	.	3	H. Chalton Bradshaw	.	2
T. R. Milburn	.	—	Michael Waterhouse	.	2
J. Alan Slater	.	2	Professor A. E. Richardson	.	3
W. R. Davidge	.	1	Professor A. C. Dickie	.	1
Robert Atkinson	.	—	Howard Robertson	.	3
Sir Reginald Blomfield	.	—	T. Harold Hughes	.	4
Sir Giles Gilbert Scott	.	—	John Begg	.	1
Wm. Harvey	.	4	R. Leslie Rollo	.	—
Sir John J. Burnet	.	1	T. P. Bennett	.	1
A. J. Davis	.	—	George Drysdale	.	3
Sir Frank Baines	.	—	G. D. Gordon Hake	.	2
W. Curtis Green	.	—	W. S. Purchon	.	3
Francis Jones	.	2	Professor R. M. Butler	.	1

*Schools Committee (9 Meetings).*

Professor C. H. Reilly . . . . .	7	G. D. Gordon Hake . . . . .	5
Professor A. E. Richardson . . . . .	6	T. P. Bennett . . . . .	2
Professor A. C. Dickie . . . . .	1	M. S. Briggs . . . . .	8
Howard Robertson . . . . .	7	Henry M. Fletcher . . . . .	5
T. Harold Hughes . . . . .	4	Maurice E. Webb . . . . .	1
John Begg . . . . .	—	L. Sylvester Sullivan . . . . .	3
H. St. John Harrison . . . . .	1	Professor S. D. Adshead . . . . .	1
D. Theodore Fyfe . . . . .	3	Professor L. B. Budden . . . . .	2
Joseph Addison . . . . .	5	S. B. Caulfield . . . . .	8
W. S. Purchon . . . . .	9	H. S. Goodhart-Rendel . . . . .	—
F. N. Weightman . . . . .	—	S. D. Kitson . . . . .	2
George Drysdale . . . . .	3	Michael Tapper . . . . .	5

*Examinations Committee (10 Meetings).*

Henry M. Fletcher . . . . .	7	Arthur Keen . . . . .	3
A. J. Davis . . . . .	1	W. H. Ansell . . . . .	4
Professor A. C. Dickie . . . . .	3	W. R. Davidge . . . . .	1
H. V. Lanchester . . . . .	6	R. A. Duncan . . . . .	3
Donald Cameron . . . . .	5	G. D. Gordon Hake . . . . .	—
Louis de Soissons . . . . .	1	E. B. Maufe . . . . .	4
A. J. Taylor . . . . .	3	Hon. H. A. Pakington . . . . .	6
H. D. Searles-Wood . . . . .	1	F. R. Jelly . . . . .	2
Dr. Raymond Unwin . . . . .	5	Maurice E. Webb . . . . .	—
Basil Oliver . . . . .	6	L. Sylvester Sullivan . . . . .	6
A. H. Moberley . . . . .	3		

*Prizes and Scholarships Committee (9 Meetings).*

Walter Cave . . . . .	3	W. S. Purchon . . . . .	6
H. Chalton Bradshaw . . . . .	1	Joseph Addison . . . . .	1
L. H. Bucknell . . . . .	5	George Checkley . . . . .	3
G. B. Imrie . . . . .	5	H. St. John Harrison . . . . .	—
F. Winton Newman . . . . .	5	P. D. Hepworth . . . . .	4
Halsey Ricardo . . . . .	1	J. C. Shepherd . . . . .	5
Percy Thomas . . . . .	—	Stephen Welsh . . . . .	—
E. R. Jarrett . . . . .	8	M. S. Briggs . . . . .	7
Professor L. B. Budden . . . . .	2	Trenwith Wills . . . . .	4
E. G. Wylie . . . . .	—	L. Sylvester Sullivan . . . . .	7

REPORT OF THE ART STANDING COMMITTEE

Nine meetings have been held since the publication of the last Annual Report. The attendance of Members at the 8 meetings of the Committee held during the Session 1926–1927 has been as follows :—

	No. of Attendances.		No. of Attendances.
Professor S. D. Adshead . . . . .	1	*Gilbert H. Jenkins . . . . .	6
R. F. G. Aylwin . . . . .	3	Arthur Keen . . . . .	3
*Sir Herbert Baker . . . . .	0	F. Winton Newman . . . . .	8
H. Chalton Bradshaw . . . . .	2	Hon. H. A. Pakington . . . . .	5
Leonard H. Bucknell . . . . .	6	Halsey Ricardo . . . . .	5
Sir John J. Burnet . . . . .	1	Louis de Soissons . . . . .	5
*Heaton Comyn . . . . .	4	A. S. Soutar . . . . .	4
H. P. Burke Downing . . . . .	6	Walter Tapper . . . . .	7
*R. A. Duncan . . . . .	3	Francis R. Taylor . . . . .	7
Cyril A. Farey . . . . .	3	W. Harding Thompson . . . . .	5
H. S. Goodhart-Rendel . . . . .	3	*Francis T. Verity . . . . .	4
P. D. Hepworth . . . . .	2	Michael Waterhouse . . . . .	3

\* Marked thus were appointed after the first meeting of the Committee. Possible attendances 7.

The following Officers were elected for the Session 1926–1927 :—Chairman, Mr. Walter Tapper ; Vice-Chairman, Mr. H. P. Burke Downing ; Hon. Secretaries, Mr. F. Winton Newman and Mr. Leonard H. Bucknell.

*Visits to Buildings.*—The programme arranged for visits to buildings during the Session included : Adelaide House ; St. Magnus the Martyr ; The Royal Hospital, Chelsea ; The Goldsmiths' Hall ; The Fishmongers' Hall ; The Star and Garter Home, Richmond ; Syon House, Brentford ; St. James's Palace.



The thanks of the Committee are due to the Architects and Proprietors of these buildings for facilities afforded.

*Garden Exhibition.*—An exhibition of photographs and drawings of British and Continental Gardens, together with garden ornaments, has been arranged and held at the Institute Galleries since the issue of the last Report. The exhibition was largely attended both by Members of the Institute and the general public.

In this connection it may be mentioned that in July last the Committee, at the request of the New York School of Fine and Applied Art, made arrangements for their Students of Landscape Gardening to visit gardens and Garden Cities during their visit to England.

*The Conservation of Ancient Monuments.*—The pamphlets dealing with this matter, which were last revised in 1888, have been under consideration by the Committee and have been entirely recast and now appear in the *Kalendar* in their revised form. The thanks of the Committee are due to the S.P.A.B. for their assistance in this matter.

*Preservation of Old Work.*—During the period under review the Committee have had under consideration numerous cases of civil and ecclesiastical buildings, bridges, etc., which have been threatened for demolition or alteration, in addition to work requiring restoration or protection. All these cases have required considerable investigation, and where the work has been found to be worthy of preservation the Committee have made suitable recommendations thereon, and where possible have supported the action taken by other interested Societies.

In this connection the following have been under consideration by the Committee :—Pulteney Bridge, Bath ; Abingdon Bridge ; Old Church, Stanmore ; Old Buildings at Plymouth ; Newcastle House, Lewes ; Harrington House ; Abbot's Kitchen Grounds, Glastonbury ; Montpellier Walk, Cheltenham ; Stratford Place ; Stonework at the Houses of Parliament.

In reviewing the work and duties of the Committee for several years past, it has become increasingly obvious that this consideration of Old Work—necessary as it is—has occupied a large part of the Committee's time, and the Committee have now under consideration some proposals for reorganisation, which it is hoped will enable it to deal with matters of a wider Architectural interest.

## REPORT OF THE LITERATURE STANDING COMMITTEE

Since the issue of the last report, the Literature Standing Committee have held 9 meetings.

The attendance of members at the 7 meetings held during the Session has been as follows :—

No. of Attendances.		No. of Attendances.	
Louis Ambler . . . .	7	D. Theodore Fyfe . . . .	4
M. S. Briggs . . . .	4	Pro. F. S. Granger . . . .	2
Professor L. B. Budden . . . .	0	A. E. Henderson . . . .	6
W. Hodgson Burnet . . . .	1	H. C. Hughes . . . .	4
Walter Cave . . . .	2	S. D. Kitson . . . .	4
Major H. C. Corlette . . . .	3	A. H. Moberly . . . .	6
C. Cowles-Voysey . . . .	3	Basil Oliver . . . .	6
Capt. W. T. Creswell . . . .	7	C. E. Sayer . . . .	1
J. Murray Easton . . . .	4	C. S. Spooner . . . .	5
F. C. Eden . . . .	2	Arthur Stratton . . . .	3
A. Trystan Edwards . . . .	1	Sir A. Brumwell Thomas . . . .	0
H. M. Fletcher . . . .	3	Grahame B. Tubbs . . . .	7

The following officers were elected to serve during the Session :—Mr. A. H. Moberly, Chairman ; Mr. C. E. Sayer, Vice-Chairman ; Mr. M. S. Briggs and Mr. Grahame B. Tubbs, Hon. Secretaries.

Owing to the death of Mr. C. E. Sayer, on the 17 August 1926, it was necessary to elect a Vice-Chairman at the October meeting. Mr. Louis Ambler was elected.

The death of Mr. C. E. Sayer, who had been for many years associated with the work of the Committee, and who was greatly interested in the Institute library, was much regretted. A vote of condolence was passed by the Committee and communicated to his family.

*The Library Staff.*—In the previous Session a report on the Library Staff was sent to the Council, and the Executive Committee of the Council recommended, in April 1926, that an expert Cataloguer be

engaged for a period of one year, and that his appointment should be reconsidered at the end of that period. Mr. H. V. M. Roberts was appointed.

*Rehanging of Pictures.*—A Sub-Committee, consisting of Mr. Chalton Bradshaw and Mr. Winton Newman, considered the rehanging of a large number of Institute pictures which had been stored in the Galleries leading to Maddox Street—8 were hung in the Library.

*Smithson Drawings.*—The outstanding event of the Session was the acquisition, with the assistance of the Grissell Legacy, of the Smithson drawings by the Royal Institute. This unique collection of early seventeenth century architectural drawings has been in the custody of the R.I.B.A. for many years, and when the owner, Mrs. Coke, intimated her intention of disposing of the collection, the Committee felt very strongly that it would be a serious blow to the prestige of the Institute if the drawings were allowed to pass from the R.I.B.A. Library. Mrs. Coke was very anxious that the collection should remain where it was, and did not want it to leave the country, although she realised that in all probability a higher price might be obtained abroad. After making enquiries as to the probable value of the collection, the price was agreed, and the drawings have now become the property of the Royal Institute, and will hereafter remain in the Library for the use of the students.

*Presentations.*—A volume of original drawings of Raynham Park was presented by Mr. Leonard Bolingbroke, F.S.A., and a criticism of these drawings by Sir Reginald Blomfield, R.A., appeared in the R.I.B.A. JOURNAL for 14 August 1926.

A presentation of 50 books was made by Mr. H. C. H. Manning, mostly duplicates, but a useful addition to the Library.

A volume entitled *The Octagon* (the Headquarters of the American Institute of Architects) was presented by Mr. Philip Sawyer, F.A.I.A., through Mr. L. G. Pearson [F.].

Three volumes, consisting of extracts from Archæological and other journals, illustrating the work of S. Rowland Pierce, Rome Scholar 1921, were presented by Mr. Pierce.

*Purchases.*—An interesting acquisition was a portfolio of 56 drawings by Robert Adam, W. H. Playfair and others. These drawings have not yet all been identified, some 21 or more of them are of Blackadder House, and 8 are signed Robert Adam.

*Architectural Index—Victoria and Albert Museum.*—Mr. A. E. Henderson reported that about 286 of these drawings had been removed from the walls, and could now only be seen on application. The matter was reported by the Literature Standing Committee to the Council, who communicated with the Director of the Victoria and Albert Museum.

*Sessional Papers.*—The Committee have made a number of suggestions to the Council for Sessional Papers for the next Session.

*Legal Books.*—As it has been suggested that the legal section of Lawbooks with a bearing on Architecture in the R.I.B.A. Library was out of date, Capt. W. T. Creswell [L.], Barrister-at-Law, was asked to compile a list that he considered should be in the Library. The Committee adopted his recommendations and made the necessary purchases.

*The Press and the Institute.*—A Joint Committee, consisting of one representative from the Art, Literature, and Practice Standing Committees, in addition to Mr. J. C. Squire, of the *London Mercury*, and Mr. James Bone, the London Correspondent of the *Manchester Guardian*, was formed, at the suggestion of the Council, to further the interests of the Institute's policy in architectural matters, and to ensure that adequate information was sent to the Press. Mr Chalton Bradshaw represented the Literature Standing Committee. The suggestion that some such action be taken by the Institute emanated in the first place from Mr. Manning Robertson.

*Honorary Associates.*—Professor A. P. Laurie and Mr. Noel Heaton's names were submitted to the Council.

*National Book Council.*—The Institute was asked to revise the bibliography of architectural books that they prepared at the suggestion of the National Book Council, and a Sub-Committee was appointed to consider this matter.



The Librarian reported to the Committee as follows :—

During the twelve months ending 31 March of the present year 340 volumes and 34 pamphlets have been added to the Library, exclusive of periodicals, reports, Transactions of Societies and parts of works issued in serial form.

The number of works presented was 121 volumes and 32 pamphlets, of which 17 volumes were added to the Loan Library.

Works purchased numbered 219 volumes and 2 pamphlets, of which 57 volumes were added to the Loan Library.

The attendance of readers in the reference library numbered 8,427.

The number of books issued on loan (including re-issues) was 7,504.

The number of tickets issued for admission to the Library other than to Members of the Institute or Students or Probationers was 166.

The number of books sent through the post was 797.

The principal acquisitions during the year (in addition to those mentioned in the Committee's report) were : Abercrombie, *The Preservation of Rural England* ; Alexander, *The Safety of St. Paul's* ; Atkinson and Bagenal, *Theory and Elements of Architecture*, Vol. 1 ; Bacci, *La Ricostruzione del pergamo di Giovanni Pisano nel Duomo di Pisa* ; Bell, *Prehellenic Architecture in the Aegean* ; Blum and Tatlock, *A Short History of Art from Prehistoric Times to the Present Day* ; Boerschmann, *Chinesische Baukeramik* ; Butler, *The Substance of Architecture* ; Byne and Stapley, *Spanish Interiors and Furniture*, Vol. 3 ; Creswell, *The Law relating to Dilapidations and Waste* ; Dahlberg, *Svecia antiqua et hodierna* (reprint) ; Dalton, *East Christian Art* ; Durier, *Dekorative Kunst in Annam* ; Eberlein and Ramsdell, *Small Manor-houses and Farmsteads in France* ; Edwards, *Architectural Style* ; French and Eberlein, *The Smaller Houses and Gardens of Versailles from 1680-1815* ; Gardner, *New Chapters in Greek Art* ; Gavani, *Storia del Architettura in Abruzzo* ; Gromort, *Jardins d'Espagne*, 2 vols. ; Jourdain, *English Decorative Plasterwork of the Renaissance* ; Joyce, *Maya and Mexican Art* ; Lumley, *The Public Health Acts* ; Monneret de Villard, *Le Vetrate del Duomo di Milano*, 3 vols. ; Muthesius, *Landhäuser* ; Newcombe, *Franciscan Mission Architecture in Alta California* ; Perks, *Essays on Old London* ; Pettorelli, *Il bronzo e il rame nell'arte decorativa Italiana* ; Ricci, *Romanesque Architecture in Italy* ; Rosenberg, *The Davanzati Palace, Florence* ; Schmitz, *The Encyclopædia of Furniture* ; Snyder, *Building Details* ; Soule, *Spanish Farm houses and minor Public Buildings* ; Venturi, *L'architettura del quattrocento*, part 2 ; Wagner, *Einige Skizzen, projekte und Ausgeführte Bauwerke*, Vol. 4 ; Weese, *L'Ancienne Suisse, Villes, Edifices et Intérieurs* ; West, *Gothic Architecture in England and France*, 2nd edition ; Wijdeveld, *The Life and Works of Frank Lloyd Wright* ; Zucker, *Theater und Lichtspielhäuser*.

## REPORT OF THE PRACTICE STANDING COMMITTEE

Since the publication of the last Annual Report the Committee have held 11 meetings.

The attendance of members at the 9 meetings held during this Session has been as follows :—

Henry V. Ashley . . . . .	5	G. H. Lovegrove . . . . .	7
W. H. Atkin-Berry . . . . .	6	E. C. P. Monson . . . . .	6
F. Chatterton . . . . .	7	D. Barclay Niven . . . . .	7
Horace Cubitt . . . . .	4	E. J. Partridge . . . . .	6
J. W. Denington . . . . .	6	A. Seymour Reeves . . . . .	6
G. Leonard Elkington . . . . .	6	J. Douglas Scott . . . . .	9
H. V. Milnes Emerson . . . . .	7	W. Gillbee Scott . . . . .	8
G. Hastwell Grayson . . . . .	7	J. C. S. Soutar . . . . .	9
*W. H. Hamlyn . . . . .	7	*Sydney Tatchell . . . . .	6
P. W. Hubbard . . . . .	4	*Harry Teather . . . . .	8
†Delissa Joseph . . . . .	4	*W. E. Watson . . . . .	7
*E. Bertram Kirby . . . . .	1	Charles Woodward . . . . .	9

\* Marked thus were appointed after the first meeting of the Committee.

† Deceased 10 January 1927.

The following were elected the officers of the Committee :—

Chairman—Mr. J. Douglas Scott.

Vice-Chairman—Mr. G. Hastwell Grayson.

Hon. Secretaries—Mr. W. E. Watson and Mr. F. Chatterton.

The following Sub-Committees were appointed, the officers of the Practice Standing Committee being *ex officio* members of all Sub-Committees :—

(a) *Charges and Contracts*.—This Sub-Committee have held 4 meetings, and the attendance of members has been as follows :

†F. Chatterton . . . . .	3	†J. Douglas Scott . . . . .	2
H. V. Milnes Emerson . . . . .	4	J. C. S. Soutar . . . . .	4
†G. Hastwell Grayson . . . . .	0	Harry Teather . . . . .	3
G. H. Lovegrove . . . . .	3	†W. E. Watson . . . . .	3
E. C. P. Monson . . . . .	3	Charles Woodward . . . . .	3
E. J. Partridge . . . . .	3		

† *Ex officio* members.

Mr. E. C. P. Monson and Mr. G. H. Lovegrove were reappointed Chairman and Hon. Secretary respectively.

(1) Among the matters dealt with by the Sub-Committee was that of a short and concise form of contract applicable to cases where the usual forms seem too cumbersome. A recommendation was made that the matter be referred to the Conditions of Contract Committee, who have reported to the Council negating the proposition.

(2) The question of professional charges, having regard to the extensive employment of Consultants, has been discussed, and recommendations have come to fruition in a resolution passed at the Business Meeting on 14 February last amending Clause (f) of the Conditions of Engagement as follows :—

“(f) That the fees of any Consultant or Consultants retained for any part of the work with the concurrence of the Client shall be paid for by the Client in addition to the Architect’s scale remuneration. The employment of such Consultant or Consultants shall be at the Architect’s discretion in consultation with the Client.”

(3) During the Session the Form of Appointment of an Arbitrator has been considered, having regard to criticisms made upon it by eminent Counsel, and proposals for its revision or a supplementary form will, it is hoped, be presented shortly.

(b) *Professional Advertising*.—The Sub-Committee were reappointed as follows :—

- |                      |                   |
|----------------------|-------------------|
| †F. Chatterton       | †Delissa Joseph   |
| †G. Hastwell Grayson | †J. Douglas Scott |
| W. H. Hamlyn         | Harry Teather     |
| P. W. Hubbard        | †W. E. Watson     |

The Sub-Committee’s proposals on the question of members’ names on notice boards, which were approved by the Practice Committee, have been adopted by the Council, and incorporated in Clause 3 of the “ Suggestions Governing the Professional Conduct and Practice of Architects,” which now reads as follows :—

An Architect must not publicly advertise nor offer his services by means of circulars. He may, however, publish illustrations or descriptions of his work, and exhibit his name on buildings in course of erection, including those where he is acting as Architect for alterations and additions, provided it is done in an unostentatious manner, and the lettering of his name does not exceed two inches in height. With the client’s approval, any such boards may remain for a period not exceeding two months after the completion of the building, provided they do not display “ to let,” or “ for sale,” or similar notices, but they may indicate that the plans can be seen at the Architect’s office. Architects who are surveyors to recognised estates may announce land, or sites, or premises for sale or letting in connection with their appointments, or when they are acting as Architects for the development of land or sites.

The Sub-Committee have considered and reported on several cases of alleged professional advertising which have been brought to their notice.

(c) *Parliamentary*.—The Sub-Committee were reappointed as follows :—

- |                      |                   |
|----------------------|-------------------|
| †F. Chatterton       | †Delissa Joseph   |
| Horace Cubitt        | A. Seymour Reeves |
| G. Leonard Elkington | †J. Douglas Scott |
| †G. Hastwell Grayson | †W. E. Watson     |

The Sub-Committee have examined and reported on various Bills and Acts which contained clauses affecting the profession.

The recommendations of the Sub-Committee have been adopted by the Council, and their views communicated to the Local Authorities concerned in the case of Bills promoted by the latter.

The observations of the Chairman of the Practice Committee on the Law of Property Act, 1925, were published in the JOURNAL for the information of members.

(d) *Law of Ancient Lights*.—The Sub-Committee have held 3 meetings, and the attendance of members has been as follows :—

†F. Chatterton	.	.	2	†J. Douglas Scott	.	.	3
†G. Hastwell Grayson	.	.	0	Sydney Tatchell	.	.	2
†Delissa Joseph	.	.	1	Harry Teather	.	.	1
§E. C. P. Monson	.	.	1	†W. E. Watson	.	.	3
D. Barclay Niven	.	.	3	Charles Woodward	.	.	2

§ Possible number of attendances, 1.

The proposals referred to in the last Annual Report were agreed by the Joint Committee of Representatives of the Surveyors’ Institution and the R.I.B.A. Practice Committee, and subsequently by the



R.I.B.A. Council. Since then the Council of the Surveyors' Institution have made further suggestions, and these, together with the Joint Committee's Report, have been forwarded to the Law Society with a view to an early Joint Conference to consider drafting a bill to give effect to these recommendations.

The Sub-Committee have, with deep regret, to record the loss of Mr. Delissa Joseph, whose activity and wide experience upon the subject of easements were of great value to the Sub-Committee.

Mr. E. C. P. Monson has been appointed to serve on the Sub-Committee in his place.

(e) *Officials and Private Practice*.—The Sub-Committee were reappointed as follows :—

†F. Chatterton	D. Barclay Niven
J. W. Denington	A Seymour Reeves
G. Leonard Elkington	†J. Douglas Scott
H. V. Milnes Emerson	†W. E. Watson
†G. Hastwell Grayson	

As a result of the evidence received from members of the R.I.B.A. and members of the Allied Societies regarding whole-time officials undertaking private work, a letter was sent to the Government Departments concerned, to the chief Railway Companies, to County Councils, and to every Local Authority in Great Britain, drawing their attention to the prevalence of this undesirable practice and asking for their assistance in suppressing it. It is gratifying to note that a large number of authorities have adopted the suggestions made to them in this matter by the Royal Institute. A report is under consideration and will be presented shortly.

(f) *Professional Defence Union*.—The Sub-Committee have held 4 meetings, and the attendance of members has been as follows :—

†F. Chatterton . . . . .	3	†J. Douglas Scott . . . . .	4
†G. Hastwell Grayson . . . . .	1	W. Gillbee Scott . . . . .	4
E. Bertram Kirby . . . . .	1	Sydney Tatchell . . . . .	4
G. H. Lovegrove . . . . .	4	†W. E. Watson . . . . .	4
D. Barclay Niven . . . . .	3		

Since the publication of the last Annual Report, the Council have approved the Committee's recommendations. The scheme has been advertised amongst Members and favourably commented upon in the professional journals. A General Meeting was held in October to consider the scheme, under the Chairmanship of Major Harry Barnes, and constructive proposals and criticisms were made which the Committee have considered, and arising therefrom further negotiations with the Insurance Company will, it is believed, result in more substantial benefits and protection. Registered offices for the Union have been approved at No. 28 Bedford Square, and Messrs. Ball and Redfern, of No. 10 Gray's Inn Place, W.C.1, have been appointed as Advisory Solicitors, and are at present engaged upon the preparation of draft Articles of Association for the Union.

The President of the Institution of Structural Engineers, and the Senior Vice-President, Mr. H. S. Deane, and Lt.-Col. J. Mitchell Moncrieff, have joined the Committee as representatives to safeguard the interests of its members in the Articles of Association and form of policy.

It is hoped that very shortly the Union will be in a position to call a General Meeting to adopt the Articles of Association and definitely launch the Scheme, as sufficient support has been promised.

The Committee desire to express their thanks to the Council of the R.I.B.A. for the initial financial assistance they have given.

*Exhibition Joint Committee*.—At the invitation of the Council, the Committee nominated the following members to serve on the Exhibition Joint Committee :—J. Douglas Scott, Delissa Joseph, D. Barclay Niven.

*R.I.B.A. Exhibitions*.—On the recommendation of the Committee, the Council have agreed to arrange for an Annual Exhibition of Current British Architecture in the Spring of each year to be held in the R.I.B.A. Galleries.

*Publication of Scale of Charges in Brochure Form*.—On the recommendation of the Committee, the Council have published the Scale of Charges in brochure form, and at the reduced price of 3d. a copy.

*Architectural Copyright*.—The Committee have considered and advised members on several cases of alleged infringement of copyright.

*Local Authorities and Housing.*—Further cases have been brought to the notice of the Committee in which local authorities have advertised for tenders and plans from contractors. Letters of protest have been addressed to the authorities concerned.

*Local Authorities and Qualified Architects.*—The Committee have again had their attention called to several instances where unqualified officials have been appointed by Local Authorities as architects for their housing schemes. An enquiry was addressed by the Committee to the Ministry of Health as to whether a loan to a local authority for housing allowed of the payment out of such loan for the services of their permanent staff when acting in the capacity of architect for a housing scheme. The Ministry's reply, together with a note on the subject, was published in the JOURNAL of 20 November 1926.

*London County Council Draft Revised Drainage Bye-laws.*—At the request of the Science Standing Committee, the Practice Committee appointed four Members to serve on a Joint Sub-Committee of the two Committees to consider certain revised draft Drainage Bye-laws prepared by the L.C.C. and submitted to the Institute for their comments. After careful consideration, the Sub-Committee submitted their views and suggestions on the revised draft, which were approved by the Council and forwarded to the L.C.C. for their consideration.

*The Instruction of Architectural Students in the Ethics of Practice of the Profession.*—On the recommendation of the Committee, the Council have suggested to the Board of Architectural Education that more consideration should be given to the instruction of architectural students in the ethics of practice of the profession. The Committee have intimated their willingness to state their views on the subject before the Board or the appropriate Committee of the Board.

*General Business Meetings.*—The Council have approved the suggestion of the Committee that one or more of the Business Meetings held during each Session should be devoted to the informal discussion of matters of current professional interest.

*Conditions of Practice in Rangoon.*—At the request of the Council, the Committee have given careful consideration to a letter from the Burma Society of Architects regarding the present unsatisfactory conditions of practice in Rangoon. The Committee's recommendation on this matter has been approved by the Council.

*Professional Practice and Charges.*—The Committee have given advice and rulings to members and others on a large number of enquiries received relating to matters of professional practice and to the appropriate fees for professional services. The work of the Charges and Contracts Sub-Committee in this connection has been of great value.

The Committee cannot sufficiently emphasise the importance of architects acquainting their clients at the earliest possible opportunity with the R.I.B.A. Scale of Charges and Conditions of Engagement. While the Courts may not recognise the Scale as binding, unless it has been brought to the client's notice, the Scale itself has, during the past year, been more fully recognised by different tribunals as an equitable one.

*Fees for Housing Work.*—The Committee have received many requests from members for advice and support regarding the payment of fees for housing schemes, chiefly abandoned work. In this connection the Committee would express their thanks to Mr. Herbert Welch, who has been kind enough to give them the benefit of his wide knowledge and experience on this subject.

*Unprofessional Conduct.*—A number of cases of alleged unprofessional conduct and breaches of professional etiquette have been brought to the Committee's notice, and, after the most careful investigations, the necessary recommendations have been made to the Council.

In accordance with their established practice, the Committee decline to express opinions on "ex parte" statements or on matters that are "sub judice."

## REPORT OF THE SCIENCE STANDING COMMITTEE

Since the publication of the last Annual Report the Committee have held 10 meetings.

The attendance of Members at the 8 meetings held during this Session has been as follows :—



	No. of Attendances.		No. of Attendances.
Hope Bagenal . . . . .	1	*Charles McLachlan . . . . .	3
*P. W. Barnett . . . . .	4	A. E. Mayhew . . . . .	6
W. T. Benslyn . . . . .	4	Alan E. Munby . . . . .	6
W. E. Vernon Crompton . . . . .	3	Harvey R. Sayer . . . . .	7
J. E. Dixon-Spain . . . . .	1	H. D. Searles-Wood . . . . .	2
*E. H. Evans . . . . .	5	Charles F. Skipper . . . . .	6
*J. Ernest Franck . . . . .	7	R. Elsey Smith . . . . .	5
Edwin Gunn . . . . .	4	Digby L. Solomon . . . . .	2
Francis Hooper . . . . .	8	A. J. Taylor . . . . .	2
Lt.-Col. P. A. Hopkins . . . . .	6	Dr. Raymond Unwin . . . . .	2
G. N. Kent . . . . .	8	Percy J. Waldram . . . . .	5
R. G. Lovell . . . . .	2	*Thomas Wallis . . . . .	5

\* Marked thus were appointed after the first meeting of the Committee. Possible attendances 7.

The following were elected the Officers of the Committee :—Chairman, Mr. J. Ernest Franck ; Vice-Chairman, Mr. Francis Hooper ; Hon. Secretaries, Major C. F. Skipper and Mr. G. N. Kent.

*Building Research Department.*—The Committee have been in close touch with the Building Research Department during the Session, and at the kind invitation of Dr. Stradling, Director of Building Research, a visit was made to the Building Research Station at Watford on Friday, 3 December 1926. A number of members of the Committee took part in the visit, which proved most interesting and instructive.

At the request of the Committee, Dr. Stradling has kindly arranged to supply sufficient copies of the Building Science Abstracts for circulation to the Allied Societies and their branches in Great Britain and Ireland. The Committee have suggested to the Allied Societies that they should adopt the same procedure as that followed by the Committee for marking the Abstracts before they are placed in their Libraries.

*Allied Societies and Building Research.*—With a view to interesting the Allied Societies in Building Research work, the Committee have suggested that the Societies should appoint small Committees to ascertain what work is being carried out at the Universities or Technical Institutions in their areas.

They have also put forward a suggestion that possibly the Societies could call the attention of manufacturers in their areas to the fact that the Building Research Department are prepared to help and work in the investigation of any particular problems if recommended by the Committee, and that any group of manufacturers should submit their difficulties to the Committee for preliminary examination.

*British Engineering Standards Association.*—A large number of draft Specifications for different sorts of paints and varnishes have been submitted to the Committee by the British Engineering Standards Association for their comments. Careful consideration has been given to these draft Specifications, and the comments of the Committee have been forwarded to the Association.

At the request of the Council the Committee have appointed representatives to serve on the following B.E.S.A. Committees :—

- (A) Mixed Paints Committee on the question of the Selection of Colours : Mr. P. J. Waldram
- (B) Sub-Committee on Cranes and Derricks : Mr. E. H. Evans.

Mr. Evans was also appointed to represent the R.I.B.A. on the Conference on Standard Methods of Testing Specimens of Timbers.

Mr. Edwin Gunn was appointed the R.I.B.A. Representative on the Sub-Committee on Standardisation and Simplification of Slates and Tiles, and Mr. Harvey R. Sayer was appointed the R.I.B.A. Representative on the Sub-Committee on Standard Specifications for Grey and White Hydrated Lime.

Mr. Edwin Gunn and Mr. Harvey R. Sayer have submitted interesting and valuable reports on the work of these two Committees.

*British Waterworks Association : Standing Committee on Water Regulations.*—On the recommendation of the Committee, Mr. H. D. Searles-Wood and Lt.-Col. P. A. Hopkins were appointed as the R.I.B.A. Representatives on the Standing Committee on Water Regulations, and Lt.-Col. Hopkins has submitted an interim report on the work of this Committee.

*Lectures for Practising Architects.*—Arising out of the demonstration given by Professor E. G. Coker, of University College, on the use of Prismatic Rays for recording the stresses on models of building

structures, the Committee have suggested to the Council that a series of lectures might be arranged for practising architects :

1. To revive forgotten knowledge.
2. To acquire modern knowledge.

It was felt that the stress of modern professional life and the vast amount of information available are such that the man in practice experiences difficulty in finding the data for his specific purposes. He is so often entirely dependent on the specialist without the knowledge which enables him to define precisely his instructions to the specialist and without the means of judging the specialist's work when it is done. In many subjects complete information could only be obtained by attendance at lectures, but in the course of time the lectures could be printed and the notes circulated to the Allied Societies. Text books cannot adequately supply the need of the architect in modern practice, and the information contained in them is not always up to date or accurate.

The following subjects were suggested for inclusion in the lectures :—

1. Strength of Materials.
2. Materials, their use and nature.
3. Design in Steel, Concrete, Timber, etc.
4. Heating, Lighting and Ventilation.
5. Gas and Electric Installations.
6. Building Acts and Bye-laws.
7. Light and Air and other Easements.

The Council have referred this suggestion to the Board of Architectural Education for consideration and report.

*London County Council Drainage Bye-laws.*—Draft Revised Drainage Bye-laws have been submitted by the London County Council for the comments of the Institute. A Joint Committee composed of representatives of the Practice and Science Standing Committees have given very careful consideration to these draft Bye-laws, and their suggestions and comments have been forwarded by the Council to the L.C.C. for their consideration.

*Economies in Building Practice.*—A small Sub-Committee was appointed to consider and report upon suggestions for eliminating processes in modern building practice which do not afford additional durability and/or strength commensurate with their cost in labour and materials.

On the recommendation of the Committee, the Council have invited the Institute of Builders to appoint a similar Committee with a view to exchanging information and eventually submitting a report to the Main Committee or Councils.

*Ventilation of Buildings.*—At the request of the Committee, Dr. Leonard Hill, Director of the Department of Applied Physiology at the National Institute of Medical Research, attended one of their meetings and gave a highly interesting and very helpful talk as to modern research in methods of heating and ventilation, and some of the results obtained. The Committee hope that the Institute may have the advantage of having some of these results published in the JOURNAL.

*Hon. Associateship.*—The Committee desire to record their pleasure at the election of Dr. Leonard Hill and Dr. R. E. Stradling as Hon. Associates of the Royal Institute.

*Timber Storage at the Surrey Commercial Docks.*—The Committee have continued their representations to the London Chamber of Commerce and the Port of London Authority that some arrangement should be made to effect an improvement in the conditions of storage of timber at the Docks. The attention of the Institute of Builders has also been called to this matter and the Committee are not without hope that their efforts in this direction may result in some action being taken to attain the desired end.

*Standard Sizes of Bricks.*—The Committee have received complaints that the sizes of different classes of bricks still vary very much, causing great inconvenience when they are being used on one job. The Committee have drawn the attention of the various bodies, who were concerned in the Agreement which was arrived at in 1919 on this subject, to these complaints.



*The Decay and Preservation of Building Materials.*—At the request of the Building Research Department, the Committee have agreed to assist the Department in circularising architects throughout the country with a view to obtaining particulars of their experiences in the matter of the decay and preservation of building materials and to develop a scheme of co-operation between architects and those engaged in the scientific study of the problem in order to facilitate the collection of reliable information.

*Rheumatic Heart Disease in Children.*—The Committee have been approached by the Special Sub-Committee of the British Medical Association on Rheumatic Heart Disease in Children with a view to obtaining the help and co-operation of the architectural profession in investigating the causes and prevention of dampness in buildings, as it has been found by the Medical profession that a very large proportion of cases of rheumatic heart disease in children come from damp rooms.

Sir Humphrey Rolleston and Dr. Reginald Miller, Chairman and Hon. Secretary respectively of the British Medical Association Special Sub-Committee, attended a meeting of the Science Committee, when the whole matter was fully discussed. A small Sub-Committee of the Science Standing Committee has been appointed to investigate and report on this subject, and they would welcome any assistance that members may be able to give them in this important matter.

*Building Science Laboratory.*—The Committee have been asked by the R.I.B.A. Visiting Board whether it would be possible to draw up a model schedule of requirements in connection with the machinery and equipment in a building laboratory for a School of Architecture and Building. A small Sub-Committee has been appointed to report upon this matter.

## REPORT OF THE ARCHITECTS' AND BUILDERS' JOINT CONSULTATION BOARD

The Board was established early in 1925 and consists of four architects and four builders appointed respectively by the Royal Institute of British Architects and the National Federation of Building Trades Employers. Under its constitution the Board may consider and report upon matters which may be referred to it, such as questions which create or tend to create friction between the various organisations connected with the Building Industry; changes of policy, procedure or methods current in the industry; technical questions affecting the industry, such as the provision of a properly trained personnel and the allocation of classes of work so as to avoid demarcation disputes; the better selection of materials; and the consideration of Government legislative proposals with special reference to questions of production and cost.

During the period under review, the builder members of the Board have been Mr. Wm. H. Nicholls (Chairman), Mr. Henry Matthews, Mr. H. T. Holloway, Mr. S. Easten, O.B.E., and Mr. A. G. White (Secretary, National Federation of Building Trades Employers); the architect members have been Major Harry Barnes (Vice-Chairman), Mr. Henry V. Ashley, Mr. Arthur Keen, Mr. Herbert A. Welch, and Mr. Ian MacAlister (Secretary, Royal Institute of British Architects).

*Bills of Quantities.*—A suggestion by the builder members of the Board that Bills of Quantities should be supplied for all contracts let by competition where the amount involved exceeds £750 in the provinces and £1,000 in London was submitted by the Council of the Royal Institute of British Architects on the recommendation of the architect members of the Board to their Allied Societies Conference, with a view of ascertaining the feeling of architects generally throughout the country.

The result of such consideration was that the Council of the Royal Institute of British Architects did not think it desirable to make any departure from their previous recommendation on this matter which was published in the Royal Institute of British Architects' Journal of 23 September 1922, viz., that in the case of ordinary works exceeding £1,000 in value contractors who are invited to tender should be supplied with Bills of Quantities.

*Standard Method of Measurement.*—Reports from the Builders' Federation's Regional bodies having shown a consensus of opinion in favour of the general adoption of the Standard Method of Measurement,

it was agreed that a conforming recommendation should be taken back to the Royal Institute of British Architects by the architect members and in August 1926 the following was published in the Journal of that body :—

THE "STANDARD METHOD OF MEASUREMENT."

In April 1923 the Council of the R.I.B.A., on the advice of the Practice Standing Committee, recommended members of the R.I.B.A. in England and Wales to adopt the "Standard Method of Measurement" agreed by the Surveyors' Institution, the National Federation of Building Trades Employers and the Institute of Builders, and informed them that copies of the document could be obtained from the Surveyors' Institution and the National Federation.

In June 1925 the Council recommended to members the application of the "Standard Method of Measurement" to important building work in the East.

On the advice of the Architects' and Builders' Joint Consultation Board the Council of the R.I.B.A. now recommend members generally to adopt the "Standard Method of Measurement," the value of which has been increasingly demonstrated in the last few years.

*Time Limits in Contracts.*—A request having been preferred by a conference of representatives of the London Master Builders' Association, the National Federation of Building Trades Operatives (London District) and the Amalgamated Union of Building Trade Workers (London District) for a deputation therefrom to be received by the Council of the Royal Institute of British Architects relative to time limits in contracts, the latter body suggested that the matter should preferably be raised before the Architects' and Builders' Consultation Board and in due course the deputation was received by that body.

On behalf of the London Employers it was pointed out that contractors are frequently invited to state their own time limit when tendering for work, with the result that the tenderer who gives the shortest time limit frequently obtains the contract, whether his price is the lowest or not. As the result overtime usually becomes necessary, and in the present state of the supply of labour, results in upsetting the labour relations with other Employers.

On behalf of the London Operatives it was pointed out that this practice resulted in overcrowding jobs with men and that in turn leads to inefficiency and lowered output, besides causing friction between Employers and Operatives in connection with the application of the overtime regulations. It also increases unrest on jobs due to the creation of an overtime outlook on the part of the men.

It was pointed out to the deputation that the question appeared to resolve itself into one of finding a method of ascertaining beforehand what is a reasonable time for the execution of a particular work, and it was suggested that the deputation should put forward to the Board a further memorandum proposing practical remedies, to which in due course publicity might be given.

*National Joint Council for the Building Industry.*—An agreement was concluded in July last between the National Federation of Building Trades Employers and the National Federation of Building Trades Operatives under which a Council under the above title was set up to deal with wages and conditions in England and Wales.

The agreement was reported to the Board at its November meeting and explanations given as to its purport and scope, from which it appeared that it was in effect a revision of the agreement under which the National Wages and Conditions Council had been dealing with the like matters during recent years, and that the last-named body had in fact adopted the new agreement and changed its name to mark the change. The main purport of the revision had been to give the Regional bodies of the two Federations concerned a larger measure of local autonomy in regard to working conditions.

## REPORT OF THE ARCHITECTS' AND OPERATIVES' JOINT CONSULTATION BOARD

The Board was established in June 1926 for the purpose of considering and reporting upon matters such as craftsmanship, education, apprenticeship, the question of interesting workmen in the design and



planning of buildings, and upon other questions mutually affecting the interests of architects and building operatives (apart from the question of wage rates).

The Board consists of four architects appointed by the Council of the R.I.B.A. and four representatives of the National Federation of Building Trades Operatives. The architect members are Major Harry Barnes (Chairman), Mr. H. V. Ashley, Mr. Arthur Keen, and Mr. Herbert A. Welch (Joint Hon. Secretary). The representatives of the National Federation of Building Trades Operatives are Mr. Thomas Barron (Vice-Chairman), Mr. George Elmer, Mr. S. Sigsworth, and Mr. R. Coppock (Joint Hon. Secretary).

The question of the preservation of high standards of craftsmanship is considered to be of vital importance to the building industry. To this end the necessity for developing along sound and up-to-date lines the apprenticeship system together with the further training of apprentices in technical schools is now receiving the serious consideration of the Board.

## REPORT OF THE COMPETITIONS COMMITTEE

Since the publication of the last Annual Report the Competitions Committee have met on five occasions.

The members of the Committee for the present Session are :—

Sir A. Brumwell Thomas, Chairman.  
Howard Robertson, Hon. Secretary.  
Robert Atkinson.  
T. Lawrence Dale.  
C. E. Elcock.

P. D. Hepworth.  
Percy E. Thomas.  
The President (*ex officio*).  
The Hon. Secretary (*ex officio*).

(a) During the period under review the Committee have dealt with 25 Competitions.

(1) In 17 cases the conditions of competition have been satisfactory and no amendments have been suggested.

(2) In 5 cases negotiations with Promoters have resulted in amendment of conditions originally unsatisfactory and the Competition has been held with the approval of the R.I.B.A.

(3) In 3 cases Promoters have refused to amend conditions, and veto of the Competition has been advised.

(b) The Committee have under consideration a number of suggestions for the revision of the Regulations and Model Form of Conditions, which will shortly be reported to the Council and will include recommendations on the following points :—

(1) The inclusion of a clause in the Model Conditions as to the return of the deposit within a specified time.

(2) The modification of clause in the Model Conditions governing the limit of cost.

(3) The amplification of Clause (c) of the Regulations dealing with the staffs of Assessors.

The general tendency in one part of the Kingdom to limit important competitions to local architects only has also received consideration by the Committee.

## REPORT OF THE CONDITIONS OF CONTRACT COMMITTEE

Since the publication of the last Annual Report the Professional Members of the Drafting Committee have held four meetings. Mr. H. D. Searles-Wood was elected Chairman.

In addition to these meetings the Drafting Committee have held eight meetings under the chairmanship of Mr. Lawrence Tooth, who has made his report.

It is to be regretted that the Drafting Committee have not been able to come to an agreement on the Conditions of Contract.

## REPORT OF THE LONDON BUILDING ACTS COMMITTEE

Since the publication of the last Annual Report the Committee have held seven meetings. The members appointed by the Council were :—

Crow : Arthur.  
 Davidge : W. R.  
 Dawson : Matt.  
 Elkington : G. Leonard.  
 Hunt : William G.  
 Keen : Arthur.  
 Pite : Professor Beresford.

Searles-Wood : H. D.  
 Solomon : Digby L.  
 Tanner : Sir Henry.  
 Unwin : Dr. Raymond.  
 White : W. Henry.  
 The President (*ex officio*).  
 The Hon. Secretary (*ex officio*).

Mr. H. D. Searles-Wood was elected Chairman. Mr. Digby Solomon was elected Hon. Secretary temporarily until a permanent Secretary is found in the place of the late Mr. C. A. Daubney. Mr. Solomon resigned the position on 2 March 1927.

The Reports of the Committee have been published in book form, and members are asked to send in any further suggestions in order that they may be considered and brought before the London County Council when the deputation from the Institute has an appointment to discuss the proposed Amendments to the Building Acts.

On 4 February a Conference of Representatives of Public Bodies interested in the proposed amendment of the Building Acts was held at 9 Conduit Street, when 56 delegates, representing 36 bodies, attended. The Report of the Committee under 88 headings was discussed, and it was resolved to divide the Report into two sections, those dealing with matters coming under the London Building Acts and the Metropolitan Management Act respectively, and this is still under consideration.

The Committee have published in the JOURNAL, for the information of members, extracts from the minutes of the London County Council on the following subjects :—

1. The approval of wired glass as a fire-resisting material.
2. The comparative cost of different methods of building construction.
3. The resolutions relating to the power of waiver applied to single regulations in the various Building Acts.

The Committee regret the loss of Mr. Delissa Joseph, who had been an active member of the Committee and whose vast experience in matters connected with building in London was of the greatest assistance to the Committee. He had been reinstated on the Committee by the Council, but died before taking his seat.

The Chairman and Mr. W. Henry White were appointed to act on the Joint Committee of the four institutions dealing with the opposition to the London County Council General Powers Bill 1926.

The Joint Committee opposed the Bill and valuable modifications to the Bill were obtained.

These modifications relate to the right of appeal in cases where the regulations do not involve questions of stability. The regulations which are thus dealt with are Nos. 3, 77, 78, 134, 165 and 182 in the General Powers Act 1926.

The Joint Committee are urging the issue of the new Regulations for Reinforced Concrete at an early date. The draft regulations prepared by the Joint Committee have not yet been published.

The work of the Building Act Committee is still proceeding.

## REPORT OF THE R.I.B.A. REGISTRATION COMMITTEE

The R.I.B.A. Registration Committee have held 9 meetings since June 1926. The attendance of members at the meetings has been as follows :—

Thos. Wallis . . . . .	9	A. J. Taylor [Vice-Chairman] (Bath) .	5
E. J. Partridge . . . . .	8	W. Gillbee Scott . . . . .	5
G. C. Lawrence (Bristol) . . . . .	8	H. M. Robertson . . . . .	5
N. D. Sheffield . . . . .	7	Alan Slater . . . . .	4
C. F. Skipper (Cambridge) . . . . .	7	Arthur Keen . . . . .	3
Harry Barnes [Chairman] . . . . .	7	T. Butler Wilson (Leeds) [every meeting	
Percy Thomas (Cardiff) . . . . .	6	since appointed in January 1927] .	5

Shortly after the last Annual General Meeting of the Institute (3 May 1926), the first draft of the Architects Registration Bill was completed by the Committee and submitted to the Council of the Institute for approval with a recommendation for the establishment of a Voluntary Register of persons



not being members of the Institute or of any of its Allied Societies who desired to have their registration qualifications recorded in view of the proposed Bill. The object in view was to provide and maintain with the registers of the R.I.B.A. and of its Allied Societies a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland. The Council of the Institute unanimously adopted the Committee's report and recommendations and the Committee at once submitted the draft Bill to the Councils of the Allied Societies in Great Britain and Northern Ireland for their observations, inviting them to pass resolutions approving the Bill in principle and supporting the Council of the Institute in securing its adoption by the general body. They all complied and some of them made useful suggestions for amendments on points of detail.

The draft Bill was printed in the R.I.B.A. JOURNAL for the information of the members previously to its being submitted to the Special General Meeting on 13 December 1926, when with some amendments on points of detail the Bill was approved and the Council was authorised to make any modification necessary to ensure its enactment.

The first effect of publishing the draft Bill was to elicit from kindred Institutions, Universities and other interested bodies a number of criticisms on some of the clauses of the Bill, though none of these were directed against the principle of Registration.

These criticisms received the careful consideration of the Committee, and some amendments were made to the draft Bill, and on 21 January 1927, all the Allied Societies in Great Britain and Northern Ireland were supplied with copies of the amended Bill and of a Memorandum to Members of Parliament and were asked collectively and individually to approach the latter in order to obtain their support to the measure and were also invited to co-operate with the Committee in making known the Voluntary Register. Concurrently with this Parliamentary propaganda, a press campaign was undertaken, and references to the Registration proposals appeared in all the leading newspapers and professional journals.

On 17 January 1927, representatives of the Registration Committee attended by invitation an Allied Societies Conference in London and presented a report on the situation, as did also the representatives of the Allied Societies. These showed that many Members of Parliament had expressed their approval of the principle of the Bill, others had agreed to ballot for it, and entries for the Voluntary Register of Architects were being received in large numbers. The Register contains at present over 900 names and applications are still coming in, the proportion as between practitioners and assistants being slightly in favour of the latter so far.

On 9 February 1927, representatives of the Institute met some Members of Parliament at the House of Commons, when it transpired that Sir Clement Kinloch-Cooke, Bart., K.B.E., M.P., who had been fortunate in drawing an early place in the ballot, had most kindly undertaken to introduce the Bill into the House of Commons. This he did on 11 February, when the Bill was read a first time, and was set down on the first Order of the Day for the Second Reading on 8 April, and after a debate which occupied the House for nearly five hours the Bill was read a second time and referred to a Select Committee. The Bill is not likely to go through this Session, as nearly the whole of the remaining time of the House is being taken for Government business, and what is left will be taken on private Members' Bills that have precedence of the Registration Bill. The principle of Registration has, however, been established and means secured whereby the case for the Bill can be put forward in evidence by representatives of the Institute. It may be possible to bring forward an agreed Bill early next Session.

The Committee has been strengthened by the addition of Mr. T. Butler Wilson, F.R.I.B.A., Honorary Secretary of the Leeds and West Yorkshire Architectural Society, who has for so many years been an active supporter of the Registration movement, and has also had the advantage of the assistance of the Chairman and Deputy Chairman of the R.I.B.A. Board of Architectural Education.

## REPORT OF THE THAMES BRIDGES CONFERENCE

The Conference has continued to meet under the Chairmanship of Mr. Arthur Keen. Following the unsuccessful efforts made by it to secure reversal of the decision of the L.C.C. to destroy Waterloo Bridge, the Conference addressed a letter to the Prime Minister in January pointing out the ground

upon which the State might properly intervene, and asking for the Bridge to be made the subject of Government enquiry. This was followed by a later letter, and supplemented by a very influentially signed memorial arranged by Lord Crawford and Mr. D. S. McColl, with the result that in June the Prime Minister set up a Royal Commission to enquire into the whole question of cross-river communications in London, and the matter of Waterloo Bridge especially. Evidence on behalf of the Conference was given by Lord Crawford and the Chairman, and was supported by the evidence of several Engineers on structural questions. The Commission made a unanimous report in December in favour of the three things that had been especially advocated by the Conference: the retention of Waterloo Bridge, the construction of a new bridge at Charing Cross, and the abandonment of the proposal to build a bridge opposite St. Paul's Cathedral.

## REPORT OF THE TOWN PLANNING AND HOUSING COMMITTEE

Chairman : Sir Aston Webb, G.C.V.O., C.B., R.A.

Vice-Chairmen : Edward P. Warren, Professor S. D. Adshead.

Joint Hon. Secretaries : W. Harding Thompson, P. M. Fraser.

Since the publication of the last Annual Report, the Committee have held three meetings. The members appointed by the Council were as follows :

The President.  
The Hon. Secretary.  
Professor Patrick Abercrombie.  
Professor S. D. Adshead.  
Sir Reginald Blomfield.  
L. H. Bucknell.  
Arthur Crow.  
W. R. Davidge.  
F. M. Elgood.  
P. M. Fraser.  
W. Alexander Harvey.  
William Haywood.  
C. H. James.  
Arthur Keen.  
H. V. Lanchester.

T. Alwyn Lloyd.  
Sir Henry Maybury.  
E. C. P. Monson.  
D. Barclay Niven.  
Professor Beresford Pite.  
\*W. H. Seth-Smith.  
Herbert Shepherd.  
G. E. S. Streatfeild.  
W. Harding Thompson.  
Dr. Raymond Unwin.  
C. F. Ward.  
Edward P. Warren.  
Sir Aston Webb.  
\* Resigned October 1926.

*International Federation for Housing and Town Planning.*—The Council of the R.I.B.A. having decided to become officially connected with the International Federation, five members of this Committee were appointed to serve on the Council of the Federation, of whom two members attended the Annual Conference held in Vienna from the 13 to 16 September 1926. Mr. E. C. P. Monson, the delegate appointed by the R.I.B.A., reported on 25 October the results of the Conference. This was published in the JOURNAL.

*Foundling Hospital Site and Bloomsbury Garden Squares.*—In December 1926, it was announced in the public Press that the Foundling Hospital Estate had been purchased by the Beecham Estates & Pills, Ltd., and that this company intended to promote a Bill for the purpose of obtaining Parliamentary sanction for the removal of Covent Garden Market to the Foundling Hospital site. The Town Planning and Housing Committee, after consideration of the proposed scheme for the new market, resolved to record their disapproval of the transformation of such a valuable residential quarter of Bloomsbury into a commercial area. On the advice of the Committee the President wrote a letter to *The Times* (published on 10 December 1926) protesting against the threatened destruction of Brunswick and Mecklenburgh squares, and suggesting that the whole question of London's markets in relation to the needs of the metropolis required more careful consideration before authorising the removal of Covent Garden Market from its present site.

The London County Council have now under consideration the whole problem of the preservation of garden squares and enclosures in the Administrative County of London.



*Thames Side Development.*—Much consideration has been given by the Committee to the problem of unsightly building developments on the upper and middle reaches of the Thames. Since the beginning of the current session, however, the Council for the Preservation of Rural England has been formed and is now giving its attention to this matter.

*Plan for London.*—As a result of the deputation to the Prime Minister of members of the R.I.B.A. and other bodies interested in the planning of London, the Minister of Health has set up a Regional Committee to consider the preparation of a plan for the development of Greater London. One hundred and fifty authorities have representation on this Committee.

*Statutory Control of Building Development.*—It has been thought advisable to examine the existing powers of local authorities for controlling the æsthetic side of building developments, and in doing so the Committee have prepared a report containing data which will be of assistance to the Council for the Preservation of Rural England. The Report outlines the principal statutory powers which may be exercised by a local authority, and gives examples of cases where the design of buildings in a city is not controlled by private legislation and by advisory committees acting for the municipality.

*Chiswick Town Planning Scheme.*—A portion of Chiswick Meadows adjacent to the Thames has been set aside for recreation in the Chiswick Town Planning Scheme. Subsequently a serious attempt was made to persuade the local authority to revise their scheme and allow a part of the recreation area to be utilised for an electricity generating station, which roused considerable opposition by the local inhabitants and others interested in the riverside amenities. At a public enquiry held in the autumn of 1926, Professor S. D. Adshead, representing the R.I.B.A., gave evidence in support of the opposition to the electricity works being allowed in this area, and it is satisfactory to report that the project was not allowed as a result of the public enquiry by the Minister of Health.

## THE FINANCES OF THE ROYAL INSTITUTE

The financial year ending on 31 December 1926 shows satisfactory results. We have a surplus of £3,308 2s. The increase in Examination and Entrance Fees indicates a growth of membership on a sound basis.

The decision to put the advertising business of the JOURNAL and *Kalendar* on a new basis involves a payment in buying out the contractors, but in the near future an increase of revenue from this source will ensue.

An examination of the accounts shows that against expenditure of £30,779 13s. 11d. there is income of £34,087 15s. 11d. Of this expenditure a sum of £4,839 13s. 2d. comes under various heads, such as Contributions to Allied Societies, Travelling Expenses, Payment of Election Enumerators, Examiners and Moderators' Fees, Medals and Prizes.

In the current year the sum of £1,500 is provided under the heading "Registration," as it is impossible to forecast exactly what it may be necessary to spend.

### COMPARATIVE STATEMENT OF EXPENDITURE AND INCOME FOR 1925 AND 1926 AND THE ESTIMATE FOR 1927.

		Expenditure.		Increase.		Income.		Increase.		Deficit.		Surplus
		£	s. d.	£	s. d.	£	s. d.	£	s. d.	£	s. d.	£ s.
1925	.. ..	25,277	3 3			24,586	2 7			691	0 8	
1926	.. ..	30,779	13 11	5,502	10 8	34,087	15 11	9,501	13 4			3,308 2
1927	.. ..	35,805	0 0	5,025	6 1	39,480	0 0	5,392	4 1			*3,675 0

\*Less £3,225 Extraordinary Expenditure on account of advertisement changes.

HARRY BARNES,  
Chairman of the Finance and House Committee.

## REPORT OF THE HONORARY AUDITORS

We consider that the reduction of the Bank overdraft from £3,655 in 1925 to £173 in 1926, as shown by a comparison of the Ordinary Funds Balance Sheets, is a most satisfactory feature of these accounts.

The item of General Repairs to Premises is considerably in excess of the previous year and, therefore

calls for particular comment. This increase, generally speaking, is accounted for by the No. 28 Bedford Square premises now being included with No. 9 Conduit Street. This item covers the rebuilding of the wall at the rear of No. 28 Bedford Square, and also considerable repairs to the roof of No. 9 Conduit Street, both of which come under the category of exceptional expenditure.

We wish to draw attention to the fact that, owing to the new Bye-law coming into operation in the year 1926, the maximum proportion of members' subscriptions payable as contributions to Allied Societies, on behalf of those members of the R.I.B.A. who are also members of such Societies, has increased from one quarter to one-third, the amount so payable under this heading has, therefore, increased from £754 in 1925 to £2,238 in 1926.

In the year ending December 1926, the full financial benefit of the amalgamation with the Society of Architects is felt.

As the accounts under review cannot give the details of the surplus assets arising out of the amalgamation, we consider that detailed particulars of the allocation of these assets may be of interest to members.

On the dissolution of the Society of Architects, following the completion of the terms of the Amalgamation Agreement with that body, the following surplus assets were placed to the credit of Trust Funds Accounts in accordance with the expressed wishes of the Society :—

£1,636 18 3	5 per cent. War Loan 1929-47	To Victory Scholarship Fund
1,315 4 8	3½ per cent. Conversion Stock	To Maintenance Scholarship Fund
100 0 0	2½ per cent. Annuities (Consols)	
257 17 11	4½ per cent. Victoria Stock 1940-60.	To Godwin Bursary Fund
91 4 11	5 per cent. War Loan 1929-47	
100 0 0	2½ per cent. Annuities (Consols)	
257 18 0	4½ per cent. Victoria Stock 1940-60.	To Wimperis Bequest Fund
91 4 11	5 per cent. War Loan 1929-47	

The remaining assets received from the Society consisted of the following :—

Leasehold premises	£3,413 19 9
Furniture and fittings	£1,415 15 8
Library	249 13 1
Subscriptions in arrear	343 6 6
Investments—	
400 War Saving Certificates	£310 0 0
£568 18s. 8d. 2½ per cent. Met. Consolidated Stock	288 0 5
£188 3s. 9d. 4½ per cent. War Stock 1925-45	162 7 8
£100 11s. 2d. 5 per cent. War Stock 1929-47	101 19 0
£200 0s. 0d. 4 per cent. Victory Bonds	148 0 0
£273 13s. 2d. 3½ per cent. Conversion Loan	211 16 0
£330 9s. 0d. 3½ per cent. Conversion Loan	251 5 0
Cash	1,473 8 1
	652 15 7
	£7,548 18 8

Of this amount the items Furniture, Library, and a large portion of the subscriptions in arrear, were written off in accordance with the decision of the Council.

The War Savings Certificates were sold, and the proceeds, together with the transferred cash—£652 15s. 7d.—supplemented by a contribution from the ordinary funds of the Institute—were invested in £1,381 18s. 8d. 3½ per cent. Conversion Stock. This Stock, together with the remaining investments received from the Society, was placed by the Council to a new Premises Fund, totalling £2,200.

A most satisfactory feature of the present financial position is that the Institute is enabled to meet the travelling expenses of those provincial members attending the Institute Council, Boards and Committees, and thus facilitate the closest co-operation between London and Provincial members.

It is to be noted with satisfaction that the Institute has now made arrangements to take full control of the advertisements in the JOURNAL, which will substantially increase the revenue from this source.

We again have pleasure in putting on record our high appreciation of the very efficient administration of the official side of the Institute's work, in all its branches.

A. HAROLD GOSLETT [F.]

F. J. TOOP [A.]

Honorary Auditors.

March 1927.





Balance Sheet of Ordinary Funds, 31st December 1926.

Dr.

LIABILITIES.

To Sundry Creditors—	£	s.	d.	£	s.	d.
Sundry .....	3055	12	11			
Mortgage Interest .....	39	9	0			
Rent .....	24	5	6	3119	7	5
Mortgage on Freehold and Leasehold						
Property at 6 per cent. ....				20000	0	0
Subscriptions received in Advance .....				566	16	6
Lieut. Francis Grissell Legacy Fund .....				357	10	6
A. C. Bossom Scholarship Fund—						
Balance from 1925 .....	1084	0	0			
Payments during 1926 .....	284	0	0			
	800	0	0			
Medal Competition .....	100	0	0	900	0	0
Reserve for Fine Payable on Renewal of						
Lease .....				35	0	0
Lloyds Bank, Overdraft .....				173	11	3
Surplus of Assets over Liabilities (subject						
to valuation of premises and realisation						
of Debtors and Subscriptions in arrear)				83650	13	8

Cr.

ASSETS.

By Premises, 9 Conduit Street, as per last	£	s.	d.	£	s.	d.
Balance Sheet.....	98135	1	4			
28 Bedford Square.....	3413	19	9			
Less Depreciation .....	170	14	0	3243	5	9
Mortgage Redemption Policy .....				2180	2	6
Investment (Grissell Legacy)—						
£376 8s. 1d. 5 per cent. War Loan						
1929/47, at cost .....				357	10	6
Debtors—						
Rent and Advertisements.....	941	11	3			
Payments in Advance .....	135	11	6			
Due from Trust Funds.....	1	2	6	1078	5	3
Subscriptions in Arrear for 1926 and						
previously .....				1608	14	0
New Premises Fund—						
£1986 0s. 10d. 3¼% Conversion Stock	1499	12	11			
£568 18s. 8d. 2½% Metropolitan Con-						
solidated Stock.....	288	0	5			
£188 3s. 9d. 4½% War Stock, 1925/45..	162	7	8			
£100 11s. 2d. 5% War Stock, 1929/47..	101	19	0			
£200 4% Victory Bonds .....	148	0	0	2200	0	0

£108802 19 4

£108802 19 4

NOTE.—A Fine of £7 per annum is payable in respect of 9, Conduit Street, under a Lease from the Corporation of the City of London. Notice of renewal must be given at Michaelmas, 1935, and the fine for 14 years of £98 paid.

**SAFFERY, SONS & Co.,**  
Chartered Accountants.

Examined with the vouchers and found to be correct. 25th March 1927. { A. HAROLD GOSLETT [F.] } Hon. Auditors.  
F. J. TOOP [A.] }



## Revenue Account of Trust Funds for the Year ending 31st December 1926.

Dr.	£	s.	d.		Cr.	£	s.	d.
<b>ASHFUTEL PRIZE FUND:—</b>								
To Prize awarded to Christopher Green [A.]	10	0	0		By Balance from last Account	56	4	11
To Income Tax paid on Untaxed Interest	0	2	0		By Dividends and Interest received	19	6	8
To Balance carried forward	65	9	7			75	11	7
	75	11	7					
<b>ANDERSON AND WEBB FUND:—</b>								
To Balance from last Account	18	11	3		By Dividends and Interest received	63	16	6
To R.I.B.A. Scholarship at Cambridge University School of Architecture, J. T. Allington	70	0	0		By Donation from Ordinary Funds	30	0	0
To Income Tax paid on Untaxed Interest	1	5	0			93	16	6
To Balance carried forward	4	0	3					
	93	16	6					
<b>ARTHUR CATES LEGACY:—</b>								
To Income Tax paid on Untaxed Interest	0	1	0		By Balance from last Account	106	2	9
To Balance carried forward	160	13	3		By Dividends and Interest received	54	11	6
	160	14	3			160	14	3
<b>ARCHIBALD DAWNEY BEQUEST:—</b>								
To Amount paid to J. Breakwell	25	0	0		By Balance from last Account	69	14	11
To Amount paid to W. R. Brinton	50	0	0		By Dividends and Interest received	246	18	0
To Amount paid to R. P. Cummings	67	0	0					
To Amount paid to E. B. O'Rourke	33	0	0					
To Amount paid to Miss C. Preston	50	0	0					
To Income Tax paid on Untaxed Interest	1	8	0					
To Balance carried forward	90	4	11					
	316	12	11			316	12	11
<b>DONALDSON TESTIMONIAL FUND:—</b>								
To Cost of Medal	1	15	0		By Balance from last Account	0	4	9
To Balance carried forward	1	4	11		By Dividends and Interest received	2	15	2
	2	19	11			2	19	11
<b>GODWIN BURSARY:—</b>								
To Cost of Medal	2	7	6		By Balance from last Account	2	8	11
To Income Tax paid on Untaxed Interest	0	5	0		By Dividends and Interest received	48	2	2
To Balance carried forward	47	18	7			50	11	1
	50	11	1					
<b>GRISSELL LEGACY:—</b>								
To Balance from last Account	48	9	10		By Dividends and Interest received	15	1	7
To Amount paid to John W. Wood [A.]	50	0	0		By Donation from Ordinary Funds	95	0	0
To Cost of Medal	7	9	6					
To Balance carried forward	4	2	3			110	1	7
	110	1	7					
<b>MAINTENANCE SCHOLARSHIP FUND:—</b>								
To Purchase of £116 14s. 5d. 3¼% Conversion Stock	89	7	0		By Donations received	607	2	8
To Amount paid to J. O. Wylson	50	0	0		By Dividends and Interest received	38	0	8
To Amount paid to E. L. W. Davies	50	0	0					
To Amount paid to B. J. Day	50	0	0					
To Amount paid to H. Jackson	25	0	0					
To Amount paid to E. J. White	50	0	0					
To Amount paid to A. Brown	25	0	0					
To Bank Charges	0	0	6					
To Balance carried forward	305	15	10					
	£645	3	4			645	3	4
<b>OWEN JONES STUDENTSHIP:—</b>								
To Amount paid to Miss L. F. M. Payne	34	0	0		By Balance from last Account	65	16	0
To Amount paid to E. Dinkel	100	0	0		By Dividends and Interest received	125	7	0
To Income Tax paid on Untaxed Interest	1	8	0			191	3	0
To Balance carried forward	55	15	0					
	191	3	0					
<b>PUGIN MEMORIAL FUND:—</b>								
To Amount paid to D. H. McMorran	25	0	0		By Balance from last Account	24	6	4
To Income Tax paid on Untaxed Interest	0	3	0		By Dividends and Interest received	40	1	6
To Balance carried forward	39	4	10			64	7	10
	64	7	10					
<b>SAXON SNELL BEQUEST:—</b>								
To Amount paid to Arthur E. Cameron [A.]	15	0	0		By Balance from last Account	122	5	11
To Income Tax paid on Untaxed Interest	0	7	0		By Dividends and Interest received	31	2	6
To Balance carried forward	138	1	5			153	8	5
	153	8	5					
<b>TITE LEGACY FUND:—</b>								
To Balance from last Account	33	15	2		By Dividends and Interest received	28	15	4
To Amount paid to J. C. Shepperd [A.]	30	0	0		By Donation from Ordinary Funds	130	0	0
To Amount paid to D. H. Beaty-Pownall	100	0	0		By Balance carried forward	5	4	10
To Income Tax paid on Untaxed Interest	0	5	0			164	0	2
	164	0	2					
<b>VICTORY SCHOLARSHIP FUND:—</b>								
To Balance carried forward	81	17	0		By Dividends and Interest received	81	17	0
<b>WIMPERIS BEQUEST:—</b>								
To Income Tax paid on Untaxed Interest	1	0	0		By Balance from last Account	16	15	7
To Balance carried forward	65	8	9		By Dividends and Interest received	49	13	2
	66	8	9			66	8	9
<b>HENRY JARVIS STUDENTSHIP ACCOUNT:—</b>								
To Amount paid to the British School at Rome for M. A. Sisson, 1924 Student	125	0	0		By Balance from last Account	47	1	0
To Amount paid to the British School at Rome for Edwin Williams [A.], 1923 Student	125	0	0		By Amount received from Trustees	750	0	0
To Amount paid to the British School at Rome for A. Minoprio [A.], 1925 Student	250	0	0					
To Amount paid to R. Cummings (Archl. Assocn.)	50	0	0					
To Balance carried forward	247	1	0					
	797	1	0			797	1	0
<b>SAFFERY, SONS &amp; Co.,</b> Chartered Accountants.								

Examined with the vouchers and found to be correct. 25th March 1927. { A. HAROLD GOSLETT [F.] } Hon. Auditors.  
{ F. J. TOOP [A.] }

## Balance Sheet of Trust Funds, 31st December 1926.

Dr.	Value		Cr.	
	31st December, 1926.	£ s. d.	£ s. d.	£ s. d.
<b>To ASHPITEL PRIZE FUND:—</b>				
Capital—£305 1s. 8d. New South Wales				
6% Inscribed Stock, 1930/40 .....	305 1 8			
<b>Revenue Investments—</b>				
£76 8s. 11d. 4½% War Loan, 1925/45....	72 4 10			
£20 5% War Loan, 1929/47 .....	20 3 6			
£10 5% National War Bonds, 1928 .....	10 11 0			
£20 4% Funding Loan, 1960/90 .....	17 2 0			
Balance at credit of Revenue Account.....	65 9 7			
		490 12 7		
<b>To ANDERSON AND WEBB FUND (Board of Architectural Education):—</b>				
Capital—£594 18s. 4d. New South Wales				
6% Inscribed Stock, 1930/40 .....	594 18 4			
£58 6s. New South Wales 4% Inscribed Stock, 1924/82 .....	44 17 9			
<b>Revenue Investments—</b>				
£132 15s. 3d. 4½% War Loan, 1925/45 ..	125 9 2			
£65 5% War Loan, 1929/47 .....	65 11 3			
£25 4% National War Bonds, 1927 .....	25 1 3			
£10 5% National War Bonds, 1927 .....	10 11 0			
£30 4% Funding Loan, 1960/90 .....	25 13 0			
£725 London Midland & Scottish Railway 4% Guaranteed Stock .....	572 15 0			
Balance at credit of Revenue Account ....	4 0 3			
		1468 17 0		
<b>To ARTHUR CATES LEGACY FUND:—</b>				
Capital—London and North Eastern Railway—				
£580 4% 1st Preference Stock .....	382 16 0			
£580 4% 2nd Guaranteed Stock .....	410 16 0			
<b>Revenue Investments—</b>				
£137 18s. 7d. 4½% War Loan, 1925/45 ..	130 6 10			
£50 4s. 11d. 5% War Loan, 1929/47 .....	50 13 9			
£100 5% National War Bonds, 1927/28/29 .....	105 6 0			
£200 13s. 10d. 4% Funding Loan, 1960/90	171 11 10			
Balance at credit of Revenue Account.....	160 13 3			
		1412 3 8		
<b>To ARCHIBALD DAWWAY BEQUEST:—</b>				
Capital—£11,026 17s. 9d. 2½% Consols ....	5954 10 4			
<b>Revenue Investments—</b>				
£544 19s. 7d. 2½% Consols .....	294 5 9			
£483 6s. 8d. London Midland & Scottish Railway 4% Guaranteed Stock .....	381 16 7			
Balance at credit of Revenue Account.....	90 4 11			
		6720 17 7		
<b>To DONALDSON TESTIMONIAL FUND:—</b>				
Capital—£72 London Midland and Scottish Railway 4% Preference Stock .....	54 0 0			
<b>Revenue Investments—</b>				
£12 4s. 7d. 4½% War Loan, 1925/45 .....	11 11 1			
Balance at credit of Revenue Account ....	1 4 11			
		66 16 0		
<b>To GODWIN BURSARY FUND:—</b>				
Capital—£1,030 London Midland and Scottish Railway 4% Debenture Stock..	824 0 0			
£91 4s. 11d. 5% War Loan, 1929/47 ....	92 0 11			
£257 17s. 11d. Victoria 4½% Stock, 1940/60 .....	237 5 4			
£100 2½% Annuities (Consols) .....	52 10 0			
<b>Revenue Investments—</b>				
£25 5% War Loan, 1929/47 .....	25 4 5			
50 War Savings Certificates .....	50 0 0			
£40 5% National War Bonds, 1927/28 ..	42 4 0			
Balance at credit of Revenue Account.....	47 18 7			
		1371 3 3		
<b>To GRISSELL LEGACY FUND:—</b>				
Capital—£20 0s. 8d. "B" Annuity G.I.P. Railway .....	430 14 2			
<b>Revenue Investments—</b>				
£20 7s. 8d. 4½% War Loan, 1925/45 ....	19 5 2			
£20 5% War Loan, 1929/47 .....	20 3 6			
£30 5% National War Bonds, 1928/29 ..	31 12 0			
Balance at credit of Revenue Account ....	4 2 3			
		505 17 1		
<b>To MAINTENANCE SCHOLARSHIP FUND:—</b>				
Capital—£1,431 19s. 1d. 3½% Conversion Stock .....	1084 14 0			
Balance at credit of Revenue Account ....	305 15 10			
		1390 9 10		
Carried forward ..	£13426 17 0			
		By Government and other Securities, being total of Trust Funds invested, as valued 31st December 1926 .....	21537 17 10	
		By Cash at Bank .....		
		On Current Account .....	602 15 3	
		On Deposit Account .....	700 0 0	
			1302 15 3	
		Less due to Ordinary Funds .....	1 2 6	
			1301 12 9	
		Carried forward ..	£22839 10 7	



## BALANCE SHEET OF TRUST FUNDS—continued.

Dr.	£	s.	d.	£	s.	d.	Cr.
				13426	17	0	
Brought forward ..							Brought forward .. 22839 10 7
To OWEN JONES STUDENTSHIP FUND:—							
Capital—£1,330 London Midland and Scottish Railway 4% Debenture Stock	1084	0	0				
£1,247 Great Western Railway 5% Con- solidated Guaranteed Stock .....	1247	0	0				
Revenue Investments—							
£398 16s. 8d. 4½% War Loan, 1925/45 ..	376	17	11				
£44 6s. 4½% War Loan, 1925/45 .....	41	17	3				
£107 9s. 6d. 5% War Loan .....	108	8	3				
50 War Savings Certificates .....	50	0	0				
£40 5% National War Bonds, 1927/28 ..	42	4	0				
£75 4% National War Bonds, 1927/28 ..	75	1	3				
£241 13s. 4d. London Midland & Scottish Railway 4% Guaranteed Stock .....	190	18	4				
Balance at credit of Revenue Account....	55	15	0				
				3252	2	0	
To PUGIN MEMORIAL FUND:—							
Capital—£1,070 London Midland and Scottish Railway 4% Preference Stock..	802	10	0				
Revenue Investments—							
£15 9s. 9d. 4½% War Loan, 1925/45 ....	14	12	7				
£47 16s. 5% War Loan, 1929/47 .....	48	4	4				
£40 5% National War Bonds, 1927/28 ..	42	4	0				
£50 4% Funding Loan, 1960/90 .....	42	15	0				
Balance at credit of Revenue Account....	39	4	10				
				989	10	9	
To SAXON SNELL BEQUEST:—							
Capital—£698 4s. New Zealand 3½% Stock .....	593	9	5				
Revenue Investments—							
£204 10s. 4d. 4½% War Loan, 1925/45 ..	193	5	3				
£56 14s. 4d. 5% War Loan, 1929/47 ....	57	4	0				
£40 5% National War Bonds, 1927/28 ..	42	4	0				
Balance at credit of Revenue Account....	138	1	5				
				1024	4	1	
To TITE LEGACY FUND:—							
Capital—£1,150 2½ per Cent. Consols .....	621	0	0				
Revenue Investments—							
£51 12s. 6d. 4½% War Loan, 1925/45 ....	48	14	8				
£61 4s. 6d. 5% War Loan, 1929/47 .....	61	15	2				
£30 5% National War Bonds, 1927/28 ..	31	13	0				
	763	2	10				
Balance at debit of Revenue Account .....	5	4	10				
				757	18	0	
To VICTORY SCHOLARSHIP FUND:—							
Capital £1,636 18s. 3d. 5% War Loan, 1929/47 .....	1651	4	8				
Balance at credit of Revenue Account ....	81	17	0				
				1733	1	8	
To WIMPERIS BEQUEST:—							
Capital—£1,024 18s. 8d. Metropolitan Water Board 3% "B" Stock .....	655	19	2				
£100 2½% Annuities Consols .....	52	10	0				
£257 18s. Victoria 4½% Stock, 1940/60 ..	237	5	4				
£91 4s. 11d. War Loan 5% Stock, 1929/47	92	0	11				
Revenue Investments—							
£202 3s. 5d. 4½% War Loan, 1925/45 ....	191	1	0				
£71 14s. 4d. 5% War Loan, 1929/47 ....	72	6	11				
£40 5% National War Bonds, 1927/28 ...	42	4	0				
Balance at credit of Revenue Account....	65	8	9				
				1408	16	1	
To HENRY JARVIS STUDENTSHIP .....				247	1	0	

£22839 10 7

£22839 10 7

SAFFERY, SONS & Co.,  
Chartered Accountants.Examined with the vouchers and found to be correct. 25th March 1927. { A. HAROLD GOSLETT [F.] } Hon. Auditors.  
F. J. TOOP [A.]

Rough Estimate of Expenditure and Income of Ordinary Funds for the year ending 31 December 27:—Compared with the actual Expenditure and Income for 1925 and 1926.

EXPENDITURE										INCOME																													
1925.										1926.										1927.																			
£ s. d.										£ s. d.										£ s. d.																			
PREMISES—										1. Subscriptions and Arrears ..										2. Entrance Fees ..										3. Advertisements in Publications—									
Total .. ..										JOURNAL .. ..										KALENDAR .. ..										4. Sale of Publications ..									
ADMINISTRATION—										5. Examination Fees ..										6. Tenants' Rent and Use of										7. Interest on Investments ..									
Total .. ..										Galleries .. ..																													
PUBLICATIONS—																																							
JOURNAL—																																							
Total .. ..																																							
KALENDAR—																																							
Total .. ..																																							
ADVERTISEMENTS IN PUBLICATIONS—																																							
JOURNAL—																																							
Total .. ..																																							
KALENDAR—																																							
Total .. ..																																							
LIBRARY .. ..																																							
TRAVELLING EXPENSES—																																							
Total .. ..																																							
GENERAL MEETINGS AND CONFERENCES—																																							
Total .. ..																																							
EXAMINATIONS AND PRIZES—																																							
Total .. ..																																							
CONTRIBUTIONS TO ALLIED SOCIETIES .. ..																																							
GRANTS .. ..																																							
1. LIBRARY CATALOGUE ..																																							
2. PROVISIONAL SUMS—																																							
Total .. ..																																							
3. SUNDRIES .. ..																																							
4. NON-RECURRING SUMS—																																							
Total .. ..																																							
GRAND TOTAL ..										GRAND TOTAL ..										GRAND TOTAL ..										GRAND TOTAL ..									
Surplus for the Year ..										Deficit ..																													

\* Out of this estimated surplus, £3,225 must be paid in 1927, being part of the liability incurred on taking over from the contractors full control of the advertisements in the R.I.B.A. JOURNAL and KALENDAR.



## Correspondence

### PROFESSIONAL ASSISTANCE.

3 Lismore Road,  
South Croydon.

5 April 1927

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—With reference to Mr. Percy Morris's letter, dated the 18th ultimo, on the subject of Professional Assistance, we would point out :—

1. That the advertisement did not ask for a Junior Assistant.
2. That it is obviously impossible for a junior to produce "three recent testimonials" of any value.
3. That the preparation of working drawings is hardly the duty of a junior.
4. That the proposed remuneration of £135 per annum is, we still consider, inadequate, bearing in mind the local rates of manual labour.

Finally, we are more than ever convinced that the Institute should take up the question of Assistants' salaries.—Yours faithfully,

HUGH F. GOSSLING [A.].

W. J. BAKER [L.].

C. D. ANDREWS [A.].

J. G. WILES [L.].

DAVID ROBERTSON [A.].

S. RUBERY [A.].

J. A. CRAGG [L.].

RYCROFT OAKES [A.].

H. W. BURCHETT [A.].

R. T. GRUMMANT [A.].

J. HARVEY.

C. J. CROSSMAN [A.].

## The Library

### NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES:

[These Notes are published without prejudice to a further and more detailed criticism].

PETITS ÉDIFICES. Espagne. Small fo. Paris, 1926.  
[A. Vincent et Cie, Paris.] 17s. 6d.

Another good picture book, but one looks for measured work, instead of which tricky pencil sketches are included here and there. The good thing about these photographs is that broad effects have been carefully studied and we are shown how the Spanish Renaissance ornament is concentrated in windows and doors and the great mass of wall left scrupulously plain. On turning over the plates I was continuously longing to see some of the charming little patios in Cordova, Toledo and elsewhere, but, unfortunately, the photographer did not prosecute his examination of the byways and open doorways with sufficient determination. I trust that some day these domestic treasures will be recorded.

A. E. H.

MIDDELBURG. Oude gebouwen en Woonhuizen der Stad Middelburg. Small 40. Rotterdam, 1923.  
[W. L. and J. Brusse, Rotterdam.] 6s.

With the support of the Dutch Ministry of Education, Arts and Sciences and the Association for the Preservation of Ancient Buildings, and on the initiative of the latter, a book has been published by Messrs. W. L. and J. Brusse, of Rotterdam, entitled "Old Houses of Middelburg," consisting of 70 illustrations of old dwelling houses, together with fifteen illustrations of more monumental buildings of former centuries, with descriptive text, beneath each illustration, by Dr. W. S. Unger, in Dutch, English, French, and German. Easily the most attractive building illustrated is the warehouse of the East India Company (plate XIII).

B. O.

## Allied Societies

### DEVON AND CORNWALL ARCHITECTURAL SOCIETY.

The Annual Meeting of the Devon and Cornwall Architectural Society was held on 26 March, 1927, at Exeter. The chair was taken by the President, Mr. E. F. Hooper, L.R.I.B.A.

The annual report and balance sheet of the Society were presented and unanimously adopted.

The annual reports and balance sheets of the Exeter and Plymouth branches were also presented and unanimously adopted.

The prizes for the annual measured drawings competition were awarded to Mr. F. Podesta Harrison (Plymouth) and Mr. F. S. Stillwell (Plymouth.)

Mr. E. F. Hooper, L.R.I.B.A. then delivered his address in the course of which he mentioned that the membership of the Society at its inception in the year 1888 was very small but had increased to a present membership of 134. The Design Club, formed last year, had received considerable help and sympathy from the University College authorities. It was possible that at some future date a fully recognised architectural school would be in existence as a part of the University of the South-West, which would enable architectural students in the West to obtain the training necessary for passing the examinations of the Royal Institute of British Architects. The Registration of Architects Bill, which is to be presented before Parliament next month, was a measure of very great importance to all architects, and there was no doubt that the measure, if passed, would be of inestimable value and benefit to the public, and to the civic life of the country in general. In conclusion, the President mentioned the growing concern of the public at the spoliation of the countryside by ugly and unsuitable buildings, and lamented the fact that architects were not consulted to any great extent in connection with the erection of small houses.

The following officers and Council were elected for the ensuing year :—President : A. C. Norman, F.R.I.B.A. Plymouth; Vice-Presidents : R. M. Challice, Exeter, W. A. Vercoe, A.R.I.B.A., Plymouth. Past Presidents : J. L. Fouracre, F.R.I.B.A., Plymouth, E. F. Hooper, L.R.I.B.A. Exeter; Hon. Treasurer : S. Dobell, Exeter. Hon. Auditor : L. F. Tonar, L.R.I.B.A., Exeter. Hon. Secretary : J. Challice, A.R.I.B.A., Exeter. Members of Council—Fellows : P. Morris, F.R.I.B.A.; J. Bennett, L.R.I.B.A.; W. J. M. Thomasson, A.R.I.B.A.; O. Ralling, L.R.I.B.A.; E. Jenkins, L.R.I.B.A. (Exeter); J. C. Beare, A.R.I.B.A. (Newton Abbot); Chas. Cheverton, F.R.I.B.A.; A. S. Parker, F.R.I.B.A.; B. Priestley Shires, F.R.I.B.A.; W. H. May, F.R.I.B.A.; H. Victor Prigg, A.M.I.C.E. (Plymouth). Associate Members of Council : D. W. Cooper, Exeter; and A. T. Martindale, L.R.I.B.A., Plymouth.

Following the business of the meeting, Mr. Philip Tilden, London and Exeter, addressed the members on the pressing need for the co-operation of architects with the Council for the Preservation of Rural England. He gave several instances of cases where demolition of ancient and historic buildings had been carried out without regard to their æsthetic value, and urged members of the Society to do all in their power to interest the public in the preservation of old and beautiful buildings. Mr. Tilden mentioned that the collapse of part of the Exeter city wall had aroused much interest throughout the country, and the hope was generally expressed that the City Council would give very earnest consideration to the rebuilding and preservation of the wall. A motion was put before the meeting and unanimously carried that a letter be sent to the Exeter City Council asking that the wall be re-built and preserved.

### THE ROYAL GOLD MEDAL FOR ARCHITECTURE.

At a Special General Meeting of the Royal Institute of British Architects on 28 March, Sir Herbert Baker, F.R.I.B.A., was elected by the members and his name submitted to His Majesty the King as a fit recipient of the Royal Gold Medal for Architecture for the year 1927.

The medal was presented last year to Professor Ragnar Berg (Honorary Corresponding Member of the R.I.B.A.), of Stockholm.

Notification has now been received that His Majesty the King has approved the award of the Royal Gold Medal to Sir Herbert Baker, in recognition of the merit of his work as an architect. The medal will be presented to Sir Herbert Baker at the banquet of the R.I.B.A. on 1 June.

### NATIONAL HOUSING AND TOWN PLANNING COUNCIL.

The National Housing and Town Planning Council has arranged to hold, as in previous years, a series of National Conferences of Local Authorities in different parts of England and Wales. The centres to be visited this year are London, Manchester, Leeds, Newcastle-on-Tyne, Birmingham, Nottingham, Plymouth, Bristol, Portsmouth, Cambridge, Cardiff and Llandudno. The agenda for the Conferences embraces many important subjects, including the administration of the Housing Acts, the maintenance of good standards of planning and design, the problem of the slum, the rural housing problem, the preservation of rural England, and town and regional planning.

Full particulars may be obtained on application to the Council's offices at 41 Russell Square, London, W.C.1.

### NATIONAL REGIONAL AND TOWN DEVELOPMENT PLANNING.

A course of four lectures on "National, Regional and Town Development Planning," will be given by Mr. W. H. McLean, Inst.C.E., M.T.P.I., M.Inst.M. and Cy.E. (Member of the Regional Planning Advisory Council for Scotland, and Egyptian and Sudan Government Services) at University College, London, Gower Street, W.C.1, on Tuesdays, 10, 17, 24, and 31 May 1927, at 5.30 p.m. At the first lecture the subject will be taken by Dr. Andrew Balfour, C.B., C.M.G., F.R.S. (Director of the London School of Hygiene and Tropical Medicine). The lectures, which will have special reference to the schemes prepared by the lecturer, their practical application, and some of their aspects, will be illustrated with lantern slides of plans and photographs. A syllabus may be obtained on application to the Academic Registrar, University of London, 100 North Kensington, S.W.7. Admission to the lectures is free, without ticket.

### R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Maintenance Scholarships Committee are glad to announce that they have received a contribution of 100 guineas from the Northamptonshire Association of Architects towards the Maintenance Scholarships Fund.

### ARCHITECTS (REGISTRATION) BILL.

Sir Clement Kinloch-Cooke, M.P., moved the second reading of the Architects (Registration) Bill (the text of which was printed in *THE JOURNAL* of 2 April) in the House of Commons on 8 April. An amendment for the rejection of the Bill, which was brought forward by Mr. A. V. Alexander, was withdrawn after some debate, and the Bill was read a second time. On the motion of Sir Clement Kinloch-Cooke the Bill was referred to a Select Committee.

A full report of the debate on the Bill, reprinted from Hansard, will be published as a Supplement to *JOURNAL* of 7 May.

### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

#### MOTOR INSURANCE.

The attention of Members has already been directed in the *JOURNAL* to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, A.B.S., 9 Conduit Street, London, W.

### NOTES FROM THE MINUTES OF THE COUNCIL.

14 March 1927.

#### STRUCTURAL REMAINS OF EARLY LONDON.

It was agreed to publish a letter in the *JOURNAL* from the Librarian and Curator of the Guildhall Library and Museum, asking for the help of Architects in connection with the identification and recording of structural remains of early London (more particularly Roman London), as they are brought to light by excavations.

#### R.I.B.A. EXAMINATIONS OVERSEAS.

On the recommendation of the Board of Architectural Education, a definite sum was allotted for the payment of Examiners conducting the R.I.B.A. Examinations in the Dominions.

#### THE SURVEYORS' INSTITUTION AND THE R.I.B.A. FORM OF ARTICLES OF PUPILAGE.

Permission was granted to the Surveyors' Institution for the adaptation of the R.I.B.A. Form of Articles of Pupilage for use by members of the Institution and their pupils.

#### R.I.B.A. BUSINESS MEETINGS.

On the recommendation of the Practice Standing Committee, a scheme was approved providing for informal discussions of matters of current professional interest at General Business Meetings at the conclusion of the formal business.



## DRAFT REVISED L.C.C. DRAINAGE BYE-LAWS.

The comments of a Joint Committee of representatives of the Practice and Science Standing Committee on the draft revised Drainage Bye-laws made by the L.C.C. under Section 39 (1) of the Public Health (London) Act, 1891, with respect to Water Closets, etc., were approved for submission to the L.C.C.

## STUDENTSHIP.

The following were elected Students of the R.I.B.A. :—  
Boyd-Barrett: James Rupert, 39 Redcliffe Square, S.W.10 (Special Exemption).

Durward: Francis, "San Ramon," Oakhill Road, Aberdeen (Robert Gordon's Colleges, Aberdeen).

Freeth: Evelyn, 93 Redland Road, Bristol (Architectural Association).

Gehlote: Ramprakash Lalchand, Ajmer Gate, Khatiwara, Jaipur City, Rajputana, India (Bombay School of Art).

Goldsmith: Humphrey Hugh, 11B Bishopswood Road, Hampstead Lane, N.6 (Architectural Association).

Spence: Clement, 108, Broomhill Road, Aberdeen (Robert Gordon's Colleges, Aberdeen).

Wood: William Alexander, Menie, Schoolhouse, Balmedie, Aberdeenshire, Scotland (Robert Gordon's Colleges, Aberdeen).

## REINSTATEMENT.

The following ex-members were re-instated :—  
As Licentiates: H. Ogden.

G. H. Rawcliffe.

## RESIGNATIONS.

The following resignations were accepted with regret:—

Sidney Roberts Stevenson [F.].

Alfred Robert Brede [A.].

Charles Spencer Haywood [A.].

Leslie Hagger Kemp [A.].

John Savage [L.].

## RETIRED FELLOWSHIP.

The following member was transferred to the Retired Fellowship :—

Alexander Nelson Hansell, elected Fellow 1891.

APPLICATION FOR ELECTION AS LICENTiate UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

One application was approved.

## R.I.B.A. Probationers

During the period 18 December 1926 to 31 March 1927, the following have been registered as Probationers of the Royal Institute :—

ADAMSON: ANTHONY PATRICK, 11 Chelsea Park Gardens, S.W.3.

ALEXANDER: LUDOVIC JOHN GRANT, P.O., Box 1,234, Asheville, N.C., U.S.A.

ARDIN: ARTHUR JAMES, 13 Clitheroe Road, S.W.9.

ARTHUR: GEORGE, Glentore, Airdrie, Scotland.

ASHCROFT: WILLIAM ROBERT, 11 Saxe Coburg Place, Edinburgh.

ASHWORTH: ALBERT THOMPSON, 23 Egerton Road, New Ferry, Cheshire.

BAKER: GEOFFREY ARDEN, The Stone House, Bearley, Stratford-on-Avon.

BALLANTYNE: ANDREW (Jnr.), Dundar, Quail Road, Ayr.  
BALSTONE: JOYCE MARY LOUISE, 40 Gerald Road, Bournemouth.

BARDSLEY: ROBERT, 107 Raper Street, Oldham, Lancs.

BARROWS: RALPH, 20 Welbeck Street, Mansfield, Notts.

BARTHOLOMEW: GEORGE, 8 Campfield Street, Falkirk.

BASSHAM: PAUL ERNEST, Hill House, Salhouse, Norwich.

BEATTIE: WILLIAM HENRY, Rhodds School House, Longtown, Cumberland.

BELL: THOMAS COSTELLO, 21 Clara Park, Neill's Hill, Belfast.

BENNETT: ARTHUR CYRIL, Royal Oak, Kinnerton, nr. Chester.

BENNETT: HUBERT, Dales Brow, Worsley Road, Swinton, Manchester.

BENSON: JOHN FRANKS, Greenside, Greatham, Stockton-on-Tees.

BENT: JAMES AUSTEN, "Mayfield," Springhead, nr. Oldham.

BERRY: ERNEST TYLER, 6 Aynhoe Road, Brook Green, W.14.

BERRY: HARRY WILLIAM, Wilton Lodge, Lovel Road, Winton, nr. Windsor.

BINKS: ALBERT, Beech Grove, Fountain Street, Morley, Yorkshire.

BINTLEY: LIONEL, The Architectural Association, 34/35 Bedford Square, W.C.1.

BISHOP: HERBERT LOWDON, The Old House, Alexander Gardens, Hounslow, Middlesex.

BISHOP: WILLIAM CHARLES, 9 North View Villas, Kingston Road, Ewell, Surrey.

BLACKWELL: LESLIE GILBERT, 7A Hythe Road, Swindon, Wilts.

BLAND: KENNETH WILLIAM, 34 Thornton Avenue, Streatham Hill, S.W.2.

BLOUNT: EDWARD HARRY ANTHONY, 14 South Learmonth Gardens, Edinburgh.

BOND: LAWRENCE HENRY, Park Farm House, Little Pontefract, Grantham.

BOWEN: WILLIAM JOHN, 19 Woodhill Road, Colwyn Bay.

BOYD-BARRETT, JAMES RUPERT, 39 Redcliffe Square, S.W.10.

BRAMHILL: HAROLD, 215 Wavertree Road, Liverpool.

BRANDON-JONES: JOHN, The Poplars, Berkhamstead, Hertfordshire.

BREMNER: ROBERT MUIR, 115 Union Grove, Aberdeen.

BROWN: EDGAR STANLEY, 30 Blythwood Road, Crouch Hill, N.4.

BROWN: VINCENT, 46 Cheltenham Road, N.S., Blackpool.

BRUCE: LAURENCE, J., 259 Torridon Road, Catford, S.E.6.

BUCHANAN: JAMES, 104 Altmere Avenue, East Ham, E.6.

BUGLER: CYRIL LEONARD, "Othry," Pantback Road, Rhiwbina, Cardiff.

BURCHELL: SYDNEY CYRIL, 116 Gold Croft, Yeovil, Somerset.

BUTLER: BRIAN SQUARY, Holly Lodge, Tiverton, Devon.

BYNE: ARTHUR CECIL, "Viking," Queen's Road, Lancing, Sussex.

CARR: FRANK HENRY, 25 Byfeld Gardens, Barnes, S.W.13.

CARSE: WALLACE GILLMAN, "Hill Gables," Aultone Way, Sutton, Surrey.

CASSELLS: GEORGE ARTHUR, 12 James Street, Portobello, Midlothian.

CHALLINOR: LESLIE HENRY, 45 Forster Street, Smethwick, Staffordshire.

CHEASLEY: FRANCIS HARMAN, 184 Eastern Esplanade, Thorpe Bay, Essex.

CHUBB: ALAN SALWAY, 87 High Street, Street, Somerset.

CLAY: JOHN, London House, South Normanton, nr. Alfreton, Derbyshire.

CLOSE: HUGH FREDERICK BURY, "Heathercourt," Wood Road, Codsall, nr. Wolverhampton.

COGHAN: BRIAN, c/o Westminster Bank, Ltd., 112 Oxford Street, W.1.

COLEMAN: JOHN NORMAN, 2 Broomfield Street, Eastbourne.

COLLIER: VALENTINE, 24 Beral Road, Tooting, S.W.17.

- ONNOLLY : HERBERT, 167 Ainsworth Lane, Bolton, Lancs.  
 ONWAY : FRANCIS ROBERT ALOYSIUS, 1 Highfield West, College Road, Cork.  
 OOKER : LESLIE, 8 Walter Street, Derby.  
 OWIN : JOHN NORRIS, 153 Bedford Street, Liverpool.  
 UNNINGHAM : JOHN JOSEPH, 131 Guinness' Flats, Kennington Park Road, S.E.  
 URRALL : JOHN EASTAWAY, Southcott, Marston Green, Birmingham.  
 URRY : JOHN MUSGROVE, 25 Holland Street, Barnstaple, N. Devon.  
 URTIS : JOHN, 31 Leeholme Road, Leeholme, Bishop Auckland.  
 UTHILL : CHARLES MITCHELL, 4 Magdala Mews, Edinburgh.  
 VALLAS, ROY CAPE, 94, Hampton Road, Birchfield, Birmingham.  
 VIDSON : ALEXANDER JOHN, 131 Hartington Road, Sefton Park, Liverpool.  
 VIDSON : WILLIAM LYON, The Villa, Parkend, nr. Lydney, Gloucestershire.  
 AVIS : ERNEST EDWIN, 81 Lyndhurst Grove, Peckham, S.E.15.  
 AY : COLIN SYDNEY, 163 High Street, Stoke Newington, N.16.  
 AY : FRANK, 111 Wimbourne Road, Winton, Bournemouth.  
 EAN : ROBERT STANLEY, 34 Congleton Road, Sandbach, Cheshire.  
 ENT : CHARLES CALMANDAY, 20 Draycott Place, S.W.3.  
 ICKINSON : GEORGE HENRY, 68 Leppings Lane, Wadsley Bridge, Sheffield.  
 ICKINSON : LESLIE, 270 Clayton Road, Lidget Green, Bradford.  
 ICKSON : CYRIL, 5 Holford Terrace, Cwmdare, Aberdare.  
 ICKING : STANLEY JAMES, 23 Warbreck Road, North Shore, Blackpool.  
 IORIN : THOMAS GRIFFITH, 25 Avenue Road, Seaton Delaval, Northumberland.  
 IURY : JOAN ROLLO, 60 Torrington Square, W.C.1.  
 IURWARD : FRANCIS, "San Ramon," Oakhill Road, Aberdeen.  
 IUR : KENNETH PATRICK JAMES, "The Rosary," West Cliff, Herne Bay.  
 IOMONDS : REGINALD, 12 Amesbury Road, Moseley, Birmingham.  
 IAN : MICHEL HENRI, 45 Primrose Mansions, Battersea Park, S.W.  
 IPSALL : RAYMOND, 63 Ashgrove, Bradford, Yorks.  
 IANS : FREDERICK JOHN, c/o Edward Loveluck, 12 Dunraven Place, Bridgend.  
 IERITT : JOSEPH CLARENCE, "Palmeira House," Holmfield Avenue, Leicester.  
 IELDING : FRANK, 24B Abbotsford Road, Oldham, Lancs.  
 IERMIN : ERIC HENRY, "Pendennis," Dunstable Road, Luton.  
 IULKARD : JOHN ANTHONY, 235 Hither Green Lane, Lewisham, S.E.13.  
 IURBES : IAN, Sheeling, Chalfont St. Giles, Bucks.  
 IANK : BERNARD LAURENCE WILLIAM, Tan House, Kloof Road, Sea Point, Cape Town.  
 IEEHAN : PHILIP GARFORTH, 36 Palmerston Road, Derby.  
 IEEETH : EVELYN, 93 Redland Road, Bristol.  
 IETWELL : JOHN EDWARD, The Locomotive Inn, Long Eaton, Nottingham.  
 IJJAR : ATMARAM MANCHHARAM, Tajpure Bhungli Pole, Ahmedabad, Bombay Presidency, India.  
 IMMANS : REGINALD ADOLPHUS NOWELL, 2 Rosslyn Road, Shoreham, Sussex.  
 IERTON : CYRIL WILLIAM, "Ashfield," Helsby, Cheshire.  
 IHLOTE : RAMPRAKASH LALCHAND, Ajmer Gate, Khatiwara, Jaipur City, Rajputana.  
 IEEENHALF : RALPH WILLIAM, 66 North Street, Winchcombe, Glos.  
 GREGSON : SYDNEY, 37 Nashville Terrace, Keighley.  
 HALLIDAY : ALFRED CHARLES, 7 Cedarcroft Road, Peverell, Plymouth.  
 HARRIS : ARTHUR NOEL, 16 Ribblesdale Place, Preston, Lancs.  
 HASSAN : SAMUEL LEONARD, 11 Severn Street, Leicester.  
 HAYNES : THOMAS CHARLES, 10 Leonard Street, Chester.  
 HEDLEY : FRED, 5 Cobden Terrace, Brandon, co. Durham.  
 HERBERT : ANTHONY, 98 Regent Road, Leicester.  
 HESLOP : THOMAS JAMES BOYD, "Incrose," Hastings Avenue, Chorlton-cum-Hardy.  
 HILL : THOMAS RANDAL, "The Wickens," Haydock, nr. St. Helens.  
 HINXMAN : STANLEY WILLIAM, 71 Waller Road, New Cross, S.E.14.  
 HODGESS : CLAUDE HAMILTON, "Rostrevor," Mannamblad, Plymouth.  
 HODGSON : ALBERT, 10 Greenwood Street, Altrincham, Cheshire.  
 HODSDON-ARCHARD : ALFRED JOSEPH, St. Anns, 13 The Dene, Wembley Park, Middlesex.  
 HORSBURGH : ERNEST REGINALD, 17 Victoria Road, Waterloo, Liverpool.  
 HOSKING : WILLIAM HUBERT, Gwinear, Hayle, Cornwall.  
 HOUGH : GEORGE CECIL, 4 Curzon Road, Hoylake, Cheshire.  
 HUNT : WILLIAM JOSEPH, 322 Cowley Mansions, Mortlake, S.W.14.  
 HUTCHINSON : HOWARD BRUCE, Mount Pleasant, Logan Road, Greenslopes, Brisbane, Queensland, Australia.  
 HUTCHISON : ROBERT CHARLES, Braefoot Cottage, Liberton, Edinburgh.  
 HYDE : CHARLES JAMES EDWARD, 18 Tennyson Road, Bedford, Beds.  
 INSTONE : DOROTHY, 9 Avenue Road, Highgate, N.6.  
 IVESON : JOHN, 356, Leeds Road, Nelson, Lancs.  
 JOHNSON : CLEMENT PARK, 28 Highfield Road, Derby.  
 KAIN : WILFRID CHARLES, 2 Carlingford Road, West Green N.15.  
 KEMP : REGINALD CECIL, 22 Queens Road, Alton, Hants.  
 KENYON : HORACE GOODALL, The Hollies, Ketley Bank, nr. Wellington, Shropshire.  
 KILLICK : REGINALD JOHN, 180 The Grove, Wandsworth, S.W.18.  
 KIRBY : ARTHUR DOUGLAS, 8 Avenue Road, Trowbridge, Wilts.  
 LANE : ERIC ALFRED JACK, 11 Glen Road, Heworth, York.  
 LEASK : PETER SHEARER, 46 Mid Stocket Road, Aberdeen.  
 LINDSAY : GEORGE, 41 Providence Street, Blackburn.  
 LINDY : KENNETH JOHN, "Carlee," Selbourne Road, Sidcup, Kent.  
 LITHERLAND : RICHARD SPENCER, 10 High Street, Burton-on-Trent.  
 LIVINGSTONE : ALEXANDER HODGE, 95 Avenue Park Street, Maryhill, Glasgow.  
 LOVELL : HENRY WAYNE, Canada House, 44 Baldwin Street, Bristol.  
 LOW : ANTHONY HOA-MONG, c/o Swan & Maclaren, Hong Kong Bank Chambers, Singapore.  
 LOWRY : WILLIAM ROWAN, Folkestone, Lavender Street, Lavender Bay, Sydney, N.S.W., Australia.  
 LUMB : CLIFFORD ILLINGWORTH, 19 McRae Street, Petersham, Sydney, N.S.W., Australia.  
 LUMLEY : DAVID FRANCIS, 7 Browning Avenue, Prittlewell, Essex.  
 MACHIN : HERBERT, "Mountside," Merry Hill Road, Bushey, Herts.  
 MACPHERSON : NIGEL, 15 The Hawthorns, Finchley, N.3.  
 MAGGS : KENNETH LEONARD, "Burleigh Lodge," Radcliffe-on-Trent, Notts.



- MARSH : WALTER, 8 High-Lowe Avenue, Buglawton, Congleton.
- MARSHALL : ALAN JOHN RICHARD, "Littlecroft," Long Moor, Long Eaton.
- MASKELL : SIDNEY JAMES, "Roseville," Marine Crescent, Waterloo, Liverpool.
- MATTHEW : ALEXANDER EDWARD, 21 Worple Road, Epsom, Surrey.
- MCDONALD : DAVID, "Kenloch," McDonald Street, Methil, Fife.
- MCINTOSH : CHARLES WILKIE, 68 Bournville Lane, Stirchley, Birmingham.
- MIDGLEY : RICHARD, 8 Agnes Road, Barnsley, Yorks.
- MILLAR : JOHN CAMPBELL, 27 Albert Road, Carrickfergus, N. Ireland.
- MILLER : JAMES, 22 Lennox Avenue, Scotstown, Glasgow.
- MILLS : SYNDY, 16 Abbotsford Road, Oldham, Lancs.
- MOORE : JOHN ROBERT, 33 Leecholme Road, Leecholme, Bishop Auckland, co. Durham.
- MOORE : KENNETH EWAN, 92 Shirland Road, Maida Hill, London, W.9.
- MORRIS : HAROLD RICHARD, Fern Villa, Stone Road, Stafford.
- MOSS : CYRIL EDWIN, 20 St. Thomas' Street, Winchester.
- MURRELL : HENRY THOMAS, 41 Dock Road, Tilbury, Essex.
- NARWEKAR : SHRIDAR, JAYARAM, Architectural Dept., Special Engineers' Office, Bombay Municipality, Bombay.
- NATION : GEORGE HENRY NEWENS, Somerset House, Boston Road, Brentford.
- NEEDHAM : JOHN, 29 Little Lane, Bradford.
- NORMAN : GARNET WILFRED GLOVER, 62 Victoria Road, Swindon.
- NORTH : ALFRED THOMAS, 27 Knighton Fields Road, East, Leicester.
- OLIVER : GEORGE HERBERT, 39 Coronation Road, Mount Pleasant, Neath.
- OWEN : GORONWY, c/o J. M. Porter & Co., The Estate Office, Colwyn Bay.
- PARROTT : AUSTIN THOMAS, 31 Westbourne Road, Luton.
- PARRY : HENRY THOMAS, Post Office, Penmorfa, Portmadoc, N. Wales.
- PASSMORE : ARCHIBALD JOHN, 94 Dalyell Road, Brixton, S.W.9.
- PEARSON : GORDON, 143 Park Avenue, Northfleet, Kent.
- PEAT : EDGAR FOWLER, 43 Coulston Road, Bowerham, Lancaster.
- PENNISON, ROY, "Roydon House," Kenton Road, Harrow, Middlesex.
- PHILLIPS : LEONARD HUGH, 410 Unthank Road, Norwich.
- PIMM : ROBERT MICHAEL, The Rectory, Sutton-on-Derwent, York.
- PLATTS : JOSEPH NORMAN HENRY, 30 East Street, Preston.
- POOK : FREDERICK JOHN, Smith Hill, Bishopsleyseton, S. Devon.
- POOL : LAURENCE WILLIAM, 19 Beaumont Street, Darlington.
- POUNTNEY : WILLIAM VERNON, 121 Sea Road, Wolverhampton.
- POWELL : ADRIAN EVELYN, New House Farm, Yate, Glos.
- POWELL : FREDERICK JAMES, 20 St. John's North, Wakefield.
- POWELL : HAROLD HAMILTON, 51 Vaughan Road, New Brighton, Cheshire.
- POWYS : ISOBEL, 13 Hammersmith Terrace, W.6.
- PUSEY : FREDERICK LEONARD ALFRED, 41 Mayfield Road, Sanderstead, Surrey.
- RANKINE : DAVID, 25 Roseberry Avenue, Westol, South Shields
- RAYFIELD : JAMES ALBERT, 31 Norman Drive, Eccleshill, Bradford.
- RENDELL : FREDERICK CHARLES, 5 Ensor Mews, Onslow Gardens, S.W.7.
- RENNETT : DAVID HERBERT, 12 Moray Place, Aberdeen.
- REYNISH : ROY LEWIS, 43 Berwick Avenue, Cotton Hill, Shrewsbury, Salop.
- RIDER : BRIAN HOWE, "The Hollies," Hampton Road, Warwick.
- RINALDI : RAYMOND CLEMENT, "Windermere," Central Avenue, Northolt Junction, Middlesex.
- ROBB : GEORGE CLARK, 16 Melville Terrace, Edinburgh.
- ROBERTS : LESLIE HUGH BENNET, 15 South Hill Park Gardens, Hampstead, N.W.3.
- ROBINSON : GEORGE DUNCAN, 96 Selwyn Road, Edgbaston, Birmingham.
- ROE : M. F. H., Manor House, Droitwich.
- ROPER : JOHN LANGTON, 38 Elgin Crescent, Kensington, W.11.
- ROSE : KENNETH, "Aingarth," Wood's Moor Lane, Davenport, Stockport.
- ROSS : MAGNUS MACKENZIE, c/o Murdoch, 29 St. Andrew Square, Edinburgh.
- ROSSER : CLIFFORD, 15B Clive Road, Canton, Cardiff.
- ROTHWELL : FRANK LIONEL, 74 Playford Road, N.4.
- RUSSELL : JAMES BELL, 63 Bedlay Street, Springburn, Glasgow, N.
- RUST : WILLIAM, 17 Suffolk Parade, Cheltenham.
- SALTER : DONALD WILLIAM, 42 The Strand, Exmouth, Devon.
- SANDERS : FREDERICK JOHN, 6 Prospect Road, Moseley, Birmingham.
- SCATES : LAURENCE SIDNEY, 179 Wharnccliffe Gardens, St. John's Wood, N.W.8.
- SCOTT : FRANK ALFRED, Park View Terrace, Dilton, nr. Westbury, Wilts.
- SCOTT : ROBERT ALEXANDER, 52 Temple Park Crescent, Edinburgh.
- SCOTT : ROBERT STANLEY, 10 Moat Terrace, Edinburgh.
- SCRAGG : GEORGE EDWARD, 81 Bramhall Moor Lane, Haze Grove, Stockport.
- SEARSON : HARRY LAWRENCE, Ilkeston Road, Heanor, Derbyshire.
- SEGAR-OWEN : GODFREY JOSCELYN SEGAR, Palmyra Square, Chambers, Warrington, Lancs.
- SHEPHERD : GEORGE HENRY, 39 Hillhouse Lane, Huddersfield.
- SHOTTER : RALPH CHAMPION, 379, Wimborne Road, Bourne, mouth.
- SIDLEY : FRANK, 28 Outram Road, Alexandra Park, N.22.
- SMITH : DENIS BALMFORTH, Oakfield, Rodley, Leeds.
- SMITH : GERVASE WALFORD STANLEY, 52 Queens Park, West Drive, Bournemouth.
- SOLOMON : DAVID BOWEN, 46 Madox Street, Portmadoc, N. Wales.
- SOUTHGATE : FREDERICK GEORGE, Blake House, Marlborough, Wilts.
- SPENCE : CLEMENT, 108 Broomhill Road, Aberdeen.
- STEER : LOUIS GEORGE, Brent Knoll, Highbridge, Somerset.
- STEPHENS : DAVID ERIC, 63 Monterey Street, Manselton, Swansea.
- STOBART : FRED, 33 Mowden Terrace, Darlington, co. Durham.
- STONE : MARY WALCOTT, c/o Stone & Francis, 7 Fore Street, Taunton.
- STORRY : EDWIN JOHN, 47 Thorne Road, Doncaster.
- STUART : DOUGLAS LINDSAY, 51 Waverley Gardens, Crossmyloof, Glasgow.

ANDERLAND : ALAN, 20 Consort Terrace, Belle Vue Road, Leeds.  
 BICHELL : RODNEY FLEETWOOD, 71 Langdale Road, Hove, Sussex.  
 BILOR : JOHN, Rase Hill House, Manchester Road, Burnley.  
 BOMAS : WILLIAM GWYTHEN, 43 Hill Street, Haverfordwest, Pembroke.  
 BOMPSON : JOHN, 59 Great Bolton Street, Blackburn.  
 BOMPSON : JAMES KIRKPATRICK, 11 Winton Circus, Salt-coats, Ayrshire.  
 BOMPSON : NORMAN MENZIES, 35 Clarendon Street, St. George's Cross, Glasgow.  
 BOMLINSON : JOHN ROBERT, 1 Marlborough Road, Long Eaton.  
 BOMLOPE : WALTER WILLIAM JOHN, 16 Almack Road, Clapton, E.5.  
 BOMSON : JOHN WILLIAM, 314 Chesterfield Road, Mansfield, Notts.  
 BOMSEN : WILLIAM JOSEPH BERNARD, 33 Lisson Grove, Mutley, Plymouth, Devon.  
 BOMDERWOOD : WALTER, 9 North Claremont Street, Glasgow, C.3.  
 BOMLLACE : NEIL STUART, Moss House, 13 Chatham Road, Manchester.  
 BOMBERLEY : GORDON ALBERT, "Slindon," Western Road, Leigh-on-Sea, Essex.  
 BOMLLER : RONALD JOHN, "Roundcroft," Peaslake, Gomshall, Surrey.  
 BOMLLS : RAYMOND LIONEL, Littlecott, Heath End, Farnham, Surrey.  
 BOMSTERNDARP : RUDOLF THEODORE, Hawkwood, Great Bookham, Surrey.  
 BOMFEELER : GEORGE, "Holmlea," Swinton Park Road, Irlams-o'-th'-Heights, Salford.  
 BOMITE : GEORGE EDWARD, 15 Bassett Road, W.10.  
 BOMLIAMS : ARTHUR CHARLES, 80 Boundary Road, Wood Green, N.22.  
 BOMLIAMS : EVAN GRIFFITH, "Nantglyn," Valley, Anglesey, N. Wales.  
 BOMLIAMS : JOHN HARRY, Denbigh House, Sutton Road, Erdington, Birmingham.  
 BOMLIAMS : RICHARD ALLPORT, Millmead, Willaston, Birkenhead.  
 BOMNWARD : FRED, 135 Wigan Road, Westthoughton, nr. Bolton.  
 BOMOD : WILLIAM ALEXANDER, Menie Schoolhouse, Balmedie, Aberdeenshire.  
 BOMODOCK : PERCY, 159 Oxford Gardens, Stafford.  
 BOMARMALD : ERIC, 71 Richmond Avenue, Headingley, Leeds.  
 BOMORTH : JOHN WILLIAM, 34 Wolverton Road, Leicester.  
 BOMREFORD : HERBERT DENIS, 57 Caledon Road, Sherwood, Nottingham.  
 BOMRIGHT : WILLIAM FREDERICK, 9 Douglas Road, Goodmayes, Essex.  
 BOMRITER : AARON, 76 Tredegar Road, Bow, E.3.  
 BOMNG : WILLIAM ARTHUR, 6 Clifton Street, St. Annes-on-Sea.

## Notices

### THE ANNUAL GENERAL MEETING, 2 MAY 1927.

The Ninety-third Annual General Meeting will be held on Monday, 2 May 1927, at 8 p.m., for the following purposes:—  
 To read the Minutes of the Ordinary General Meeting held on 11 April 1927; formally to admit members ending for the first time since their election or transfer.

To receive the annual report of the Council and Standing Committees for the official year 1926-27, printed on the preceding pages of this issue. Copies of the report will be available for members at the meeting.

To nominate candidates (two members) for the office of Hon. Auditors for the ensuing year.

To receive the list of attendances at the Council and Standing Committees during the Session.

### EXHIBITION OF MODERN BRITISH ARCHITECTURE.

The first Annual Exhibition of Modern British Architecture will be held in the R.I.B.A. Galleries. The Rt. Hon. Viscount Peel, P.C., G.B.E., will open the Exhibition at the Private View to be held on Tuesday 26 April 1927, at 3.30 p.m.

The Exhibition will be open to the general public on Wednesday, 27 April, and will remain open until Friday, 3 June (inclusive) between the hours of 10 a.m. and 6 p.m. (Sundays excluded). Admission 1s., including catalogue.

### BRITISH ARCHITECTS' CONFERENCE, LONDON 1927.

The Annual Conference of British Architects, postponed in 1926 on account of the General Strike, will take place in London from 20 to 25 June (inclusive).

All Members of the R.I.B.A., the Architectural Association, and the Allied Societies in Great Britain, Ireland and overseas are invited to take part in the Conference.

It is hoped that many ladies will be present, as guests of members, at all the events contained in the programme.

*Members are particularly requested to make a note of the date (20 to 25 June) and to keep themselves free from other engagements.*

A complete programme with full particulars will be issued in the near future to all the members of the bodies mentioned above.

*Non-London members are urgently recommended to make arrangements for their accommodation in London during the Conference week at the earliest possible time. In the height of the London season the hotels are liable to be very full.*

*Hospitality.*—The Executive Committee desire to remind London members of this welcome opportunity of offering private hospitality to their friends from the provinces who will be coming to London for the Conference week.

So much generous hospitality has been extended in the past to London members attending the Conferences in the provincial centres that this opportunity of returning it will no doubt be warmly welcomed, and members will lose no time in writing to their friends in the provinces on the subject.

### VISIT TO SYON HOUSE, BRENTFORD.

By the kind permission of His Grace the Duke of Northumberland, a visit has been arranged by the Art Standing Committee to Syon House, Brentford, to take place on Saturday afternoon, 30 April 1927. As the number of visitors taking part must be strictly limited, members are requested to make early application for tickets to the Secretary R.I.B.A., 9 Conduit Street, W.1.



## REGISTRATION OF ARCHITECTS.

## VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.C.1.

## ELECTION OF MEMBERS.

20 JUNE 1927.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 16 May 1927.

## AS FELLOWS (20).

- BRIDGEN : CHARLES HENRY EDWARD [*A.* 1901], L. & N.E. Rly. Offices, York ; "Meadowcroft," Malton Road, York.  
 CLEMES : FRANK [*A.* 1919], Messrs. Leigh & Orange, P. & O. Building, Hong Kong ; Laurieston, Bowen Road, Hong Kong.  
 COULDREY : MAJOR WALTER NORMAN [*A.* 1921], 19 Palace Avenue, Paignton ; "Rediock," Paignton.  
 GOODWIN : BERNARD MALCOLM [*A.* 1911], Public Trustee Office, Kingsway, W.C.2 ; Wych Cross, Keston Cross Road, Keston, Kent.  
 GRANGER : WILLIAM FRASER [*A.* 1922], 7 John Street, Adelphi, W.C.2 ; 106 Avondale Road, Bromley, Kent.  
 KIRK : COLONEL ALBERT EDWARD, O.B.E. [*A.* 1892], 63, Albion Street, Leeds ; Shadwell Hall, Shadwell, Leeds.  
 LEATHART : JULIAN RUDOLPH [*A.* 1922], 7 John Street, Adelphi, W.C.2 ; 6, The Downsway, Sutton, Surrey.  
 PORTER : HENRY ARTHUR [*A.* 1907] : Senior Architect, Public Works Department, Lagos, Nigeria, W. Africa.  
 ROBERTS : ROBERT GEORGE [*A.* 1912], 18 Cloth Market, Newcastle-upon-Tyne ; Sunnyside, Jesmond Park West, Newcastle-upon-Tyne.  
 SILCOCK : ARNOLD [*A.* 1914], 97 Jermyn Street, S.W. ; 43 Fellows Road, Hampstead, N.W.3.

WIGHTMAN : THOMAS BLAIR MONCRIEFF [*A.* 1917], Queen Street, Brisbane, Australia ; Taringa, Queensland, Australia.

YOUNG : JAMES REID [*A.* 1920], 143/5, Scottish Provident Buildings, Belfast ; "Rathvarna," 15 Chichester Park, Belfast.

And the following Licentiate, who is qualified under Section IV, Clause C (ii) of the Supplemental Charter 1925 :—

BEVAN : JOHN, Old Bank Chambers, 36 Corn Street, Bristol ; 35 Howard Road, Westbury Park, Redland, Bristol.

And the following Licentiates who have passed the Qualifying Examination :—

BRENTFORD : BERNHARD, P.W.D., Secretariat, Lahore, Punjab, India.

FINCHER : PERCY ROBERT, Bank Chambers, Broadway, Leigh-on-Sea, Essex.

FRY : REGINALD CUTHBERT, 12 Clifford's Inn, Fleet Street, E.C.4 ; Little Elms, Fair Oak Lane, Oxshott, Surrey.

HAY : GEORGE MORRISON, 177 Union Street, Aberdeen ; "Breezy Neuk," Muchalls, Kincardineshire.

JOHNSON : JOHN GRAHAM, Sayward Building, Victoria, British Columbia ; 1050 Newport Avenue, Oak Bay, Victoria, B.C.

MARCHMENT : WALLACE, 83 Buckingham Palace Road, S.W.1 ; 41 Ovington Street, Cadogan Square, S.W.3.

VERMONT : JOSEPH, Strada Smardan No. 11, Bucarest ; Athenée Palace Hotel, Bucarest.

## AS ASSOCIATES (20).

BEATY-POWNALL : DAVID HERMAN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 61 Oakley Street, Chelsea, S.W.3.

BRAYSHAW : KATHLEEN ORREY [Passed five years' course at Manchester University. Exempted from Final Examination after passing Examination in Professional Practice], 22 Cleveland Road, Huddersfield.

BROWN : FRANK BOWEN REYNOLDS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Failie, Maldon, Essex.

COWLEY : ARTHUR DAVID RICHARDS [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Lyndhurst, Hartford, Cheshire.

ELDER : ROBERT WALTER [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Castlewood, Greenock Avenue, Cathcart, Glasgow.

ELLICOTT : LANGFORD PANNELL [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 6 Gorden Mansions, Barnet, Herts.

ERITH : RAYMOND CHARLES [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 4 Albion Road, Sutton, Surrey.

GREIG : JESSIE MARJORIE [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Highlands, Lampton, Hounslow, Middlesex.

GRICE : RICHARD GERALD [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Cross House, Bootle, Cumberland.

HOBBS : CAPTAIN ATHOL JOSEPH [Final Examination], The Bungalow, Kearne Street, Cottesloe, Perth, West Australia.

LICOE: GEOFFREY ALAN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 37 Dorset Street, W.1.

INSON: HENRY ARTHUR [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Oakwood, Avenue Road, Doncaster.

ES: ANNE FAREWELL [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Brenley, Mitcham Common, Surrey.

ORT: CHARLES HATTON [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 23 Wallingford Avenue, N. Kensington, W.10.

HIGH: ALISON [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 16 Gordon Square, W.C.1.

VLOR: EDGAR RICHARD [Special], "Whitethorn," Hawridge Common, Berkhamsted, Herts.

OD: ARTHUR CATON [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 6 Ashleigh, Anfield, Liverpool.

RBURTON: GEOFFREY EGERTON [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 1 St. James' Street, S.W.1.

TSON: FREDERICK JAMES [Final Examination], "Bramble-down," 31 Farley Road, Sanderstead, Surrey.

IDE: JAMES BARRINGTON [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], 1 Grove Place, Whitchurch, Cardiff.

## SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 1s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

## LEXDEN COUNCIL SCHOOL COMPETITION

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

## PROPOSED TOWN HALL AND LIBRARY, LEITH.

The Corporation of the City of Edinburgh invite Architects, resident or practising in Great Britain, to submit, in open competition, designs for a Hall and a Library which it is proposed to erect upon an area of ground lying between Junction Street and Madeira Street. The Corporation have appointed Sir George Washington Browne, P.R.S.A., Edinburgh, to act for them in this competition as their Assessor in adjudicating on the designs submitted. Premiums, £400, £300, £200, and £100. Total cost, £70,000. Last day for questions, 26 February. Date of delivery of designs 30 April 1927. Conditions may be obtained on payment of a fee of £2 2s., which will be returned on receipt of a design in accordance with the conditions or if the conditions are returned within four weeks. Apply to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

## PROPOSED NEW OFFICES, TROWBRIDGE, WILTS.

The Wiltshire Working Men's Conservative Benefit Society invite architects to submit designs in competition for new Offices proposed to be erected on a site in Stallard

# Competitions

## NEW GRAMMAR SCHOOL, BRADFORD.

The Governors of the Bradford Grammar School invite architects to submit designs in competition for the New Grammar School proposed to be erected on the Clock-tower site in Keighley Road, Bradford, Yorkshire. Assessor, Mr. Arnold Mitchell [F.]. Premiums, £300, £200 and £100. Designs to be sent in not later than 15 June 1927. Particulars and plan of site may be obtained, by depositing £1 1s., from W. Brear, Secretary, Grammar School, Bradford, Yorks.

## CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lister [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 1s., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.



Street, Trowbridge. Assessors, Messrs. Cyril A. Farey and Robert Lowry, A. and F.R.I.B.A. Premiums £150, £70 and £30. Last day for questions, March 1. Designs to be sent in not later than 30 April 1927. Conditions may be obtained from the Chief Secretary, Mr. Henry T. Dyer, Stallard Street, Trowbridge, Wilts, by depositing £1 is., which will be returned after the receipt of a *bona fide* design or if the conditions are returned two weeks before the closing date of the competition.

#### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926), of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

#### PARTNERSHIPS WANTED.

A.R.I.B.A., M.I.STRUCT.E., with use of West End office, which can continue, desires partnership, or appointment with view to same, in established provincial practice, with which London work could be amalgamated. Trained recognised School of Architecture, and has had 10 years' general experience with well-known London and provincial offices. Capital available if justified by prospects.—Apply Box 4427, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### APPOINTMENT VACANT.

ARCHITECT's fully qualified assistant required in busy office near London. About 30 years of age, experience in designing, specifications, surveying, etc.—Apply, stating age, experience, details of education, references and salary required to Box No. 1247, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### CHANGES OF ADDRESS.

MR. E. H. GANDY (A.) has moved to Dixgate, Benenden, Kent. (Tel. : Benenden 43), and will carry on his practice from that address and also from his office at Cooden Halt, Cooden, Sussex (Tel. : 114 Cooden.)

MR. FREDERICK J. HODGSON [L.] has changed his address to Somerset Hall, 201, High Street, Guildford.

#### OFFICE ACCOMMODATION.

ARCHITECT (R.I.B.A.) wishes to let a large light room, 17 feet 6 inches by 15 feet, with fitted plan cupboard and book-shelves, on the first floor in an office in Gray's Inn. Rent £85 per annum. The above includes share of waiting room, rates, taxes, electric lighting and cleaning. Telephone with extension is installed and share of clerk for typing and trading can be arranged.—Reply Box 8272, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### OFFICE ACCOMMODATION REQUIRED.

ARCHITECT wishes to rent a room in an architect's office with telephone, electric light, fitted drawing table and clerical assistance when required. St. James's or Westminster district preferred. State rent.—Apply Box 2637, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes XV

SESSION 1926-27.

At the Twelfth General Meeting (Ordinary) of the Session 1926-27, held on Monday, 11 April 1927, at 8 p.m.

Mr. Arthur Keen, Vice-President, in the chair.

The attendance book was signed by 19 Fellows (including 7 Members of the Council), 24 Associates (including 1 Member of the Council), 3 Licentiates, 1 Hon. Associate, 1 Retiring Fellow, and several visitors.

The Minutes of the meeting held on 28 March 1927, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :

Frederick Guy Detmold, elected Associate, 1922.

Isaiah Herbert Hulme, transferred to Licentiatehip, 1922.

Malcolm Tribble Saunders, transferred to Licentiatehip, 1925.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election or transfer were formally admitted by the Chairman :

T. Frank Hawkes [F.]

James Cannell [A.]

Kenneth H. McConnel [A.]

Professor Patrick Abercrombie [F.] having read a Paper on "The Planning of East Kent," a discussion ensued, and the motion of Mr. G. L. Pepler, seconded by Colonel F. Byrne, C.M.G., a vote of thanks was passed to Professor Abercrombie by acclamation, and was briefly responded to.

The proceedings closed at 9.45 p.m.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to the method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary R.I.B.A., 9 Conduit Street, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

#### R.I.B.A. JOURNAL.

Dates of Publication.—1927: 7th, 21st May; 11th, 25th June; 16th July; 13th August; 17th September; 15th October.

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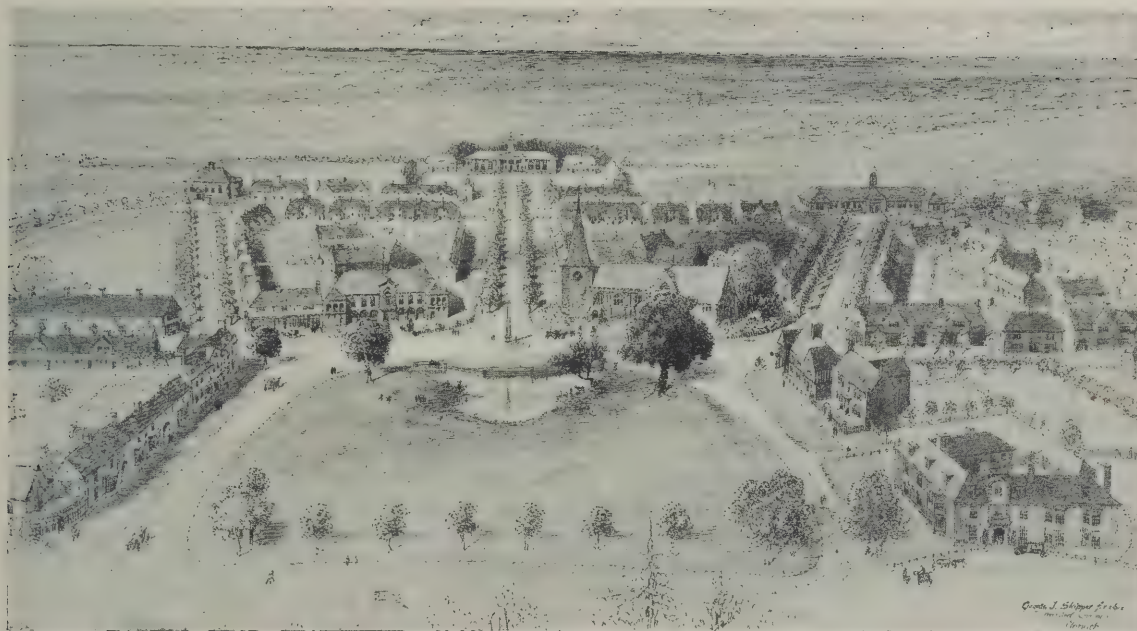
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SIENA.  
PENCIL SKETCH BY W. CURTIS GREEN, A.R.A.



CHISLEST COLLIERY VILLAGE, KENT

## The Development of East Kent

BY PROFESSOR PATRICK ABERCROMBIE [F.].

[A Paper read before the Royal Institute of British Architects, on Monday, 11 April 1927.]

### INTRODUCTION.

**E**AST KENT presents perhaps two unusual and interesting features among the numerous developments that are taking place at the present moment. In the first place a rural area of great beauty in the Home Counties is suddenly changing its character to fit it for a function that has been so far reserved for places in the North or the Midlands ; secondly, owing to the suddenness of this change it is possible to observe simultaneously the three-fold stages of development :

Regional Survey and Planning,  
Town Planning under the Act,  
and Town Building.

Sharpness of contrast is thus emphasised by rapidity of change. It was probably due to these special circumstances that the Archbishop of Canterbury summoned a conference, the outcome

of which was the appointment of a special Advisory Committee on which could be represented the General Public, the Ministry of Health, the Local Authorities, Industrialists, Labour and the Local Residents. The formative work of this Committee was carried out under the late Lord Milner, who brought to bear his vast and varied experience on a problem of concentrated local importance. Since his death, Mr. H. E. H. Rice has succeeded him as Chairman and the Hon. Secretaryship has been in the hands of Mr. G. L. Pepler.

The following notes on East Kent may be conveniently divided into four parts :

1. The Regional Survey.
2. Regional Proposals.
3. Town Planning.
4. Town and Village Building.

The actual progress of the colliery undertakings,



upon which, of course, the whole of the movement depends, is somewhat outside the present scope. It is their reaction upon the country-side with which we are chiefly concerned.

# I.

## SURVEY.

The report of a preliminary survey intended to explore the ground from every point of view has already been published by the Regional Committee representing the 17 Local Authorities concerned. It is not, therefore, necessary to deal with this at any great length. The survey indicates the dual aspect of the problem, the preservation of the existing character of the region on the one hand and the features which will govern the new developments on the other. The whole object of invoking the powers and methods of regional and town planning is to secure a preservation, so far as is possible, of existing amenities, together with a sound policy of new growth on social, economic and artistic lines. The aspects of preservation may be summarised as follows.

In the first place, there is what might be termed the present industry of East Kent, in the form of a series of seaside towns which fringe the coast from Whitstable to Folkestone. The rateable value of this existing asset is greater than anything that is likely to occur from industrial growth. It would therefore be a national extravagance to encourage new developments which destroy existing assets. Not only are the immediate settings and suburban surroundings of these towns affected, but the whole landscape background, which is used increasingly more and more by summer visitors as a contrast to unmitigated sea-coast delights. The coastal towns, in a word, are vitally interested in the amenities of the country-side behind them. There are next the historical features, including the towns of Canterbury, Sandwich and Dover, and a series of typical old villages, of which perhaps Wickhambreux—with its famous post office—and Barfreston—with its unrivalled minute church—might be singled out for special mention, both architecturally and by reason of their setting. Sturry Court may be taken as an example of the richness of content of this area, both for intrinsically valuable old remains and for more recent and equally precious associations. This old manor house and garden, now renamed Milner Court, is safe owing

to the action of Lady Milner in presenting it to King's School, Canterbury. In addition, of course, there are the purely archæological remains, rising to monumental grandeur, at Richborough, Reculver and Dover.

The landscape itself possesses a very definite charm; except in the neighbourhood of Folkestone, it is not so much the bare chalk down country of Sussex or Woldingham as a rolling cultivated terrain with unfenced roads, enhancing its effect of scale by richly-wooded settlements, whether villages, farm-houses or noble parks, in the sheltered hollows. In contrast to this typical landscape, there is the wide area of quasi-marshland, following the Valley of the Stour and on the course of the now obliterated Wantsum, cutting off the Isle of Thanet. These low-lying lands, which extend as far south as Deal, cause some of the most difficult problems as to drainage and the placing of houses which the region propounds.

*Geological.*—Of economic factors, the geological is, of course, supreme. In many ways, the section from Lympne to the North Foreland is the most interesting diagram that has been prepared, and one must resist the temptation to dwell too long upon it. There is something truly dramatic about the look of it: it will be seen that an unbroken coverlet of virgin white chalk veils the dusky, dynamic, and calorific Goddess who causes us so much trouble, but whose charms have so irresistible a fascination for mankind. One can dimly imagine the stupendous forces that bent the carboniferous limestone to form the hollow bed in which she lies: then was the surface sheared off clean, thus cutting this coal-field from that of South Wales and Northern France. Stranger still, between the chalk and these older rocks is thrust a sharp wedge of the Jurassic group, most familiar to dwellers in the south-west as the Oolites. The chalk, saturated with water, is, you see, sealed by a bed of Gault clay: but the green sand under and the Oolites obtain water from further afield—perhaps France—*hic illæ lachrymæ* of the Coal Borer.

But what an exciting underground did that peaceful uniform chalk country of East Kent rest upon, pursuing for two thousand years an existence perturbed by nothing more serious than a military conquest or so!

The effect of these different strata upon boring for coal is perhaps an industrial concern, but the order of development of the coal-field is an ex-

tremely important matter for the purpose of producing a practical and workable scheme. Industrialists are naturally reticent of publishing broadcast their plans, and it is only by dint of studying these data that some sort of forecast can be made of the lines of development likely to be adopted. Simple facts, like the depth of the seams below the surface, must be qualified by many other factors, such as the presence of water-bearing strata and other impediments to sinking. Generally speaking, it would seem probable that the northern area will be developed sooner than the southern, although towards the extreme north of the coal-field there is a certainty of subsidence affecting the low-lying land.

*Commercial.*—It might be said of the early history of the commercial exploitation of Kent coal that its vicissitudes form a romantic chapter in carboniferous finance. At the moment we are chiefly interested in three groups which are working, or hoping to work, four pits. On the northern extremity of the field is Chislet, belonging to a company which has some connection with the Powell Duffryn Company of South Wales; in the middle, Snowdown and Betteshanger, belonging to Messrs. Pearson and Dorman Long, Ltd.; and a little further south, Tilmanstone, with which is associated the name of Mr. Tilden Smith. The richest thicknesses of coal, which appear in the southern area, for various reasons are at present lying dormant. The discovery of iron ore, more recent than the coal, in strata lying above the coal measures, will doubtless eventually add another factor of complexity to the regional problem; but for the moment it would appear that coal is a more insistent commodity than steel, at any rate in East Kent. Agriculture, after seaside catering, is the next important existing industry of East Kent; and the varied surface-geological formation, with its change from chalk to the alluvium of the Stour Valley and the intervening bands of fertile Thanet beds, produces great variety of cultivation. It is probable that the change will benefit local agriculture and possibly modify the crops. It is well known that miners have a great liking for fresh fruit, though whether their presence will affect the hop industry is more debatable.

*Communications.*—The existing communications of East Kent have naturally followed the coastal development, the two principal streams of traffic being the London to Thanet by way of

Canterbury and the London to Folkestone and Dover. There is also the famous Roman road from Canterbury to Dover past the Barham Downs and a further well-marked stream of traffic from Thanet through Sandwich to Deal and Dover. This leaves the central area of the region, comparatively speaking, little used by traffic, but possessing at least two excellent roads, also sometimes called Roman—namely, from Canterbury to Sandwich and from Sandwich to Dover through Eastry. The road system, of course, takes little cognisance of the proposed industrial change. Perhaps the most remarkable feature of the roads of East Kent consists in the number of local ways, unenclosed by hedges, over the undulating chalk country. There are too many rather than too few of these local roads, which appear to perpetuate tracks across the open Downs; and the use of this network by charabanc traffic in the summer is a real problem from the point of view of up-keep. There appears to be no need for the “What to See” signs in East Kent. The villages are already thoroughly known, and the general desire is to limit rather than encourage the further use of country roads.

## II.

### REGIONAL PLAN.

This is still in course of preparation; but certain broad features have been already agreed upon, and development is proceeding in accordance with them.

*Roads.*—The main roads include, firstly, a new coastal road giving direct access from London to Thanet and passing at the back of Whitstable and Herne Bay. Secondly, a road forming a sort of half circle from Canterbury to Dover and picking up ultimately five or six coal pits as it passes. Thirdly, a north to south coast road starting from the Thanet coast road near St. Nicholas and ending up a little to the west of Folkestone. Fourthly, a more local road which will be required to open up the low-lying land of the Southern Stour Valley for three or four pits. Fifthly, there are a series of important by-passes, both internal and external, for relieving the City of Canterbury, which from Roman times has formed a nodal point. The most important of these by-passes from the point of view of length is one that will eliminate the level crossing and congestion at Sturry.

*Zoning.*—Though a final zoning plan has not



yet been produced, an important industrial zone is to be delimited of which each coal pit will form the centre of a circle of a half-mile radius. Within this circle no houses except a limited number required for pit needs are to be allowed. There will, of course, be other industrial areas of a more normal character in addition to these. The proposed new residential areas, or, more simply put, the sites for new towns, have also been to a large extent determined. This, of course, from the point of view of social and landscape treatment, is the most important piece of work following on the industrial coal development. The idea is to group several pits together, wherever possible, and to concentrate this new residential growth into a few large new towns rather than to scatter it in single houses or individual housing schemes. It is estimated that there will be eight of these new towns, and possible sites were indicated on the tentative zoning plan. Later studies suggest, owing to drainage difficulties, fewer sites, but, provided that the principle of grouping and the selection of areas suitable to the landscape as well as for practical purposes is adhered to, the policy agreed to will be carried out. In addition to the new towns there will, of course, be a large increase in the existing ones. It is extremely hazardous to prophesy what the ultimate size of the new towns will be, but the original estimate indicated one of the size of Ramsgate, four of the size of Canterbury, three about the size of Deal. In arriving at these comparative sizes, however, account was taken of the large amount of ancillary population that would probably follow in the wake of coal mining and iron working; decentralisation of many industries from London, in order to acquire cheap land, fuel and accessibility to continental markets, will probably occur. In a word, the coal getting will not be an ephemeral episode, requiring a few miners' camp towns, but a true colonisation involving radical change.

*Industrial Transport.*—In connection with this general industrialism of East Kent, or at any rate of that central part of it in which the majority of the coal mines will lie, industrial transport will become of vital importance. Quite frankly we do not yet see our way clearly in this matter. There is, of course, in existence the Southern Railway and the East Kent Light Railway, which latter has both a considerable length of existing lines and rights of extension in various directions. In

addition to these there have been suggestions made quite recently for aerial rope railways, and there is also a quite feasible project of a reopening of the ancient river Wantsum, by means of a canal to connect the river Stour with the Thames Estuary somewhere near Birchington. It would be manifestly the negation of regional planning for these systems of industrial and indeed human transport to be worked out independently or even in opposition. Not only are the systems of transport uncertain, but the common objective is by no means determined; in other words, is the coal to be taken direct to London or is the continental output most probable; or can a large amount of it be consumed by the production of local power and for local industries? Is there to be a single great port for the coal-field or will Dover deal with continental exports and Birchington with the London traffic; and what will become of the War Port, Richborough, which many people consider still possesses great possibilities? These uncertainties by no means prevent a regional plan, but they certainly give warning that it must possess a considerable degree of flexibility.

*Further studies in amenity.*—The Regional Plan must also attempt to safeguard amenities by establishing open zones, no less than by concentrating industrial and other areas. Hitherto regional plans have not attempted much positively in this direction beyond suggesting the acquisition of certain comparatively small areas for public open spaces; but it is hoped to put forward in this instance a definite scheme of zoning for agriculture, combined with open spaces for the preservation of scenic beauty. The following is a rough tentative draft of the type of sub-division of this open country which may be attempted:

(a) The low lying agricultural lands subject to the Commissioners of Sewers (established in their existing powers in the reign of Henry VIII). This land in itself does not possess remarkable beauty, but it is at present unattractive to house building, and if subsidence occurs will be still less so. It is, therefore, quite unsuitable for industrial housing, and should be kept as free as possible from new buildings.

(b) The rich agricultural lands where values are already so high that it is not likely much residential development will take place. Where more building is required in these areas, it should be attached as far as possible to existing villages.



# EAST KENT REGIONAL SCHEME: A TENTATIVE ZONING PLAN

The black-line circles represent the industrial areas focussed on each pit: the white-outlined patches represent the possible sites and areas of new towns



(c) The normal agricultural land which, as already mentioned, owing to the undulating nature of the chalk formation and the presence of fine woodlands, gives the characteristic aspect to the landscape of East Kent. Every effort should be made to preserve this beauty, which is of so delicate a kind that a few discordant buildings can damage wide stretches of it. All scattered building should be prevented and a limitation, enabling it to be described as an agricultural district [as under the Wheatley Act] of one house per ten acres, laid down. It must be not forgotten, of course, that this elimination of building on the agricultural zones and this concentration on definite sites is as important from an economic point of view as it is artistically.

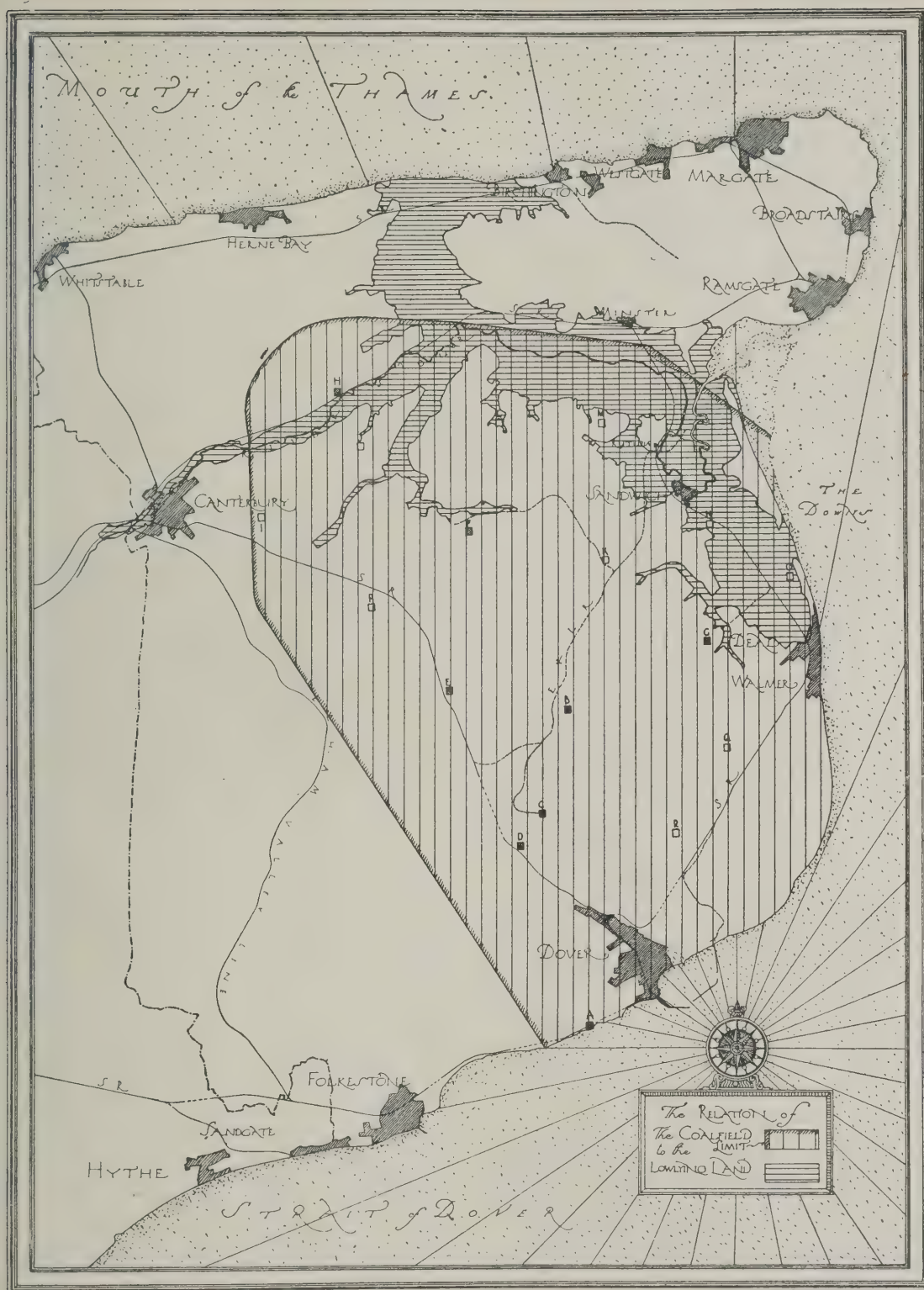
(d) Next, there are certain landscape features of a more marked character which, while still being used economically—*e.g.*, the Chestnut Woodlands—should be preserved under the heading "General Amenity." Perhaps under this category might be mentioned some of the remoter valleys in the western portion of the region which, as the population increases, will become of greater value to the community.

(e) There are, finally, those specially beautiful or remarkable features which should be acquired outright as Public Open Spaces and either vested in the Local Authorities or the National Trust, and thus kept in a state of strict preservation. Firstly, there is the coast line: fortunately a considerable part is already secured. There are, also, some patches of wild country, particularly in the neighbourhood of Dover. Finally, there are certain of the private parks which should be acquired when their owners wish to sell. These would form part of a definite park system, under which heading should also be studied the preservation of existing footpaths.

The above is a rough outline, in ascending degrees of strictness of control, of five types of open zone. It is interesting to remark that the C.P.R.E. is at present investigating the best methods of carrying out some such work of preservation zoning in order to supplement the existing powers under the Town Planning Act by other, and in some cases voluntary, means. The broad principle to be established is that by concentrating building development in certain places at which all facilities are provided great economies will be effected, and it will be thus possible to leave the

open areas in their agricultural state. The amount of building to be done is no less than under a scattered or ribbon development method, but it is grouped at certain spots. When it is remembered that practically the whole of the water supply for East Kent is drawn from the upper chalk it is obvious that to allow individual houses with separate cesspools to be built at an average density of, say, four houses per acre over the whole of the central area of the region would practically foul the entire supply. Alternatively to attempt to sewer these scattered houses would be absolutely prohibitive; therefore the grouping together of houses and housing schemes into a limited number of towns in which proper purification works can be installed is the only economic solution. It happens, as already remarked, that this also jumps with requirements for the preservation of the amenities of East Kent.

*Architectural Control.*—In addition to determining where the buildings should go, it is also essential to obtain some control of their design and materials. There is no need to point out that control of design cannot produce great or good architecture, but it can prevent outrage. And it is sad to say that outrageous design has been inflicted upon East Kent of recent years quite apart from industrial change; at least one local authority has been content itself to put up unworthy, depressing houses in close proximity to a town which is famous as an example of mediæval beauty. It is remarkable that when this same town produced a historic pageant, it sought expert advice as to incident and costume; its housing scheme was not thought worth a qualified architect. The pageant has faded—the houses remain. When authorities err can speculating builders be expected to be void of offence? In contrast, however, other authorities have realised their æsthetic duties, and I would specially mention the Southern Railway, which has recently erected some fine stations—notably those at Ramsgate and Margate; the company has evidently realised that the railway terminal should and could be one of the principal monumental buildings in the town. We may look forward to equally worthy buildings for the churches, for which a joint committee of all denominations has been formed to arrange for sites in new areas, for the schools which the Kent Education Committee will put up, and for the post offices, banks, etc. The original colliery



DIAGRAM

SUPER-IMPOSING THE COALFIELDS ON THE LOW-LYING LANDS

The letters indicate positions of pits : B—Tilmanstone ; E—Snowdown ; G—Betteshanger ; H—Chisle



companies in the speculative days found the public were more impressed by buildings above ground than by subterranean sinkings: they accordingly punctuated East Kent with chimney shafts: one of them has just been felled and others will follow, seeing that the electric driving of the pits can dispense with these monuments of financial instability. The new collieries have nothing more conspicuous than their winding gear and some low buildings—engine houses, etc., with simple tiled roofs.

But there is the control of individual building design which must be taken in hand; this can now be effected by the inclusion of the recently drafted Model Clause in Town Planning Schemes. The clause, as is well known, sets up an Advisory Committee of three, to which all doubtful buildings may be submitted by the local authority and whose findings the authority is bound to carry out. It would be possible for the same Advisory Committee to act for the whole region; or perhaps it might be divided into three sub-regions for the purpose, one for Thanet, one centering upon Canterbury and one for Dover and Folkestone and their surroundings.

It is also worth considering whether, in addition to this statutory Advisory body, it would not be wise to set up Consultative Panels of Architects to whom intending builders could submit their drawings in an early stage and who could give advice as to what was likely to satisfy the Advisory Committees. This would tend to soften the severity of a new type of control (which in time should be submitted to as cheerfully as we now submit to by-law control for construction), and would also avoid the delay to a builder of having plans rejected without his having any idea that this was likely to occur. For we must remember that outrageous design is perpetrated more through ignorance than malice.

But it must never be conceded for a moment that the imposition of this architectural control will put up the cost of houses: good design is not more expensive than bad design, and it is frequently much cheaper.

Again, the C.P.R.E. is taking this matter up nationally, and one aspect of first importance is the placing upon the market of well-designed standardised details; indeed, I believe this to be a necessary concomitant of statutory control. But this is a controversial topic which affects other places besides East Kent.

*Old Villages.*—Not only is the landscape to be preserved from spoliation but those old villages that have been already mentioned. Even here one is not prepared to say that no new building or alteration of existing should be undertaken. Probably the Advisory Committee for the new and the safeguards imposed by Mr. Chamberlain for the altered houses (under the Rural Workers Housing Act) would prevent any serious alteration of an existing village picture. But a closer protection for these special spots might be devised by the local authority deciding that *all* buildings (not only the ones they are in doubt about) should be submitted to the Advisory Committee. The identity of these villages should also be maintained by an open zone surrounding them.

### III.

#### REGIONAL REALISATION BY TOWN PLANNING SCHEMES.

Several local authorities in the region are preparing or have reached the preliminary statement stage of a Town Planning Scheme. According to present powers the regional recommendations can only be implemented by this means. Theoretically it would be possible for a Joint Town Planning Committee of the 17 authorities to prepare a scheme (or a series of schemes) for the whole region. An alternative which has been adopted elsewhere (*e.g.*, Manchester and Deeside) is for several town planning camps to be formed; four such groupings might be suggested in this case: Thanet: Canterbury with Whitstable, Herne Bay and Blean and part of Bridge; Sandwich with Eastry and Deal and Walmer; Dover and Folkestone with Dover Rural and part of Elham.

These groupings would be practicable for the preparation and administration of schemes, but they would fail in securing a unified financial responsibility. The rural districts of Eastry and parts of Bridge and Dover Rural, to which the colliery development is practically confined, need the support of Thanet and the other coastal towns if they are to prepare schemes of real boldness.

It has been suggested that for East Kent (whatever may be necessary elsewhere) two concurrent schemes, a regional and local one, should be in force; the latter filling up the detail of the former. A special Act would be necessary. This, again, is

leading into speculative regions beyond our present scrutiny.

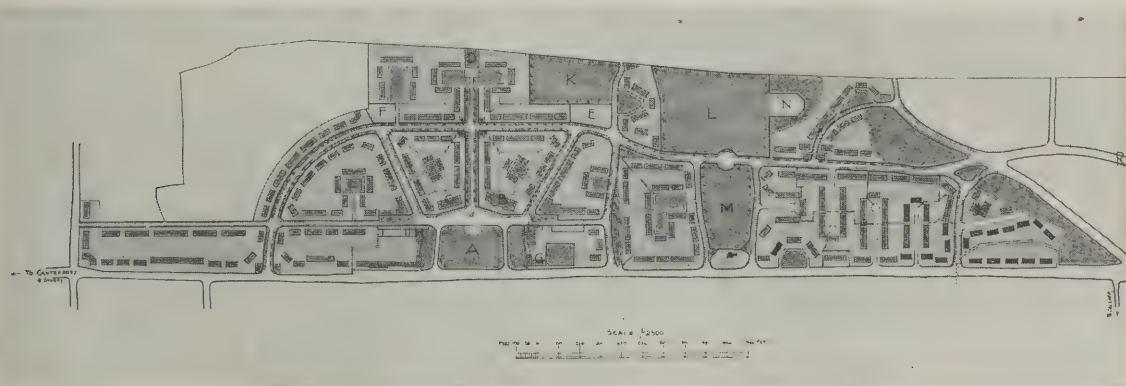
## IV.

## NEW TOWNS.

We now approach the more architectural aspect of this work. It was inevitable that the urgent requirements of coal undertakings should call for houses before a cut-and-dried scheme of regional disposition. Four sites have recently been, or are being, developed for the four coal-pits above-

school, and it will lead across the recreation ground and through a wood. Seventy houses are at present occupied and a further 300 are to be added.

*Aylesham.*—Aylesham is the first of the new towns, designed for more than one pit and sited according to the tentative zoning plan. As originally shown it was placed on the N.E. side of the railway from Canterbury to Dover; 600 acres on either side of the line have been bought, but the building is to be restricted to the S.W. side. The site is a superb one—a simple bare fold in the chalk, gradually rising from the railway and closed



G. J. Skipper, Architect

## CHISLET COLLIERY VILLAGE, STURRY, KENT

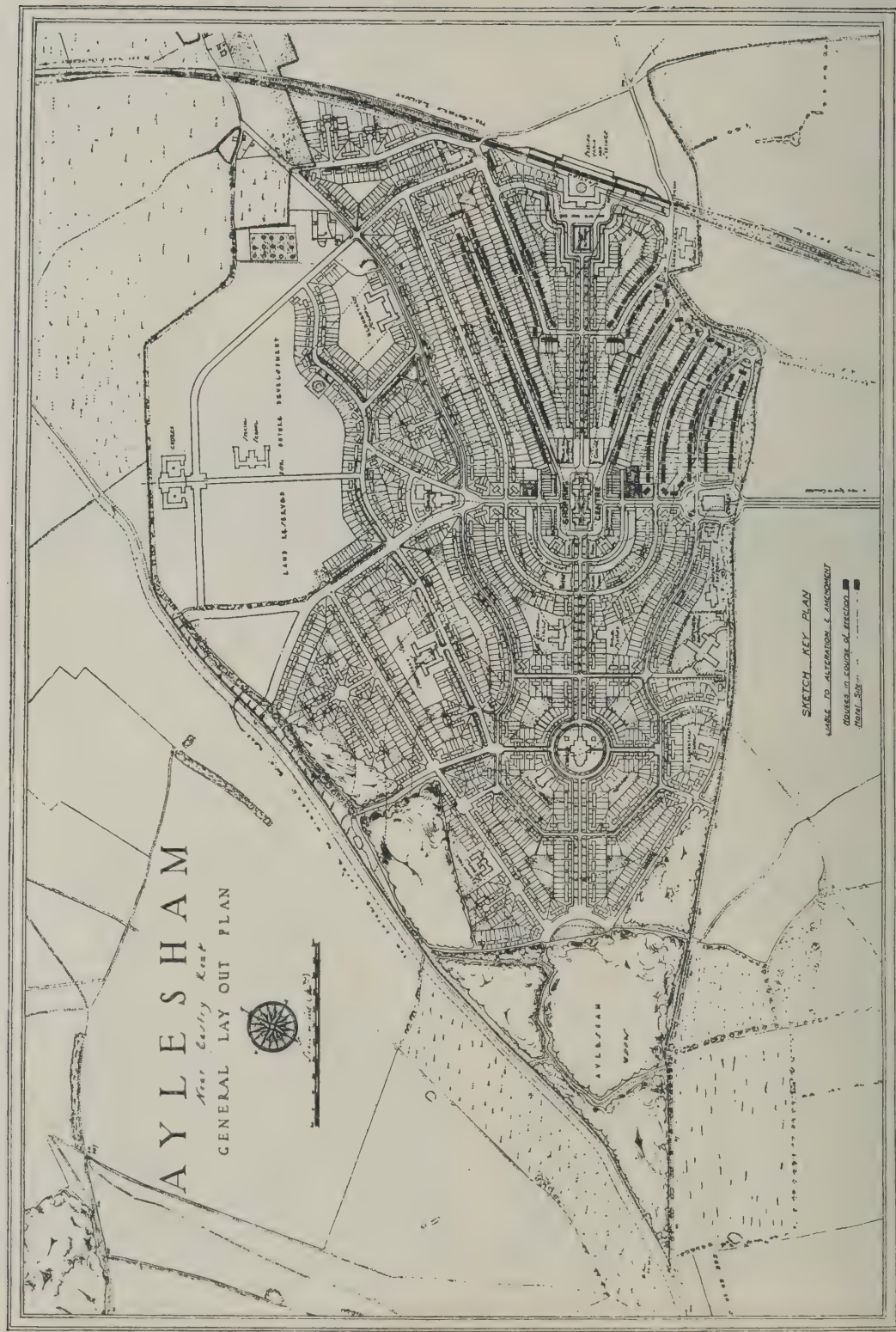
- |                  |                    |                         |
|------------------|--------------------|-------------------------|
| A.—The Green     | F.—The Chapel      | K.—Football             |
| B.—The Church    | G.—The Hostelry    | L.—Cricket              |
| C.—The Institute | H.—The Bank        | M.—Tennis, Etc.         |
| D.—The Library   | I.—The Post Office | N.—Swimming Pool        |
| E.—The School    | J.—The Hospital    | R.—Extension of Village |

mentioned: namely at Chislet (begun before the Regional Scheme), Aylesham (for Snowdown Pit), Elvington (for Tilmanstone), Little Mongeham (for Betteshanger). Mr. Skipper is the architect for Chislet. With Mr. J. Archibald and Mr. C. F. T. Martindale I have been associated at Aylesham, with Mr. Archibald at Elvington, and with Mr. Martindale at Little Mongeham.

*Chislet* is designed for 1,000 houses; it lies along the Thanet Road and will have its centre planned with axis at right angles to the traffic route; a village green is to be recessed from the frontage and treated in country fashion with church, institute, rectory, shops and inn surrounding it. There is a boulevard starting at right angles to the road and curving round so as to run roughly parallel to it; along this will be placed chapel and

at the top by a mighty beech wood: the length of this axis is  $\frac{3}{4}$  mile and the rise just 100 feet. Upon this *tabula rasa*, hitherto scratched only by the farmer and the partridge, a town is being deeply etched; the plate at the moment might be described as being dipped in the mud bath for a trial proof. Anyone, indeed, visiting the site at the moment would, unless possessed of the prophetic eye, consider this an extreme act of rural desecration. But behind this churned up welter there is a method, and eventually, we hope, something will emerge. The plan has endeavoured to make use of the shape of the site for its very simple motif: a main broad avenue along the bottom of the fold starting from the railway, with a shopping square half-way up where the roads from the pits, north and south, cross the main axis; farther up





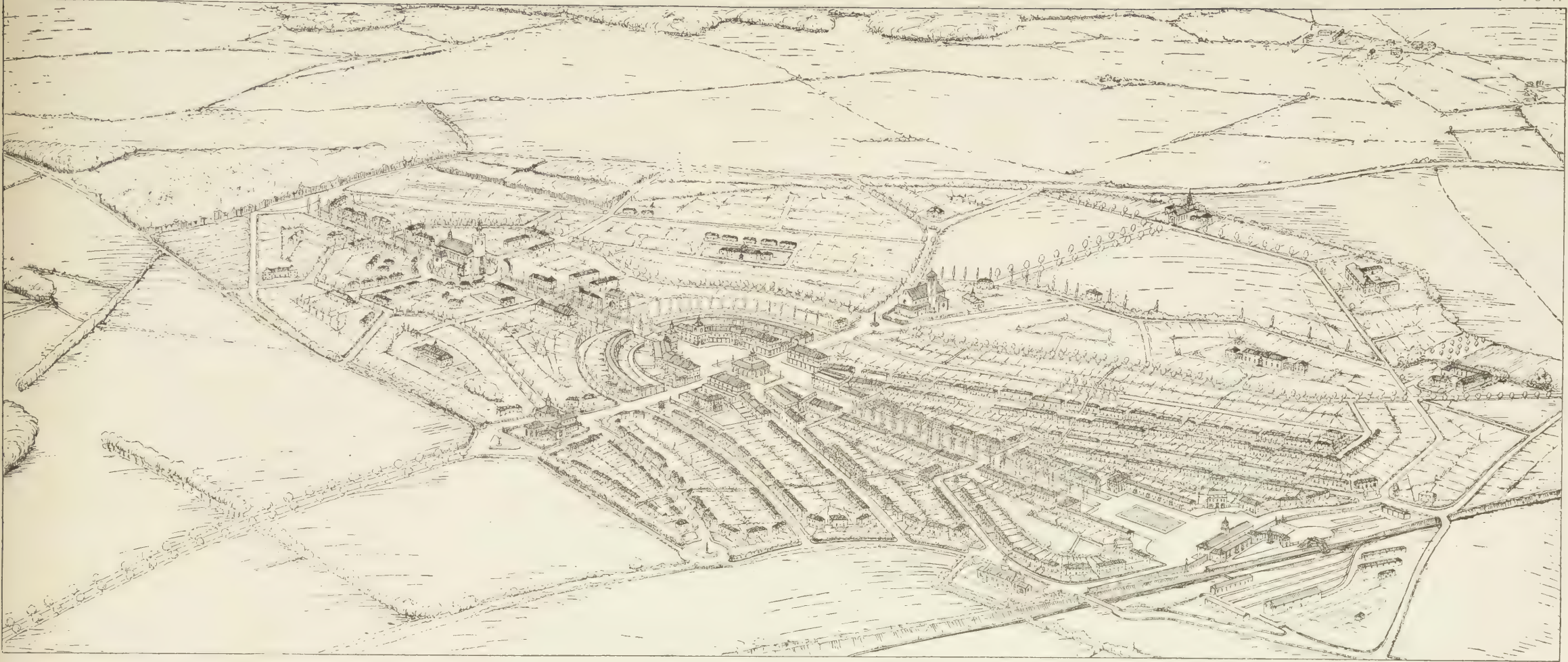
# AYLESHAM

*Near Carlyle Road*  
GENERAL LAY OUT PLAN

SKETCH KEY PLAN  
 LINE TO ANTERIOR & ANTERIOR  
 ROUTES IN COURSE OF SECTION  
 MAIN ST...







AYLESHAM, KENT

the avenue is stopped by the site of a church, which will be outlined against the drop scene of the beech wood. Near the railway end, where the undulations are steepest, the roads follow the contours and converge on the market square; above it and round the church the leveller ground permits a more geometric layout. Other sites for churches and schools have been reserved at focal points. The only other feature of note is a sort of encircling boulevard, whose shape has been largely determined by some existing trees on the north side. There are few cross roads, footpaths supplying their place in order to avoid waste of road frontage at the angles. The three sides of this site possess barriers: the railway at the base; on the south side a narrow belt of woodland, locally known as a "shave," and, on the northern, a bank and woods. Along this latter side passes a road which will eventually become one of the new main routes (Thanet to Folkestone): it is intended to refrain from building along it. The apex of the triangle is filled with the old beech wood, and on either hand, advancing somewhat down on either side, are newer larch plantations. The town is thus enclosed and sheltered from the fierce winds that beat about this jut of England: it will not be permitted to stray beyond its green walls. Some doubt has been expressed as to whether these woods can be preserved from becoming dumping grounds of household refuse, but one hopes that the litter problem will be more fundamentally dealt with in the new towns of East Kent.

The site as planned would take 2,000 houses, but it can be extended to hold a further 1,000 or an ultimate population of 15,000 people. This may be called a two-pit town\* where a large amount of ancillary population is not expected. It may be noticed that, although the main features of the whole site are planned, the southern part is developed in more detail: this is the part that will be used for Snowdown Colliery; the other pit to be located somewhere near the village of Adisham is not yet begun.

*The Houses.*—The planning of the houses presents no unusual or adventurous features; there are neither all electric nor all gas houses, nor houses so closely grouped that they can use a common hot water system or communal

kitchen. These innovations may come in time; it was necessary in the first town to get ahead as quickly as possible on accustomed lines. The question of the miner's bathroom was, of course, carefully considered, but no uniform position decided upon. It is assumed that there will be pithead baths at every colliery—that the pit will consume its own dirt, whether it be coal dust or coal smoke. The smutch-faced collier, indeed, like a smoke-laden atmosphere and straggling houses, is symbolic of the paleotechnic age of industry.

Five types of plan are being used in the first 402 houses:

- 48 2 bedrooms with bathroom upstairs.
- 107 3 bedrooms and living room, and bathroom downstairs.
- 48 3 bedrooms and through-lit living room, bathroom off landing.
- 71 3 bedrooms, parlour and living room, bathroom upstairs.
- 128 3 bedrooms, parlour and through-lit living room, bathroom upstairs.

Of these houses half are being built in brick and half in steel, with external face of poured concrete, Messrs. Dorman Long & Co.'s special form of construction.

As regards external appearance, it was found impossible, on score of cost, to give the houses that faint Flemish flavour which is so characteristic of the local work of the late seventeenth and early eighteenth century in the district. A simpler treatment was inevitable, and that form of grouping has been adopted by which the house units are used on combination, variety being obtained, within defined limits, by an almost endless number of permutations. Indeed, the forced sobriety of design of these houses is all to the good in a town created suddenly like this one; it is generally found that those streets, in which there was some fear of monotony, look best, and that where incidents have been contrived, apart from those inevitable to the plan, they have been regretted. At the same time, every effort has been made to give each street its own character, and to avoid the repetition of complex groupings; to this end the colour-washed houses have been largely kept together with only an occasional intercalation of brick.

The necessary contrast to the unemphatic houses will be provided by the public buildings;

\* Since the Survey was published the Colliery Companies have decided that the pits can be worked by a smaller number of men.



it would be unfair to judge any town or village on its domestic effects alone. In the study for the market square a definitely urban treatment has been aimed at instead of a cottage one. This is to be a small town, not an overgrown village. The present sketch is the fourth which has been made, and another is already in preparation. The amount of time an architect spends on his work is probably never realised by the public; but a community centre is worthy of all the pains that can be bestowed upon it. Two features of this square may be mentioned: an open air market occupying the central space and a service road carried round the back of the shops, faced on the other side by a continuous row of garages, warehouses, etc., the whole enclosed by a lofty blank wall.

It will be seen also that the Southern Railway has been offered scope for another fine railway station; it forms indeed, with the church and market place, the third point of interest on the central axis.

The town will be extremely well provided with open spaces; beyond the valley there are over 300 acres, where will be the playing fields; of these 10 to 12 acres and an institute will be set apart at once for the Snowdown miners. The remainder will be available for future recreational use, and will form an agricultural belt in the ownership of the town. Several small children's playgrounds are interspersed among the houses, and there will be the great wood at the head of the valley as a town park.

If the site of Aylesham was a *tabula rasa* as regards layout, it was an *arabia deserta* as regards building operations: materials, workmen, accommodation, nothing except a railway from which a siding had to be constructed. The difficulties in building a new town in such a place are immense, and some of the finer delicacies of architectural treatment and building technique must be sacrificed. Every service has to be provided, and the provision of each is usually accompanied by discussion, and even dispute, protracted in some cases over months. The drainage question alone has been extremely difficult; originally it was intended to use the large acreage across the line for a disposal plant, the purified effluent to be discharged upon the chalk. But Margate, which draws its water supply from wells and adits in the neighbourhood, has objected, and a trunk sewer is to be constructed for a distance of three

miles to Wingham, where an effluent, after purification, will eventually find its way into the Stour. This bald statement can in no way adumbrate the almost interminable negotiation which it has involved between medical officers, drainage experts, geologists, water boards, landowners, local authorities and Ministry of Health—and may I add that the architects to the town are never allowed to be absent from any single conference. Time and thought which should be given to things of permanence are often expended upon satisfying opposing views.

It may be of interest to give a list of drawings that have been required in connection with this first instalment of a new community.

In the first instance, of course, there are the normal drawings required by the client—in this case a public utility society, whose committee of eight and the local authority and company that they represent require to be furnished with general drawings; there are next the contractor for the houses and the contractors for roads and sewers. In addition, the following have been supplied with copies of plans:

The Ministry of Health.

The Ministry of Agriculture.

The Local Authority for (a) Subsidy.

(b) By-laws.

Separate copies.

The Public Works Loans Commissioners.

The Kent Education Committee.

The Southern Railway.

The East Kent Water Company.

The Gas Company.

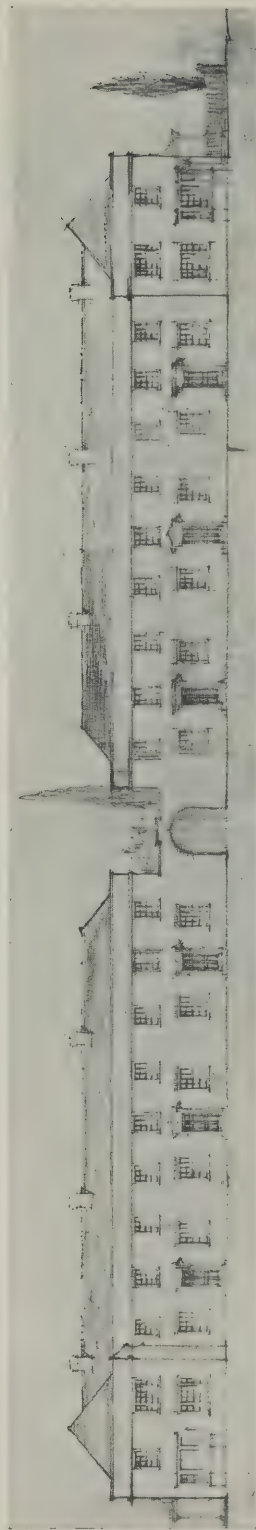
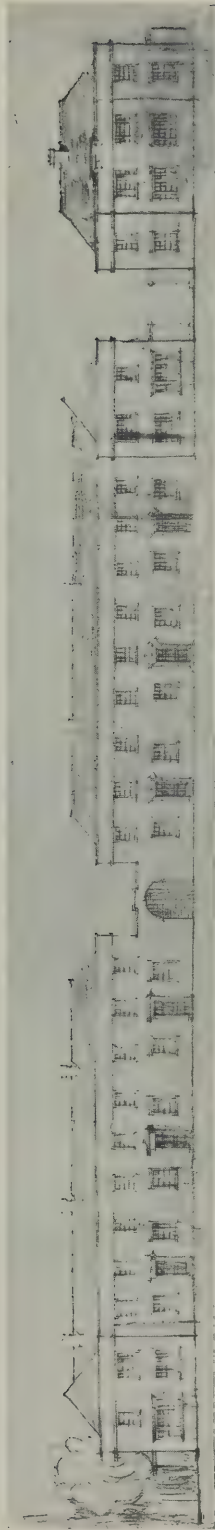
The Electric Light Company.

Post Office Telegraphs—Telephones Dept.

The Estate Agent.

Not every one of these has received the complete set, which numbers 95 separate and distinct drawings; but most copies, mechanically reproduced, have required to be coloured or to have special information put upon them.

The finance of an undertaking of this sort it not without interest when it is remembered that the local authority, the R.D.C. of Eastry, can raise £300 by the imposition of a penny rate. The land was bought in the first instance by the Rural District and a Public Utility Society formed in which they and the colliery owners, Messrs. Pearson and Dorman Long, are equally interested.

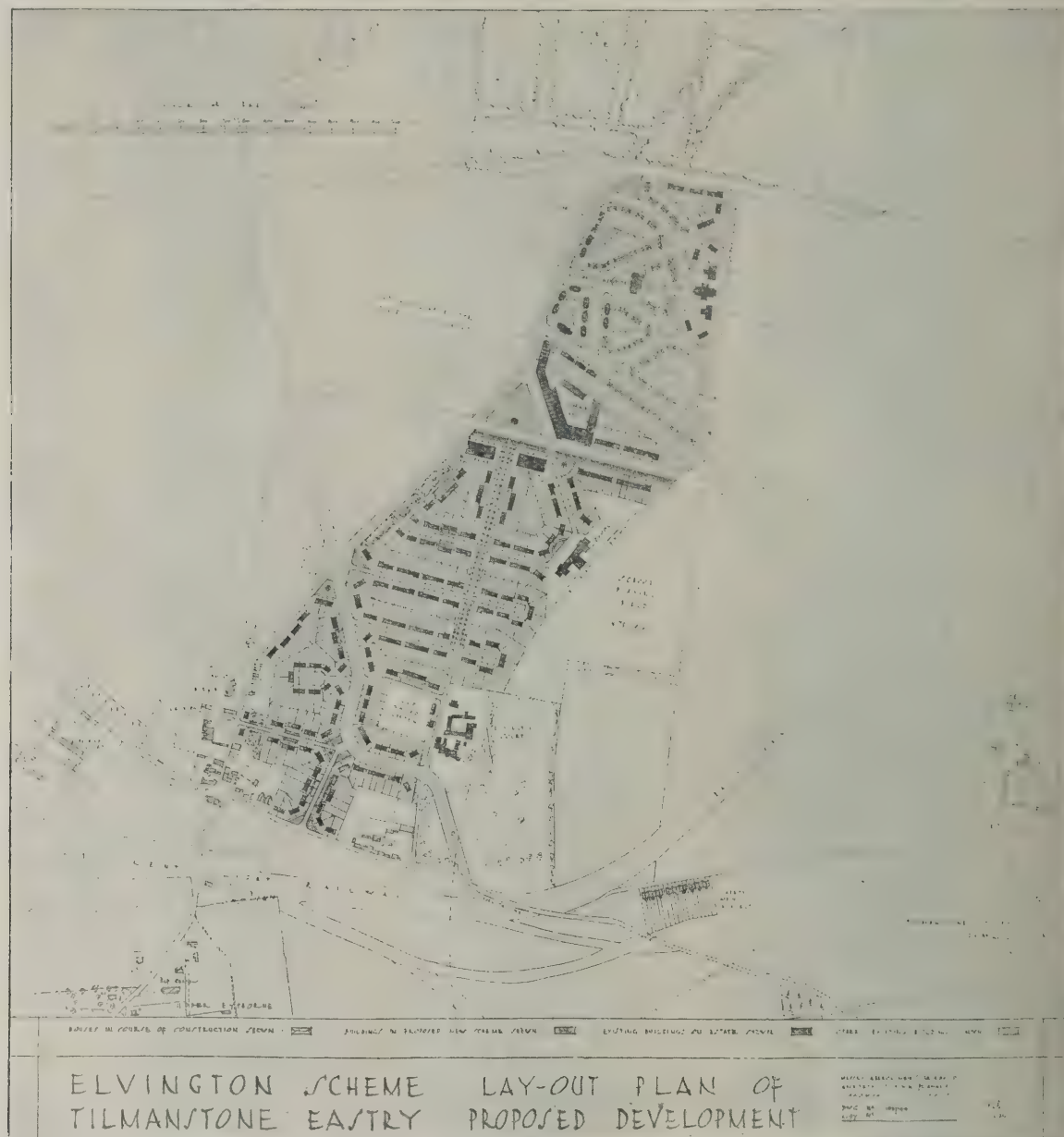


AYLESHAM : STUDY FOR GROUPING OF HOUSES ON MAIN AVENUE  
 The strips read consecutively from left to right, from the top downwards



Subsequently the County Council has come in on a smaller basis. The difficulty of the Local

to do so. The houses, of course, are designed to be eligible for the housing subsidy, and the money is



*Abercrombie and Archibald, Architects.*

Authority's limited borrowing powers has been overcome by the Colliery Company advancing the necessary capital, to be repaid when the rateable value of the district enables the District Council

borrowed from the Public Works Loan Commissioners. The houses, when completed, will be leased to the Colliery Company by the P.U.S. for a period of forty years; thus the rents and rates are guaranteed.

These business arrangements may sound simple, but they are extremely interesting, and could not have been worked out if it had not been for the financial skill of the secretary to the P.U.S., who is also Clerk to the Eastry Rural District Council, Mr. F. A. Cloke, and the close co-operation between the Local Authority and the Colliery Company.

*Elvington.*—The original of this town was a group of houses built during the early days of the coal-field near the brow of a hill in the neighbourhood of the Tilmanstone Pit. In the Regional survey it was suggested that the new town should be placed somewhere near the station of Shepherdwell, on the Canterbury-Dover Line. It has been decided, however, to add to the earlier settlement, which is just outside the half mile industrial zone. At the present moment 100 houses are being built to fill in gaps in the earlier layout (which adopts an angular and awkward form); the old house, with its walled kitchen garden and noble trees, has been turned into a Miner's Hostel. The Tilmanstone Pit is at the moment in a state of suspended animation, and it is uncertain when further houses will be proceeded with.

The external materials of these hundred houses that are being built are interesting, from the fact that both bricks and tiles have been imported from abroad; they look extremely well, but it is somewhat melancholy that this should have been necessary in the home of the best bricks and tiles which this country can produce.

*Pixhill*, the fourth new town, has at length been located near the village of Little Mongeham; it will rest comfortably on the slope of a down, looking into a gentle combe in which lie the grey

and russet buildings of Northbourne enclosed in orchards; to one side is Northbourne Court, with its remarkable Tudor garden mount, backed by ilex trees; beyond is the level marshland and in the distance the white cliffs of Pegwell Bay, in Thanet: a prospect indeed for a hillside town.

The position of this site in relation to the Betteshanger Pit (in the first instance) well illustrates the difficulty of laying down precise lines of development in an area of so many unknown factors. In the Report this town was shown as the largest of the new settlements; it was placed near the village of Ham, north-west of the Betteshanger Pit, and not far from the existing village of Eastry. The proximity of several other future pits, some on low-lying land, pointed to this Ham site as the destined capital of the coal-field. For various reasons the site finally adopted is due south of the pit, and will now serve also the future Ripple Pit, which is two miles further south.

But these changes in no way vitiate the essential principles of the plan; they merely show that there must be flexibility and resource.

In two years' time, perhaps, it may be interesting to visit East Kent; we hope that by then coal will be raised, houses lived in, and that some of the wounds we are at the moment inflicting upon the garden of England will have been healed—

Altho' by woful proof we find  
They always leave a scar behind.

At any rate, we trust that to the "faire flower" of Kent we have not added

"The rank smell of weeds."

## Discussion

MR. ARTHUR KEEN, VICE-PRESIDENT, IN THE CHAIR

The CHAIRMAN called upon Mr. G. L. Pepler, Chief Town Planning Inspector of the Ministry of Health, to move a vote of thanks to Professor Abercrombie.

Mr. G. L. PEPLER: It would, I think, be difficult to exaggerate the importance of the work on which Professor Abercrombie is engaged in East Kent, a corner of England which occupies a key position in the fabric of our country. It is the front door to the Continent; in the midst of its pleasant fields stands Canterbury, with its glorious cathedral; its shores are fringed with health resorts that attract visitors from far and near, and centuries of English history are here recorded in earthwork and in brick and stone.

Now, on this soil, already fully occupied in fulfilling the needs of the present population, a place has to be found for the industries of coal-getting and iron-working—industries that call to mind tracts of country scarred and made squalid. Not only has a place to be found, but economic circumstances make it necessary that the full and efficient development of those industries must be facilitated in every possible way. Also, a large new population has to be housed and provided with all the necessities and amenities of life, including all manner of public services, such as roads, water supply, drainage, schools, libraries, playing fields, and so forth. It is a



situation fraught with danger, but full of possibilities, because planning and industry begin on an almost clean sheet. Therefore, there is no excuse for the disharmony and waste that unfortunately have been so characteristic of industry and its development in the past.

These were the circumstances that had to be faced, the opportunity to be grasped, and the apparently conflicting interests that had to be reconciled. To few men is it given to undertake a piece of work of such importance to the nation, and you will agree with me that in Professor Abercrombie the right man was found in the right place.

His survey, to which he only referred very generally, but which I have no doubt many of you have studied, sets out the main facts of the situation in a masterly and engaging manner and shows the way by which the development of the industries can be facilitated, how those engaged in them can be happily accommodated, and how works and workers can be fitted into the old and beautiful fabric with a minimum disturbance.

It is fortunate, too, that not only have the seventeen local authorities to which he has referred co-operated in appointing a Joint Town Planning Committee (a body that may yet, by enlarging its constitution, extend co-operation to the full extent necessary for the complete realisation of its plans), but at the call of the Archbishop of Canterbury, and under the leadership of the late Lord Milner, there was also formed an unofficial committee that has as its members the leaders of the industry and a representative of the workers, and also men prominent in the life of the county.

It will be seen, therefore, that the men and authorities who control the situation have shown their goodwill and are already co-operating. They are, thanks to this survey, equipped with knowledge of the facts, and with a policy and a plan based on that knowledge. I do not altogether agree with Professor Abercrombie that it is impracticable to convert the Joint Advisory Town Planning Committee into an executive body; because that, in fact, is the tendency. They first of all meet to discuss a plan, and afterwards they agree that the only way to carry it out is to continue the co-operation they have begun on a voluntary basis, and personally I think that is a very sound method of procedure. But obviously, in working out this policy and plan, many difficulties will be met, and some estimates may be falsified.

Does not the co-operation already achieved, however, justify us in the confident expectation that with the continued help of Professor Abercrombie and with a continuation of public interest and support, these difficulties will be successfully surmounted and the purpose of the plan achieved?

I have very much pleasure in moving a hearty vote of thanks.

Colonel F. J. BYRNE, C.M.G., who was called upon by the Chairman to second the vote of thanks, said: I am the unfortunate managing director of Messrs. Pearson & Dorman Long, Ltd., who own two of the collieries referred to by Professor Abercrombie. The other collieries do not belong to us, and in saying what I do I am not speaking for them. We have seventeen local authorities taking an interest in our doings. There is the Ministry of Health, the Post Office Telegraph Department, and

all the different departments and bodies Professor Abercrombie has mentioned. We are very anxious to fall in every way possible with the desires of the rural people and the bodies that have been set up to keep us within limits, but it is not easy. In a matter like this, when you are developing a new coalfield, the first consideration from our point of view must be the economic one. In this condition of profitable working that must govern the situation and the choice of locality for the pits. I hope that Professor Abercrombie will not think that I am treating him lightly in what I have said. I have known him for many years. He and his colleague Professor Adshead, whom I see here to-night, advised us in the North in connection with Dormanstown. The village they have laid out there is second to none in the kingdom. We have been in constant contact since then. Professor Abercrombie is now advising the Public Utility Society of which we are fifty per cent. owners in connection with Aylesham. He is assisted by two other architects, and I am perfectly certain from the lay-out you see on the plans exhibited here to-night, and from what I have seen in the place itself, that it is going to be a credit to Kent; it will not disturb any of the amenities, and it will add to the appearance of the countryside.

Our main object is to get houses in which our men can live comfortably and healthily, they and their children. It is a very healthy part of the country, and I have never seen a healthier lot of children. The conditions obtaining in the houses already built, and in those which are to come, will lead to a very healthy population. That is our object and aim, as well as the general appearance of the country. But when it comes to filling in the gaps in all those long ahead schemes, we will try to do so, but I am not sure that we can sink collieries at the exact places where Professor Abercrombie has placed his black spots on the map, or put up a village where he has made his red splodges. I agree, nevertheless, that some foresight must be shown, and in the case of the town planning in which Professor Abercrombie has taken so much interest, I think the scheme will work out well in the long run. But you must not be led away by his optimism. The shares of Messrs. Pearson and Dorman Long, Ltd., are not on the market, and if they were I should not advise you yet to buy them!

I join with Mr. Pepler in the vote of thanks he has proposed to Professor Abercrombie.

Colonel H. F. COBB: I am rather rash in making any remarks at such short notice, but I have been interested in Kent all my life, and particularly recently in the development going on in East Kent. I remember the Utility Society in regard to Aylesham to which Professor Abercrombie has alluded in a good deal of detail. The scheme just referred to is an excellent scheme, I think, if costs are more or less normal. Costs, unfortunately, to-day are very high, and, as Colonel Byrne has put it, one has to look at the economic result of any buildings that are put up. It may be—and I only hope it will be—that by the time Aylesham is fully developed the prices one may be able to get for some of the commercial sites will assist towards the development of the remainder of the site on what Professor Abercrombie would call proper lines; but I venture to suggest that to-day it is almost impossible

to reach an ideal. If you get 50 ft. streets—or I think Professor Abercrombie prefers the term “boulevard”—you have got to pay for them, and you cannot pay for that development at present-day costs. I have seen many of the housing schemes that the Government have put up, and I have found that it is possible in many of them to get quite good lay-outs and quite good developments with even 18 ft. roads. I admit that your main thoroughfares have got to be very much wider than that; but with present-day costs I do not think you can expect an ideal and at the same time an economic proposition.

So far as Aylesham is concerned, I think that the houses as designed and more particularly as planned by Professor Abercrombie and his colleagues will be a credit to East Kent, and I hope that our experience in Aylesham will tend possibly to even better results when it comes to the development of other areas, whether marked in red or black on Professor Abercrombie's maps. If I may speak for Messrs. Pearson and Dorman Long, Ltd., in this respect, I would say that you could not have any firm who are paying more attention to the æsthetic side as against the practical side. They are anxious not to disturb in any way the beauties that exist in East Kent, and at the same time they are regarding matters from the practical point of view.

Professor S. D. ADSHEAD [*F.*]: It gives me very great pleasure to support this vote of thanks to my old colleague with whom I have been long associated in schemes in the past, and in whose work I take the very greatest interest. As a southerner I hope that Kent will not be spoiled. I know Kent well. My first buildings were the Ramsgate Pavilion and Library and my last housing scheme was at Dover. I have travelled all over Kent during the last twenty years, and stayed at many places on the coast-line. I remember seeing the first shaft sunk—I watched it almost with tears in my eyes. It may be that the northern coast will not be spoiled, and that the south-west portion will remain as free from contamination as do Chatsworth, Haddon Hall, and the Peak of Derbyshire from the Derbyshire coalfields.

I would like to say one word about the future of Kent. We have to imagine that that portion which on the map is covered with black dots and red spots is going to be a new country, and I think all Englishmen should congratulate the local authorities, the colliery owners, and the Ministry of Health, who have taken such an enormous interest in the endeavour to produce a model industrial area. With regard to the scheme itself, I am inclined to think—it is the view I am taking with regard to another colliery area in which I am interested—that we must not worry about the collieries. As Colonel Byrne has said, a shaft may be sunk anywhere. I think it is an open question as to putting up five or six towns between Canterbury and Dover. My view would be to put up villages within walking distance of every pit when the shaft is sunk, and larger townships—perhaps two instead of five—in uncontaminated districts. In other colliery areas, more advanced than this one—in the Derbyshire colliery district, for instance—we find that a miner experiences no inconvenience at all in living ten or twelve miles from his place of work—in fact, half the miners do live five miles away. With the char-a-bancs owned by the colliery companies

and others, it is nothing at all to take all the miners five or ten miles from the working. That is a condition which has developed even during the last two years. I am not at all sure, therefore, whether it is not really better to put one or two good towns where men can feel that they are living in untied houses; and, at the same time—for human nature is very perverse—to have villages of four hundred houses or something of that kind at every shaft. You can plant your townships permanently, and they are independent of any colliery shafts.

We have also to consider in colliery areas the ancillary industries. I think we may look forward to a time when there will not be so much coal exported as in the past. It will not pay the carriage to take coal very far from the area of the colliery. And that means chemical works and things of that kind. The company at present has only one or two shafts in Kent—quite small areas of coal development—and it is difficult to see how here there can be undertaken the super-industries that modern requirements seem to demand. I do not know where in the area these industries are to be placed, but they ought not to be near the townships. The whole thing, however, is still fluid and in process of development, but one must look forward and anticipate the inevitable.

I am glad that my old friend Mr. Skipper, of Norwich, is undertaking the village of Chislet. We all know Mr. Skipper's work at Norwich—his charming cottage designs—and I am sure that with Professor Abercrombie and Mr. Skipper the best will be done by our profession for this district.

Lieut.-Col. G. REAVELL [*F.*]: As a Northumbrian, and consequently accustomed to the horrors of the old type of pit village, I am glad to be a witness of the new spirit that is coming into colliery districts. I should like, however, to point out that if you make these housing centres too far away from the pit, although the great majority of the pitmen will travel considerable distances to get to and from their work, you get, in spite of all you may do, growing up within close distance of the pit, a ribbon formation along the roads of rather enterprising freeholders, who start little houses, shops, and settlements of all sorts. Unless there is some provision to guard against that, you will find them making blots on the landscape.

Mr. REGINALD BRUCE [*A.*]: I feel that Professor Abercrombie has a great work ahead of him. I personally have been associated with another part of England where coalfields exist, and I hope that the coalfields of East Kent will be vastly different from those of Lancashire. Those who know Lancashire will realise how much the coal industry can spoil lovely country. When one passes through Lancashire it is difficult to realise that comparatively a few years ago it must have been a delightful county; unfortunately to-day it is one of the blackest scars that England possesses.

I cannot quite agree with Professor Adshead in his somewhat pessimistic remarks, because I am quite confident that all interests—the local authorities and other persons and bodies—will associate with the industrialists and eventually produce a scheme which is workable. I know that pits have to be sunk at specific points, but with the knowledge which is gained as the development



takes place, I am sure that the ultimate positions of the pits can be approximately stated, and development can take place in relation to those positions without the effect to which Professor Adshead has referred. It is necessary, of course, that all undertakings should be worked in harmony and with the co-operative spirit, and I am delighted to hear that that spirit is developing so much in East Kent. I agree that Professor Abercrombie is the right man in the right place. He has produced that excellent survey which everyone interested in town planning should study. It is one of the finest productions of its kind in this country, and it opens one's eyes to the possibilities of that co-operative spirit without which any undertaking on such a scale as this must be a failure.

The CHAIRMAN: Colonel Byrne said something about the need for us to realise what we are up against in this matter, and I can assure him that we realise it quite clearly. The thing that we are up against is that one of the most delightful corners of England, full of a particular character of its own, has to be turned into an industrial and manufacturing district, and the only thing that we can congratulate ourselves upon in connection with it is that the inevitable development is in such able hands.

I was impressed at the outset with the soundness of the basis on which this whole scheme rests. In its way it is a reflection of the British constitution, but in place of the King, Ministers, Parliament, and everything proceeding downwards to the democratic ideal of local Government, we have the Archbishop of Canterbury starting the ball rolling by calling together the landowners; they in turn apply to the Minister of Health, who brings the local authorities together, until at length, through utility societies and builders, we get an actual town or village built, with the pitman living in a five-roomed cottage on a properly constructed road, with all the services available close at hand, including the telephone and, of course, wireless. I could only feel that if nothing more came of the elaborately worked-out scheme that has been prepared than this—that the houses to be built for all the many people working in this district are concentrated instead of being spread out along the roads—the whole thing would very well have justified itself. There is nothing so regrettable at the present time as the fact of constant development along the main roads for miles into the country in such a way that the country is spoiled, and people get conditions that are neither urban nor rural, losing all the advantages that belong to dwellers in cities, and gaining none of those that belong to rural life properly understood. That is the thing that will be avoided here—at least, it appears to be everybody's intention to avoid it; and no doubt the underlying principle will be that there shall be concentration instead of a ribbon development along existing roads. That is a very important consideration.

I hope a reasonable amount of architectural control

will be possible. It is one of the most difficult things in this world to operate, but there is crying necessity for it on every hand. I was rather interested in one point Professor Abercrombie referred to, and that was the general effect of design in streets; that where the design of streets and the grouping of houses was very carefully and elaborately studied it defeated its own purpose and that the best ultimate results were often found where the utmost breadth and simplicity obtained. Often when I visit housing schemes in new districts I feel that the thing has been overdone. There is a self-consciousness about it which rather offends, and one yearns for the simplicity of the old villages that is missed in many of these very carefully designed new towns and villages. But the subject is endless, and one might discuss it for a very long time.

We have to congratulate Professor Abercrombie on the grasp of this matter which he has shown. He realises down to the last detail what is required. Whether it is possible to carry it out remains to be seen, but as long as developments are in the hands of properly instructed people who have studied these matters, we shall be relieved from a great deal of annoyance and irritation to which we should otherwise be subjected. I think we have had an immensely interesting paper, and I thank Professor Abercrombie.

The vote of thanks was then put to the meeting, and carried by acclamation.

Professor ABERCROMBIE (in reply said): As the Chairman has said, this is a subject on which one could talk at very great length. Professor Adshead has indicated that the possible suggestions for the solution of the housing problem are almost infinite. One that we considered at an early stage was to have one single new town in the centre of Kent, with a quick means of transport from and to all the pits. The opposite extreme was to let each pit have its individual scheme. For various reasons we are rather in favour of the policy of creating villages and towns for several—two or three—pits. Nothing is finally fixed, and the position of the pits is unfixed. We would never think of producing a town plan in which the positions of the pits were fixed as though they appertained to something in a legal document. The positions shown are only suggestions based on internal evidence of geological formation and so forth. I think personally when the pits are located they will be somewhere near where they are shown in the plan. But, as I have twice mentioned, the whole essence of a plan for a region of this sort must be flexibility.

It has given me great pleasure to bring before you a summary of our labours up to the present day. I hope that in the near future I shall have completed my labours in East Kent, and it will be interesting to compare the original ideas for development with the actual realisation of the scheme during the next few years.

# Exhibition of Modern British Architecture

OPENING BY VISCOUNT PEEL.

On Tuesday, 26 April, the Exhibition of Modern British Architecture, in the Galleries of the Royal Institute, was formally opened by the Rt. Hon. Viscount Peel, P.C., G.B.E., First Commissioner of Works.

The chair was occupied, in the absence of the President of the Institute in Italy, by Mr. Walter Tapper, A.R.A., member of the Council, who called upon Lord Peel to declare the Exhibition open.

Anyone, I believe, may send his works here, and, if they are good, they will be accepted and exhibited, goodness—which is not the case in all exhibitions—being the sole test of reception. The Institute has already held exhibitions of American architecture and of Swedish architecture, and I am informed that exhibitions of the architecture of other countries will be held here, so that we may see whether we have anything



VISCOUNT PEEL AND MR. WALTER TAPPER, A.R.A., AT THE OPENING CEREMONY

Viscount Peel: One of the reasons I have been asked to open this Exhibition, no doubt, is the fact that I am not myself an architect. But it is, perhaps, more the duty of a layman, as this Exhibition is, I understand, mainly for the education of laymen, of people who are called, in another connection, clients.

I suppose that the object of this Exhibition is to promote the art of architecture. The present is the first of an annual series of exhibitions which are to be held, of drawings, models and photographs of contemporary British architecture, which will be in addition to, and not in competition with, the architecture room that we are so familiar with at the Royal Academy.

to learn, or how much to admire, in contemporary architectural art in other countries.

No doubt the object of an exhibition of this kind is to stimulate the interest of the public in good architecture, shall we say, to educate the public? Or perhaps "to enlighten" them would be a more courteous phrase. But I think another purpose in the Exhibition is to rouse the indignation of the public against bad architecture. I divide the public, from the æsthetic point of view, into three classes, the first class being those who have æsthetic knowledge, either natural or trained; the second class are those who are entirely insensitive to considerations of this kind—I am afraid



they are common and familiar in almost every country. I have no doubt that even at Athens, where there is supposed to have been a high æsthetic standard, there were many Greeks who probably objected to such a splendid site being used for the Parthenon. And there is the other great class, to which the majority of the public belong, who are not insensitive to æsthetic considerations, but who are largely unconscious of them. It is the object of exhibitions of this kind, and, I have no doubt, of the Royal Institute itself, to reach this innate and yet hidden sensitiveness, and make people eager to satisfy their longings for the beautiful.

I have no doubt that interest in beautiful buildings is very largely growing in this country. As First Commissioner of Works, I have practical knowledge of it. Our ancient buildings, of many of which we are the guardians, are drawing larger and larger crowds. We judge of their interest partly by the test of cash, by the contributions which the public makes to what are known as "grants in aid" for the upkeep of these public buildings. We have had two notable instances lately of the way in which æsthetic have vanquished purely utilitarian considerations. One was, of course, the case of Waterloo Bridge. There was a direct contrast and conflict between the principle of utility, as exemplified by those who desired to have six lines of tramway along the bridge, and of æstheticism as shown by those who desired to preserve the bridge as one of the finest buildings in London. Those two sides had partisans in the County Council, and they had partisans in Parliament. Fortunately the æsthetic prevailed, largely owing to the highly organised public opinion, which was able to express itself most vigorously, in the Press and elsewhere, and which was accepted and followed by a not unwilling County Council and a not unwilling Government.

The other great instance of the victorious battle recently waged was the case of the City churches. There, again, there was a direct issue between the æsthetic principle and the principle of raising money by selling the buildings and their sites, and again the æsthetic principle triumphed, and it triumphed in a body which is not usually credited with any very sensitive feeling for beauty—the House of Commons.

Looking at the public buildings as I was coming along I wondered whether it was possible to judge, from the outside of the buildings, the character of the work carried on inside. I could not see, looking at the War Office, that it was the abode of great warriors, or that the Admiralty was the home of great seamen. Possibly it is difficult to express what goes on inside buildings by their outward appearance, but at any rate the architects do not seem to have made any great efforts to do so. I was struck by this contrast: that whereas our Parliamentary discussions and debates take place in a Gothic building, our administration,

in the Colonial Office and the Foreign Office, is carried out in a Classical building. I am not sure that there may not be some profound reason for this distinction, but if there is it has not yet reached me. The office I hold is responsible for a large number of buildings—something like 6,000—but they are not all in this country; there are embassies and consulates abroad. It is worth while, I think, bringing in the Government in these matters, because, for good or for evil, they must, by the fact of their being responsible for this large number of buildings, have a considerable influence over the great art of architecture.

And now you will perhaps allow me to make a little humble boast on behalf of the office that I hold. We have been trying, for years past, to introduce something of dignity and proportion and simplicity, and beauty, shall we say? into such practical and necessary buildings as post offices, telephone exchanges, labour exchanges, and so on; and there is great competition among some of the big provincial towns to have as fine buildings, anyhow, as are put up in other provincial towns. The more uninteresting many towns are, and the more sordid their streets, the more we are anxious to introduce the element of beauty, generally by erecting a building which will give pleasure to those who have feeling and sensitiveness.

If I may sum up the principles of our administration I may use an old phrase of Thucydides, "*φιλοκαλοῦμεν γὰρ μετ'εὐτελείας*," that is, "We are lovers of the beautiful and yet we practise economy." In connection with economy, we have had very agreeable co-operation with the Royal Institute of British Architects. We have, of course, excellent architects in our own office, but we have frequently invited the co-operation of some of the eminent architects belonging to this Institute in connection with our great public buildings, for instance, in the new Parliament buildings which are being put up near Belfast; also in the new embassy which is to be erected at Washington, of which Sir Edwin Lutyens is, of course, the architect. We are, therefore, I think I may say, on very friendly and excellent terms, and I thank you very much for the co-operation which you have always given us.

There are two points more I should like to mention. One of the difficulties in modern days is this, I suppose: that the tremendous development of science and the application of science to business have rather outstripped the æsthetic principle. Our factories may be houses of science and not houses of beauty. Many people think that it is hopeless to build fine railway stations, and fine factories. In many ways we have lagged behind the rapid development of science as applied to business. But in old days—if you will allow me another classical reference—Venus and Vulcan were very good friends, and I see no reason why they should not be again

associated. We must take a large discount from the value of the principles of architecture if it cannot meet the problems which industry has set to her in the building of shops, factories, railway stations, power-houses and other buildings which do not always suggest to our minds a sense of beauty, dignity and proportion.

The other point I would just comment on is very much in our minds at the present moment, the great peril to the countryside which arises from a very wholesome desire on the part of people to leave the towns and return to the country—at least for weekends. We have noticed, many of us, a good number of very unlovely structures. The blister of the bungalow will grow and fester on the countryside, and indeed

there is considerable danger that the incomparable beauty of our rural England may be dimmed, if not destroyed, by this haphazard building in its most beautiful spots. Urban slums may be said to be the shadow of our modern civilisation, but rural slums would really be its eclipse.

From these and other evils we invoke the assistance of the Royal Institute of British Architects to deliver us. And, may I say, I highly appreciate the honour of having been called upon to open the first of this annual series of exhibitions which we hope is going to do so much to educate a large and interested public.

I beg to declare this Exhibition open.

The Chairman then proposed a vote of thanks to Lord Peel, which was warmly accorded by acclamation.

## The Exhibition\*

BY SIR REGINALD BLOMFIELD, R.A.

The R.I.B.A. has organised this Exhibition with the object of stimulating public interest in contemporary architecture, and of providing opportunities for a more extensive exhibition than is possible at the Royal Academy—where photographs are very properly excluded—the Academy being a purely artistic body, and the space available is limited. Exhibitors at the R.I.B.A. are only allowed two works, and photographs are not always obtainable. The result is that the exhibition can hardly be regarded as representative of the best work now being done in this country; still it is interesting and valuable as showing the trend of architecture in England. Much of the work shown is sound as far as it goes, and points to two rather important facts, first that English architecture is supreme in domestic work, and secondly that on the whole it is recovering the sanity and reasonableness which have always been the finest tradition of English art.

Few important houses are shown, and it would seem that their day is over, at any rate till we are relieved from the inordinate taxation under which we suffer at present. The great houses that we used to enjoy doing and seeing done by others before the war, appear to be a thing of the past; but the medium sized, and more particularly the small house of five or six bedrooms, have come into their own, and there is abundant evidence in this Exhibition that they are being very well done. They are designed on sensible and economical lines, recalling, in so far as they relate to the past, the modest dwelling house of the middle of the nineteenth century. The stringent conditions of finance are having the chastening effect of illness. Architects having found that for economical reasons they must dispense with the picturesque paraphernalia

so dear to the nineteenth century, have learnt that their architecture is all the better for its abstention from ornament, and for its reliance on purely architectural qualities. The small house is better done in England than in any country in the world, unless it is Sweden. The Swedish architects, the best of them at any rate, have returned to brick, and they use it with uncommon ability, basing their work on the tradition of old North German brickwork, and even more so on English domestic work. Those who know Stockholm will recollect some admirable brick houses near the British Embassy.

There are, it seems to me, two dangers to which our architecture is still exposed. The first is the vice which William Strang used to call "ikiness," the irresistible craving to do strange things or to do ordinary things in an extraordinary way, merely for the sake of so doing them. If it is a little house in the country we find queer materials, unexpected forms, crazy paving which trips you up, well heads in which the water stagnates, the whole place redolent of design which there is no escaping, when we would willingly change the lot for the quiet stretch of grass and the sober yew hedge of an older and forgotten England. These things are histrionics, not architecture, and I would recall their designers' attention to two time-honoured tags: "*ars est celare artem*," and the maxim in Aldrich's "*Elements of Civil Architecture*": "*coelatura nimia venustatem opprimit*."

The other danger is at the opposite pole. There is a tendency among some of our younger designers, more apparent in the sister arts, it is true, than in architecture, to turn their back on the past, and act as if it had never existed. I need hardly point out that no great artist has ever done this in the immense historic past.

\* From the Preface to the Catalogue of the Exhibition.



He has taken the lamp from his predecessor, and passed it on to those that follow him, burning, it is true, with redoubled brilliance, but still the same lamp; and even if it were possible for the artist to start on a "tabula rasa," those who have to use his work and live with it would find it unintelligible owing to associations the origins of which lie far back in the past. I am therefore entirely unconvinced by the latest experiments now being made in France to evolve new forms out of reinforced concrete. Most of them are of a gratuitous and appalling hideousness. A contrast was recently made between this sort of thing, and what the writer of a paper described as "pompiér" art. In so far as this "pompiér" is identified with the art of the Paris Opera house I agree with him; but when one substitutes Gabriel for Garnier and the École Militaire or the Petit Trianon for the Opera house, the whole position is reversed. The new Architecture is like the new Poetry, it is simply negative. This way madness lies, and I commend to the attention of those who think well

of it, some of the efforts of modern Spanish architecture at Barcelona and of Soviet Architecture in Russia. Fortunately we have not yet suffered much from it in England, and as long as we are true to ourselves we need not fear its incursion.

I recently had some correspondence with a German writer on the subject of "Expressionismus." He pointed out that English art had always followed a line of its own apart from the Continent, and in his opinion it was well that it did so. I think he was perfectly right. I have no use for cosmopolitanism in Art or in anything else. We should learn on every hand, but the end in view is not to imitate, but to broaden and deepen our own inherited outlook.

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The exhibition was open to the general public on Wednesday, 27 April, and will remain open until Friday 3 June. One hundred and sixty architects, or firms of architects, have sent works.

## Essays on Old London\*

REVIEW BY SIDNEY TATCHELL [F.].

Mr. Sydney Perks has earned the gratitude of all Londoners for the opportune publication of his three admirable essays. They are the result of thought and research over a period of more than twenty years, and only those who have adventured into such romantic fields can appreciate the exhaustive and patient labour, the careful sifting of evidence, and the critical judgment involved in their preparation.

Mr. Perks, holding the ancient office of City Surveyor, has brought to his task the sympathetic understanding of the antiquary with the technical knowledge of the architect, and these essays provide a valuable guide to those who are called upon to undertake the responsible tasks of research and restoration.

Guildhall, the very heart and centre of old London, rightly claims pride of place; and the author, whose working hours have for so long been spent within its walls, has brought to light a rich fund of material for study and discussion. Much space is devoted to the crypt and its history, and the evidence adduced by the author provides a convincing story of its eastern and western sections. Every detail and much of the material is at hand to enable the Corporation to restore the entire west end so that it may be seen with the unspoilt fifteenth century eastern section.

Of the interior of the Great Hall, Mr. Perks' suggestion for the removal of the panelling and the restoration of the arras around the hustings at the east end in the manner of the fifteenth century will meet with the warm approval of all who have studied the present unfortunate arrangement

of two competing canopies, one in stone and the other in wood, the latter entirely destroying the appearance of the finely designed and dignified stone treatment, evident part of the original fabric.

The author is to be congratulated on the adoption by the Corporation of his proposal to strip from the walls of Guildhall the plaster and paint and expose the original stonework. Not only has this operation greatly enhanced the appearance of the Chamber, but it prepared the way for the discovery of the only original window. Each stage in the process of the opening up of this window is described, and provides a record of sound reasoning and careful study. The result is a very perfect piece of work, an excellent example of the proper interpretation of the terms restoration and preservation.

The controversy which took place in 1909 on the subject of the façade is dealt with at some length, and the author rightly considers that the façade should not be criticised solely from an æsthetic point of view, but should be regarded as a City landmark. Dance's effort at Gothic—save for the entrance—is unsatisfactory; and it is open to question whether in 1909 it would not have been better to remodel the main façade in a manner more in harmony with the mediæval character of the Great Hall whilst retaining the entrance porch and the dominating lines of the composition.

Wren's original porch, of which an illustration is given, was pulled down in 1788 to make way for Dance's porch erected in 1789, and which later narrowly escaped the same fate.

In view of the designs which recently have been published in the professional journals, showing a proposed re-

\**Essays on Old London.* By Sydney Perks, F.S.A., Cambridge University Press. Price 12s. 6d.

modelling of the buildings abutting on Guildhall Court-yard and its approaches, it is to be hoped that the same appreciation of the amenities of Guildhall will be shown by those to whom the work will be entrusted as displayed by the City Surveyor in his dealings with the fabric.

The illustrations to this essay are excellent, but too few. In a future edition the plans of Guildhall on page 7 might, with advantage, be reversed, so that they would represent the building as approached from Guildhall Yard. The researches which have brought to light so many interesting features would justify plans on a larger scale, supplemented by sections. If, in addition, conjectural block plans could be prepared from the old maps showing Guildhall in the fifteenth and sixteenth centuries in relation to Aldermanbury, Cut Throat Alley and Basinghall Street, they would greatly enhance the interest of what is already an important contribution to the historical records of this unique building.

The second essay is entitled "London Town Planning Schemes in 1666."

Thanks to the wise conservatism of the City Fathers and the great traditions which are their proud heritage, London has suffered but little from the well-intentioned but often misguided excursions into improvement schemes which have endangered, and in some cases destroyed, the historical landmarks of some of our towns and cities.

The Great Fire was still smouldering when Wren, Hooke, and Evelyn—to name but three of those who had visions of a new London—were hastily preparing schemes for replanning and rebuilding the City. Within two days after the conflagration Wren had completed his plan and submitted it to the King—showing that "hustle" was not unknown in 1666. John Evelyn made a gallant effort to be first in the field with his "Conceptions with a Discourse annexed," but found on presenting these to the King that Wren had "got a start of him."

Regrets are frequently expressed nowadays that advantage was not taken of the great opportunity presented by the Great Fire to replan the City. A careful perusal of Mr. Perks' second essay, however, compels the reader to the conclusion that London would have lost rather than gained by adopting Wren's plan. He pays just tribute to a remarkable but ill-considered work. Had this great town planning proposal been carried out the streets would, doubtless, have been wider and more direct, but the ancient landmarks, the parochial and ward boundaries, some of which have existed since Norman times, and most of the City churches would have disappeared. St. Paul's as we know it could not have been erected owing to the extremely small space provided for it by Wren at the acute angle of the junction of his two wide avenues at Ludgate.

Apart from the fact that scarcely any of the old streets would have been preserved in Wren's plan, the cross streets, with but two or three exceptions, were not at right angles to the main thoroughfares—a grave defect in town planning.

For these, and other reasons which are set forth in a convincing manner by the author, Londoners may cease to regret that their City was not replanned. There is a magic clinging to its ancient ways to which the most unimaginative of its citizens cannot remain altogether indifferent;

and to those that love it, every court and alley has a romantic tale to tell. To quote Henley:—

"And the high majesty of Paul's  
Uplifts a voice of living light, and calls—  
Calls to his millions to behold and see  
How goodly this his London Town can be!"

In the "Scheme for a Thames Embankment," dealt with in the third essay, it is demonstrated that the practical considerations associated with the sea-borne merchandise of a great city were overlooked. Mr. Perks' exhaustive and convincing précis of the City records leaves the reader satisfied beyond all reasonable doubt, that attractive as an embankment would have been, its abandonment was inevitable.

This collection of essays is published by the Cambridge University Press, and it is, therefore, scarcely necessary to comment on the type, margins and other excellent qualities which always distinguish its productions. Altogether a piece of work of which both author and publisher may justly feel proud.

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON  
RECENT PURCHASES:

[These Notes are published without prejudice to a further and more detailed criticism].

THE SMALLER HOUSE OF TO-DAY. By Gordon Allen [F.]. 80. London 1927. [London: B. T. Batsford, Ltd.] 10s. 6d.

This book of 175 pages, amply illustrated by examples by the author and several other well-known architects, gives an enormous amount of information on the subject from all points of view, the site, accommodation, plan, aspect, and cost, also materials, details, fittings and everything connected with a house, outbuildings and gardens. A most useful addition to an architects' library and a valuable incentive to the discerning layman who wishes to have a satisfying home of his own. L. A.

DESIGN AND CONSTRUCTION OF FORMWORK FOR CONCRETE STRUCTURES. By A. E. Wynn, B.Sc. 80. London, 1926. [Concrete Publications, Ltd., 20 Dartmouth Street, Westminster.] £1.

This book has been very well reviewed in one of the bulletins devoted to the use of concrete. Its technical qualities can therefore be depended on, and Mr. Wynn has a singularly clear method of writing. Though primarily intended for contractors carrying out reinforced concrete work, it was written for all who are responsible for finished structures and any architects designing such for concrete would do well to be familiar with its contents. The forms inside which concrete is erected (*i.e.*, chiefly wood, but also steel) are dealt with exhaustively. There is a great deal in the less technical part of the book, dealing with the character and building up of the formwork, which is both easy to understand and helpful to any constructor. The illustrations are excellent, mostly clear, explanatory diagrams, but there are several photographic ones showing structures of various kinds in course of erection.

As the skilful assembling and handling of formwork enters so much into the whole economy of concrete construction, the architect ought certainly to know something about its main principles. D. T. F.



## Informal Lectures to Workers in the Building Trades

*The second series of lectures to workers in the building trades was continued on 2 March 1927, when Mr. H. A. Holt, A.I.Struct.E., gave a Paper at the Royal Institute of British Architects on the "Surface Treatment of Concrete and Cast Stone."*

### Surface Treatment of Concrete and Cast Stone

BY H. A. HOLT, A.I.STRUCT.E.

THE subject of the artistic treatment of concrete is one which until fairly recently has been somewhat shelved. Architects have in the past relied almost solely upon the design of a concrete structure to produce a pleasing effect and were resigned to the fact that the material which they were using must necessarily be of a cold, monotonous grey appearance.

Traditional construction consisted of a collection of units assembled according to the design of the architect, and the design was prepared with due regard to the supposed limitations of the material employed. But concrete construction involved an essential departure from the traditional, and by presenting new problems for consideration exerted a corresponding influence upon design. Gradually the immense possibilities of the surface treatment of concrete from an artistic point of view began to be realised, and it is probable that this realisation was as much due to the clever and enterprising craftsmen of that time as to anyone. They gave us mouldings of intricate pattern and excellent finish, still to be seen to-day and in almost perfect condition, although now more than fifty years old, but the colour was just the same, that dull, monotonous grey.

In this gradual development a variety of processes for treating concrete so that it will be pleasing to the eye have been evolved during recent years. These may be classified as follows:—Coloured cement washes; coloured cement used in concrete generally; renderings and stuccos coloured or otherwise; exposed aggregate; cast stone. All these treatments are used nowadays to good effect and each has its particular advantages for different classes of work.

Of all the methods which have been evolved for treating a concrete surface none are so interesting or productive of such good results as the last two mentioned, and it is to cast stone and exposed aggregate work that I propose to confine my remarks to-night.

Perhaps the first man to realise the possibilities of concrete in the form of cast stone took a tip from Nature, for, after all, what was Nature's method of building if not concreting? The formation of sedimentary rock, chalk and other materials of the earth's strata is due to a similar cementation slowly developed throughout the ages as that brought about more rapidly in the concrete of modern science. The lead

given by Nature was recognised, and during the last twenty years in particular a tremendous advance has been made in the perfecting of the texture and colour of cast stone.

Cast stone can be described as reconstructed stone, and I think as a matter of fact that this is a far more apt description of the nature of the material. A few years ago it was known as "artificial stone," and as such it did not flourish. Its very name mitigated against its success, as no architect cared to see his work being carried out in an "artificial" material.

There are still a few architects who object to the use of cast stone on the grounds that it is an imitation, no matter how excellent it may be in other respects. Many, however, agree that it is not an imitation at all but a truly reconstructed stone. I would go a step further and say that cast stone is the name given to a drastic and successful method of treating natural stone to increase its life and preserve its beauty both as regards its colour and texture.

I have brought with me a few examples of cast stone and also pieces of the natural stone of which they were reconstructed. They are on the table before me, and I hope that anyone who is sufficiently interested will examine them afterwards. I was showing them to a man the other day and explaining to him how they were made. He replied, "Yes, they don't look so bad, but why don't architects use cast stone? Look at all the new stone buildings in London, Peter Robinson's, etc." Well, since Peter Robinson's building is faced with cast stone it is undoubtedly the best testimonial he could have given.

Cast stone is made by crushing natural stone or using the waste stone chips from quarries or stone yards and building it up again into definite shapes, but replacing Nature's binding materials with something which in many instances is infinitely stronger, namely, Portland cement. The surface of the cast stone is then dressed. Attention must be given in selecting aggregate of the right size, and grading. This to some extent depends upon the type of dressing decided upon. If the surface is to be tooled the aggregate should all pass a  $\frac{1}{4}$ -inch sieve and be graded right down. Although it is essential that the aggregate contain stone dust so that the densest possible concrete is formed, an excess of this dust is undesirable,

as it weakens the concrete and the surface dusts on exposure. Again, in determining the size of the aggregate the nature of the stone to be reconstructed must be taken into account. Thus, where for Portland and Bath stones  $\frac{1}{4}$ -inch stone chips can be used, the aggregate from sandstones must be crushed much smaller, actually down to the sand of which it is formed.

In reconstructing the majority of stones it is unnecessary to add sand to the crushed stone aggregate if it is properly graded, but where it is necessary care must be taken that the sands selected are really suitable from the point of view of colour and character; for example, the addition of china clay sand, providing it be fairly free from china clay, immensely improves the appearance of reconstructed granite, the mica in the sand adding life and sparkle to the stone.

Exposed or scrubbed aggregate work differs very slightly from cast stone in all but appearance. It is not a reconstruction of any known material but a true revelation of concrete. It is a most interesting treatment and one which promises to receive considerable attention in the future. The principle is, as is the case in cast stone, to remove from the surface of the concrete the film of cement which, if the concrete be properly made, invariably forms, and expose the aggregate. One has to rely on the aggregate or combination of aggregates to give a pleasing and attractive appearance when exposed. There is an unending variety from which practically any shade can be produced. Several firms now market special aggregates for this purpose, but beautiful effects can be evolved by using local ballasts, flints, granites, and other crushed rocks, while such materials as marble chipings of different colours, china clay sand, broken brick, crushed pottery, etc., may be used to good effect. It is, of course, desirable that the aggregates chosen should, when exposed, harmonise with the colour of the surroundings.

Whereas in cast stone the size of the aggregate is limited by the character of the natural stone and the method of dressing, with exposed aggregate work there is no such limit, and the size of the aggregate is only governed by the requirements relating to the manufacture of sound, dense concrete.

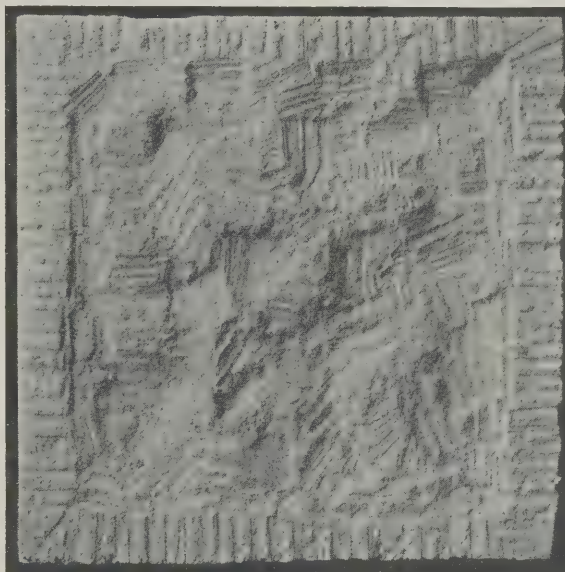
One of the most important factors to be taken into consideration in the manufacture of cast stone is the exact reproduction of the colour of the natural stone. This is not an easy matter, and entails a considerable amount of experimental work. Not very many natural stones can be reproduced by using grey Portland cement, as the tone is too dark. In the majority of cases white Portland cement or a mixture of white and grey give the best results. For cast Portland stone no pigment is necessary, but for nearly every other stone it is essential that pigment be added to the cement,

for although the natural stone aggregate will provide most of the colour, it is unavoidable that some of the cement should show, and this must be so coloured that when it is set and hard it shall be indistinguishable from the aggregate. You will therefore see that the pigment used must be virtually fadeless.

Coloured cements in considerable variety can now be purchased or the cement can be coloured by the addition of mineral oxides.

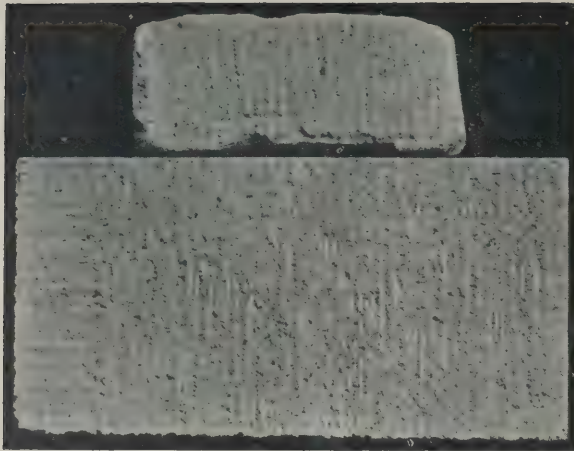
Here we get another tip from Nature! The pigments used for colouring synthetic stone are, practically speaking, chemically the same as Nature used in colouring her natural stones. So we cannot go very far wrong there. It is unwise to use organic pigments unless one is first of all assured of their permanence, as they are generally unstable and will fade when exposed to the sun. It may be argued that the incorporation of pigments has a deleterious effect upon the strength of the concrete. Well, of course, that is so, but to a very small extent, as, happily, our natural stones are as a rule not highly coloured and therefore very little pigment is used, usually two or three per cent. If a good British Portland cement is employed, the strength of the concrete even containing pigments is ample.

The pigment is supplied in the form of powder and this must be thoroughly mixed with the cement in the dry state in order to ensure that it will be uniformly distributed throughout the concrete. If this is omitted the surface of the cast stone will be streaky and blotchy. The best and quickest method of mixing the pigment with the cement is to pass both two or three times



CAST PORTLAND STONE ROUGHLY TOOLED

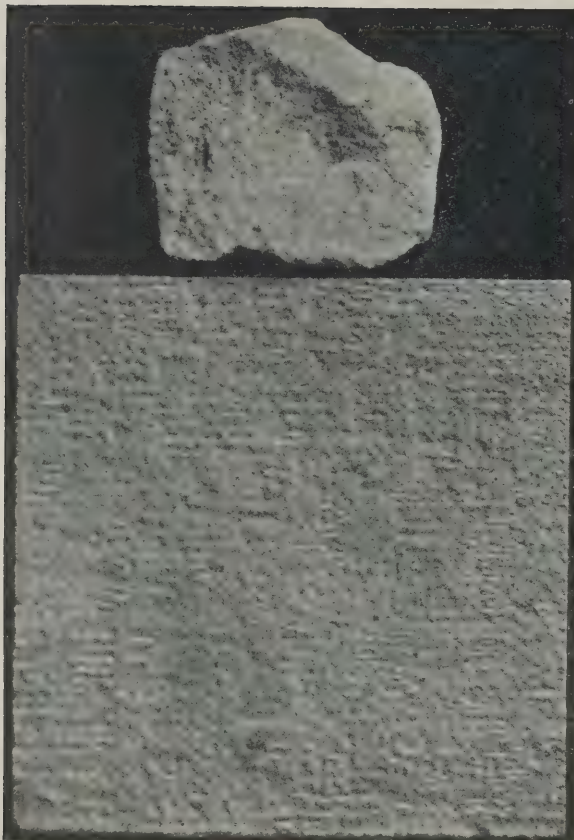




HAM HILL STONE, SHOWING NATURAL STONE AND SLAB  
OF CAST STONE



QUANTOCK STONE, NATURAL STONE AND CAST STONE,  
TOOLED SURFACE



RUNCORN STONE AND A SLAB OF CAST STONE



DOULTON STONE AND PIECE OF CAST STONE

through a 50<sup>2</sup> sieve. The cost of different coloured pigments varies considerably. The two most commonly used for cast stone, red and brown, are fortunately the cheapest, with buff and cream costing about 25 per cent. more than red.

Opinion is very divided as to the best consistency to use in making precast synthetic stone, and as there are several methods of moulding, the variation in water content is probably due to the fact that whilst one manufacturer finds that his process calls for a dry mix another may find that a wet mix is more suited to his work. In some works, water is added until the stone mixture is of the consistency of cream, and the decreased strength which would result from such a sloppy mix is compensated for by the richness of the mix.

It is a feature of sand moulded cast stone that a very sloppy consistency may be used with satisfactory results as far as strength is concerned, as the excess water is absorbed by the sand; but generally speaking it is advisable not to make the mix wetter than is absolutely necessary in order to run the concrete into every part of the mould and thoroughly consolidate it. For important buildings cast stone is sometimes made solid throughout; that is to say, the special aggregate and coloured cement extends throughout the whole section. By far and away the most common method is to use the special cast stone mixture of crushed stone and coloured cement for the face only and ordinary ballast concrete for the backing. If, as is usually the case, the maximum size of the special aggregate is  $\frac{1}{2}$  in., the facing need not be more than  $\frac{1}{2}$  in. to  $\frac{3}{4}$  in. For cast stone units that are to be made face down in the mould, the facing is formed by filling in a layer of about  $\frac{3}{4}$  in. of the special mixture at the bottom of the mould and then filling in with ordinary ballast concrete to form the backing, taking care not to tamp or rod the backing to such an extent that it is forced through the facing mixture. When the articles are to be made face up the process is reversed—the ballast concrete is first poured to within about  $\frac{3}{4}$  in. of the top of the mould, and the facing is then filled in and screeded off level with the top of the mould. Whichever method is employed, the really important point is that both the concretes for the backing and face are mixed, placed and allowed to set at approximately the same time, thus forming so strong a bond between the two that they become from the first actually one piece of concrete. There is then no danger of the face coming away. The mix usually used for the face is 3-1, with ordinary cements and white cement, and  $3\frac{1}{2}$ -1 with rapid hardening cement. The proportions for the backing must, of course, depend upon the nature of the product and the use to which it is to be put.

Owing to certain difficulties, cast stone was, until fairly recently, used almost exclusively for precast work, but the difficulties have been overcome and a

satisfactory method has been found of constructing cast stone in situ. A really fine example of this work is to be seen near Dorking in the new Deepdene bridge over the river Mole. The locality is, of course, a beautiful one, and the County Council decided that a bridge of plain concrete would not be acceptable in view of the beauty of the surroundings, and they desired the face work to be in either brick or stone. They eventually agreed, however, to allow it to be built of cast stone which must harmonise with the surrounding country. The stone reproduced was a buff sandstone, and although I did the experimental colour work for this job, I am bound to say that the surface of the bridge more closely resembles the natural stone than did the laboratory prepared samples. I may add that the whole of the work has been carried out by direct labour. The balustrades and coping are precast in metal lined moulds, but the surface of the bridge itself is of cast stone made in situ. In order that the backing and face should be placed together, thin iron plates were inserted and held with distance pieces between the forms, about 1 in. from the outer shuttering. The cast stone mixture was placed and tamped into the 1 in. space between the plate and the outer leaf of the shuttering. The ballast concrete was placed on the other side of the plate. This plate was then lifted and a little more tamping united the two mixes together.

An alternative method of carrying out this work in situ is, instead of the iron plate, to insert a sheet of wire netting between the forms. The netting keeps the two mixes apart while being placed, but when tamped allows them to bond with each other through the netting.

The treatment of the surface of cast stone is one of the most important stages in its manufacture. In the modern product, not only must the colour exactly resemble that of the natural stone of which it is made, but also the texture must be a faithful reproduction. There are several different methods of accomplishing this, and I want to give you a short description of each, since the size of aggregate, water content and period of curing before the stone is dressed varies somewhat with each method. There is one point, however, which is constant to them all and that is the result achieved—namely, the removal of the surface film of cement and the exposure of the natural stone aggregate.

Of all the methods of treating cast stone, none perhaps is more interesting or productive of better results than the tooled surface. Natural stone has been finished in this way for centuries, and it is a method which is quite familiar to both the architect and the mason. The tools used are just the ordinary mason's bolster and a wide chisel with serrated teeth. No coarse aggregate, that is to say, larger than  $\frac{1}{4}$  in., can be used if the surface is to be tooled, otherwise it would be dis-



lodged by the chisel, leaving a pitted surface. It is also essential that the concrete be extremely dense and contain no air or water holes. The concrete must be fairly hard before it is tooled in order that the surface may be sharp and clean cut, but, on the other hand, it is unnecessary and unwise to wait until the cement has attained great hardness, as the labour involved in tooling is correspondingly increased.

Another tool which is sometimes used for exposing

wide-toothed comb. In this treatment, which is intended to produce a ribbed and reeded effect, the aggregate should not consist of any stone larger than  $\frac{1}{4}$  in or it will be found that the surface will be torn by the comb. The mix should in this case be rather rich 2-1 or  $2\frac{1}{2}$ -1, in order that a "fat" surface may be obtained. A small proportion of hydrated lime added to the cement will help to produce a fat mix in instances where the aggregate is deficient in finer material.



INTERIOR OF THE CHURCH OF THE SACRED HEART, WASHINGTON, U.S.A.

The entire interior decoration was carried out in exposed aggregate work  
Murphy and Olmsted, Architects; Maginnis and Walsh, Associate Architects

the aggregate is the bush hammer, the face of which is cut into broad based teeth. It is seldom if ever used on precast articles, in which the same effect can be produced in other and cheaper ways. Bush hammering is chiefly used for exposing the aggregate of concrete poured in situ where some time must elapse before the shuttering is removed.

An inexpensive surface treatment is to "comb" or "drag" the surface as soon as the concrete has been moulded. This is, of course, only possible with products that have been made face up. Any tool that will provide the desired marking may be used, such as a

Another method, and one which is very widely used is the rubbed surface. This is particularly suitable for high grade work and where very sharp arrises and intricate moulding are required. In precast work when the cast stone is taken from the moulds it will frequently be found that there are small holes on the surface due to the trapping of air. These and other irregularities must first of all be filled with an exactly similar mixture to that of which the facing is made. A cream is then made of very finely crushed stone and cement and floated over the whole surface. When this is dry it is brushed away and the result at this

age is quite pleasing, and the sand-face finish thus produced is preferred by many architects. But if the rubbed surface is required the concrete must be left until it is a little harder. The cement must be approximately of equal hardness to the aggregate so that one is not rubbed away before the other. Carborundum is chiefly used for rubbing down, but York stone and red Mansfield stone are also suitable. Plenty of water must be used and the cement paste which works up must be removed with a brush and clean water. Carborundum blocks are made to special shapes for this purpose and machines are also available for rubbing and polishing concrete surfaces.

Polishing is another treatment of cast stone which is of course just a refinement of rubbing. The rubbing is usually used for polishing is snakestone. It is particularly suitable treatment for cast Hopton Wood stone and is used for interior as well as exterior work. Beautiful effects can be obtained by scrubbing or washing the cement away from the surface of concrete, and, as I mentioned before, this treatment is not confined to cast stone, but can be used on any type of concrete. The removal of the film of cement is effected in various ways, depending upon the length of time the cement has had to harden before the operation commences. In the case of precast units which have been cast face up the aggregate may be exposed straightaway by spraying the surface with a moderate pressure of water through a rose. When the product is between twelve and twenty-four hours old the cement may be removed by scrubbing with an ordinary scrubbing brush and water. In hot weather, or where rapid hardening cement has been used, a wire brush may be found necessary to expose the aggregate thoroughly. In cold weather it is sometimes possible to scrub the surface when the concrete is thirty-six hours old. After this period one must resort to other means, and here we have a choice of three, bush hammering, of which I have already spoken, sand blasting, used very occasionally (in this process a fine stream of sand is forced through the nozzle of a compressed air machine and by impinging sharply upon the concrete surface moves the film of cement from the face of the aggregate); and the last of the three methods, the acid treatment. A solution of hydrochloric acid is made in the proportions of three or four parts of water to one of acid. If a weaker solution is found effective it is to be recommended. This solution is then scrubbed on to the concrete with an ordinary stiff brush. It must be left on the surface a few minutes to give time for the acid to act upon the cement, but after that great care must be taken in removing all trace of the acid from the concrete. This is best accomplished by thoroughly washing down with water, preferably through a hose. Prolonged contact of hydrochloric acid with the skin will become painful, and if men are

regularly engaged in this work it is advisable for them to wear rubber gloves.

In cast stone work where a very porous crushed stone is to be used as the aggregate, and this aggregate exposed by tooling, etc., it is advisable to treat the surface when the cement is thoroughly set and hard with a solution of silicate of soda or fluosilicate to increase its impermeability and reduce the risk of damage by frost.

It is of the greatest importance that the moulds in which the synthetic stone is cast should be of first class quality, and the greatest care should be taken in their construction both as regards design and workmanship. Several types of moulds are suitable for the purpose, namely, wood, metal-lined wood, cast iron, steel, sand, plaster and gelatine. All have their respective merits and are used for certain definite purposes. Iron moulds are, of course, dear, but their long life renders them an economical proposition where a great deal of repetition work is required. The constant renewal of wood moulds is an expensive matter where a comparatively few casts are to be made. Their life will be considerably prolonged, however, if they be lined with stout tin or zinc. Plaster and glue moulds are used for moulding special pieces which are undercut or which are of very intricate design. Their life is short, but they are inexpensive to make.

Cast stone moulded in sand possesses a very pleasing finish and does not have to be treated in any way at all after leaving the mould. The process is similar to iron moulding in sand, and it differs from all other methods of moulding concrete in that a separate mould is made for every casting, no matter how many times it is repeated. The process of sand moulding is, therefore, more expensive than wood in the actual cost of the casting, but little or no labour is required in finishing. A peculiarity of this method of moulding is that although an ordinary Portland cement be used with crushed stone, the resulting cast stone is practically of the light tone and colour of the particular stone aggregate used, and shows little trace of the greyiness of the cement.

The advantages of cast stone over natural stone are many, but one of the greatest is the uniformity with which it weathers. As you all know, however carefully natural stone is selected, some blocks will weather very much more rapidly than others. To some people this may be a charm, but it is after all an expensive charm. Again, one of the drawbacks to the use of natural stone is the fact that it must be laid on its natural bed if it is to last. Whilst this is done in very many cases where proper supervision is exercised, occasionally the stone is laid haphazard with disastrous results. Whereas in the old days it was wrought by hand, to-day much of the natural stone is machined, with the result with which I am afraid you are only too familiar, that the



surface of the stone is torn and will not retain its original pleasing appearance.

Owing to excessive cost and the great difficulty of obtaining sound, large blocks of sufficient dimensions in the quarries, the size of natural stone is somewhat

these days. On the other hand, natural stone has stood the all important test of time, and in the majority of cases extremely well. It is unlikely that cast stone, however well it be made, will have a longer life than the very hard stones such as whinstone, basalt and cl



ALTAR IN THE SHRINE OF THE SACRED HEART, WASHINGTON  
Concrete

limited. No such difficulty exists in the manufacture of cast stone, and it can be made up to the maximum size which it is convenient to handle. Cornice blocks and other dressings are frequently made up to three tons in weight. Another trouble the natural stone firms have to contend with is the difficulty of obtaining skilled men at the quarries. It is perhaps a matter of regret that stone masonry is a trade rarely adopted

grained granite. But if it be regarded, as I suggested, as a treatment for natural stone, it will most certainly increase the life of a great majority of the stones used for building.

Had I not touched upon it, no doubt the first question which would be put to me would be, "How does cast stone compare in price with natural stone?" Owing to the different methods of manufacture an

many other variations it is impossible to draw a very close line of comparison. When one takes into account the fact that the natural stone aggregate is in many cases the waste material from quarries, and that in the majority of cases in precast work innumerable units are cast from the same mould, it can be easily realised that the cost of a cast stone block is only about 60 per cent, of the cost of a cut block in the natural stone. Where, however, only one casting is to be taken, the cost of the mould itself has to be added to the manufacturing cost of the cast stone, which as a rule brings the price up to about that which would be paid for a similar unit in natural stone.

That the life of some natural stones used in buildings is limited is evidenced by the trouble recently discovered in connection with the defective condition of the stonework of the Houses of Parliament, and it was in the repairs of old buildings that cast stone was given a certain prominence. It was ascertained that the quarries from which the original stone was drawn were disused, and in order to effect the repairs to some of our most beautiful buildings, cathedrals, etc., it was found to be entirely satisfactory to break down the stone which had to be replaced and reassemble it as cast stone. By the careful addition of pigment and close attention being given to the texture an exact

match was obtained, and when inspected by experts they were unable to detect the reconstructed stone from the material of which the building had originally been built.

Cast stone is of course to-day chiefly used for the facing or embellishment of buildings and bridges, walls, etc., and there is no doubt at all that it will be used very much more widely than is dreamt of at present. A considerable amount of precast ornamental work is now being done, and sculptors have turned to it as a medium of expression. A very interesting piece of concrete rock work has recently been completed at Scarborough in the form of a retaining wall on the Royal Albert Drive and the treatment of a stream in Peasholme Ravine, which includes a coloured concrete rock waterfall and coloured concrete boulders. The possibilities in this direction are endless. In fact there seems to be unbounded scope in all directions for the use of this high class concrete, and it will undoubtedly be interesting to watch the developments of this material under the combined guidance of art, science and craftsmanship.

I now propose to show you a few slides of buildings in which special surface treatments have been used and also some coloured slides with which I hope to demonstrate to you the artistic possibilities of cast stone.



AN ARCHITECTURAL DETAIL OF A DOORWAY IN UPPER THAMES STREET  
40 years old. Cast in Portland Stone



# The State Schools of Montreal

NOTES ON THE MOST RECENT SCHOOL BUILDINGS FOR ELEMENTARY AND HIGHER EDUCATION

BY MR. RONALD P. JONES [F.], L.C.C.

[From a Report written for the information of the Education Committee.]

The population of Montreal and its outlying suburbs is about 1,000,000, of whom 580,000 are French Roman Catholics, with a separate school system of their own; the rest of the population is classed, for school purposes, as "Protestant," and includes a large Jewish element. Public education is under the control not of an elected Committee, but of a Board of Commissioners, three appointed by the City Council and three by the Provincial Government, each Commissioner serving for three years and being eligible for reappointment. There is no compulsory education, but practically all children between the ages of 5 and 14 attend school, since it is obvious to the parents that an uneducated child has little prospect of getting employment. It is illegal to employ anyone under the age of 14, so that there is no inducement to withdraw a child before that age. Attendance at a school cannot, of course, be enforced, but when a child is once entered, absence may be punished by suspension and, if persisted in, by expulsion from the school.

There are 48 Elementary Schools in the city itself, with 28,000 pupils (of whom 10,000 are Jews) and 890 teachers, of whom no less than 841 are women, owing to the great difficulty of obtaining men teachers. Of the 49 men, 30 are Principals (*i.e.*, head teachers), 12 are teachers of woodwork, and only 7 are ordinary class teachers, but 4 of the Principals also take a class. The school in each case has one Principal, who controls both the boys' and girls' sections; there is no separate infants' department, but the first year is called the "Kindergarten" class, and is mixed, after which most classes are separated, though in smaller schools there may be mixed classes of higher age. Numbers accommodated vary from 1,692 down to 40. Eleven schools have over 1,000 (all with male Principals), and ten have less than 100 (all with female Principals).

The most recent and complete Elementary School building is the "Connaught," opened in May, 1924, in a new and not fully developed district in the west of the city, containing modern working-class houses, and a proportion of rather larger size. At present it has 853 boys and girls on the roll, in 22 classes with 25 teachers; average number in a class 39.2. It is not yet full, and classes may eventually rise to 40 or 45.

The building must be regarded as the ideal school, which is much in advance of the average, and particularly of the small schools 20 to 30 years old. It should be compared, not with the average London school, but with the best and newest of our schools in a "good" neighbourhood where the ground is not yet closely covered with houses. It is a "three-decker" (the usual post-war type), but boys and girls occupy opposite ends of the building, and not separate floors, as with us. The exterior is red brick of a plain but good "Georgian" design with large sash windows and a stone-faced entrance doorway treated with some architectural effect. The whole of the ground floor is given up to entrance, staircases,

offices, and covered-in playrooms, which take the place of the open playground during the four months of severe winter cold. Projecting from the back is a large gymnasium, which also serves as an Assembly Hall for the whole school, but is not designed for that purpose, being quite bare and having windows high up on the outer side wall.

The "offices" are large, well-lighted rooms with carpeted floors, and walls faced with white-glazed brick. W.C.s have automatic flushing seats, marble slab basins and side partitions and polished wood doors; lavatory basins are white fireclay with plated hot and cold water taps. An electric drying device has been introduced at this school, in which the boy holds his hands, after washing, over a metal box from the top of which a blast of hot air is driven for 30 seconds, by which time the hands will be dry. This invention saves the cost of towels, but is admitted to be an expensive fitting and will probably not be repeated. The boys' urinals are brown fireclay with separate partitions and automatic flushing. The whole effect of the sanitary accommodation suggests that of the English visitor a modern hotel or club, and it is far in advance of even the best secondary school offices in London schools. Hats and coats are not left downstairs, but in metal lockers outside each class-room in the central corridor on the first or second floor. The sliding doors of these lockers are electrically controlled from inside the class-room by the teacher.

The basement contains immense boiler and machine rooms for the elaborate heating and ventilating system which the winter climate requires. The heating is by hot water radiators in which the water is circulated at high speed by a pump, instead of by its natural flow. It is claimed that the cost of pumping is more than saved by economy in fuel, because the quicker circulation of the hot water keeps the whole system at a higher temperature. The boilers are oil-fired, and the temperature of the building is regulated automatically by thermostatic control (*i.e.*, electric connection to thermometers which reduces the oil supply when a given temperature has been reached—a device which is in general use in American private houses and office buildings). Heat is required from the end of September to the middle of May, and the cost of the fuel—coal or oil—is a very heavy item in the annual upkeep.

The ventilation system is driven from the same boiler. During the severe winter period of from three to four months the double sash windows throughout the building are permanently closed, as the outer temperature may be as low as 10 degrees to 20 degrees below zero, so that the interior air has to be raised more than 70 degrees after it enters the building. It is brought in at a point high up on the building, passed through a water-spray filter which clears and moistens it, raised to about 58 degrees and circulated through the rooms by large square grate openings in the upper part of a side wall. After circulation

on it is drawn back to the engine room, where it is re-filtered and ozonised by an electric process, and circulated again with an equal proportion of fresh air.

Here also, it is claimed that the cost of the ozonising saves the need for heating the whole volume of air from the low temperature at which it enters. The expense of installing and maintaining this machinery accounts for a great part of the excessive cost per place, as compared with the cost in London. The whole of the boilers and machinery work automatically, and the school-keeper is able to control them in the intervals of doing his ordinary work. At the Connaught the schoolkeeper is an ex-Naval man from Cornwall, and his boiler and engine-rooms were as spotlessly clean, painted, and polished as if they were in a battleship.

The floors of playrooms, offices, and passages are of a work and cement composition, cleaned by scrubbing. Linoleum is sometimes used in passages to deaden the noise. Stairs are of concrete with a detachable ribbed iron edge to the tread which can be renewed when worn. On each floor is a corridor 12 ft. wide with large windows at each end. The Principal's room is about 25 ft. by 18 ft., with large store-cupboard opening from it, and a private lavatory and W.C. Next to this is the Staff room, 15 ft. by 25 ft. with gas cooking stove, hot and cold water lavatory basin and hot and cold water sink for washing-up. The whole staff lunches here every day.

Class-rooms are normally 35 ft. by 25 ft. and are seated for 40 or 45 pupils, each with a separate desk and seat, screwed to the floor, but no "stepping." There is a passage space at the back of the room as well as at the sides. The only exception to this arrangement is in the kindergarten room, where the floor is free, and small chairs and tables are used, as with us. Any form of modern "individual teaching" is still quite unknown in Canada, so that no objection is made to fixed seats, and all oral teaching is given to the class as a whole. The floors are of narrow boards, slightly oiled, but cleaned by scrubbing. Our type of "wood-block" floor is not used at all in Montreal. The class-rooms have bright green wainscots and light distempered walls; there are very few pictures and the general effect is bare and uninteresting, but this may be partly due, in the two schools which I saw, to the recent date at which they were opened.

There are two specially fitted class-rooms, a "Sloyd" room for boys' carpentry, with a separate bench for each boy, and a cookery room for girls, with seats for class-work, and beautifully fitted benches, sinks, ranges, etc., for practical work.

Electric light is provided in all rooms, but very little evening work takes place in them (except that the gymnasiums are much used by scouts, guides, etc.), and as school closes at 3.45, artificial light is seldom necessary.

The building has at present a flat roof in expectation of the addition of another storey, but no use can be made of such a roof for playground purposes owing to climate and heavy snowfall. Playground space is usually very efficient and much below the London standard; for climatic reasons it does not appear to be considered a matter of great importance, and organised games are mainly played in the gymnasium or the covered playrooms.

The custom, universal in the U.S.A. and Canada, of having no walls, fences, or hedges between the road and

the house, or between adjoining houses, makes it quite unnecessary to fence off the playgrounds, either to keep the scholars in or the public out, and the Connaught playground has merely a light wire-netting fence 4 ft. high, fixed to iron rods in the ground, rather to define its boundaries than to prevent public access. In this respect alone the Montreal school avoids an item of considerable cost which is essential in a London school.

The educational system is controlled entirely by the Central office; there is nothing corresponding to School Managers or to Care Committees, and the Principal feels no responsibility for seeing that his "leavers" get employment—possibly because in a rapidly expanding country employment is comparatively easy to secure.

The cost of the Connaught School was as follows:—

Site .. .. .	£8,400	
Building .. .. .	62,400	£4,600
Schoolkeeper's house	1,400	for Equipment.
Total .. .. .	£72,200	

Assuming a total of 900 places the cost per place is therefore £85 complete (but without professional and legal charges) and £69 for building only.\*

The comparative cost of the schoolkeeper's house seems to indicate that the higher cost per place is not due so much to higher wages and cost of building, as to the perfection of the sanitary work and the elaborate machinery required for heating and ventilation.

There are five "High Schools" with 3,000 pupils and 161 teachers, of whom 75 are men; owing to the higher salaries it is easier to obtain men teachers for Higher than for Elementary education. I visited the "High School of Montreal" and the "Baron Byng"—the Technical High School. This latter may be taken as the normal modern Secondary School building, completed in 1922, in a closely populated but not overcrowded part of the city. The building covers almost the whole of the site and there is only a small tar-paved space which could be used as a playground. As at the Connaught, however, there is a spacious indoor playground, and an excellent gymnasium. The general design and arrangement of the school follow that of the "Connaught," allowing for the greater variety of special rooms for practical and science work which are required for a technical school. These are much on the same scale as those of a London secondary school, with some additional apparatus such as an electric camera for making "blue-prints" from tracings, in the drawing department. The school has 31 classes and 850 pupils on the roll (530 boys and 320 girls), of whom the majority leave at the age of 16, and those who proceed to MacGill University usually do so at 17, and in a few cases at 18.

The cost of the school was as follows:—

Site .. .. .	£20,000	
Building .. .. .	104,000	£6,000
		for Equipment.
	£124,000	

\* This compares with a figure of £28 per place (for "main building only") for the most recent L.C.C. Elementary School—a "three-decker" for 1,000 pupils. But it must be remembered that if the L.C.C. School were built in Montreal, the cost would be far higher—probably over £40.



or £164 per place complete, and £122 per place for the building alone.\*

The "High School of Montreal," which is the leading Secondary School, and adjoins the buildings of MacGill University, is the finest and most completely equipped State School building I have ever seen. It cannot fairly be brought into comparison with any L.C.C. Secondary School, owing to the circumstances under which it was removed to the present site. In 1912 the earlier school and its site, in the best part of the city, were bought for a fabulous sum by a company which erected on it the Mount Royal Hotel, the largest hotel in Canada; with the funds thus obtained the Board was able to secure an ideal new site, and to provide a three-storey brick and stone-faced building for higher and junior schools for boys and girls, which was finally completed in 1925 by the addition of a fine Assembly and Speech Hall, to seat 1,400, with a large swimming bath below it. These, with the Entrance Hall and vestibules, occupy the central axis of the site, and the boys' and girls' departments are on either side, each having an immense covered gymnasium with changing rooms and shower-baths, and every variety of class-room for general and special work. On the first floor is a Reading Room and Reference Library, architecturally treated with oak columns and panelling, which recalls an eighteenth century Library of an Oxford College, and is provided with newspapers and magazines as well as the usual books. On the second floor there are large lunch rooms for each department, with a central kitchen, since most of the pupils do not go home during the middle of the day.

The final cost of the school was :—

Site .. ..	£65,000	
Building .. ..	339,000	£10,000
		for Equipment.
	£404,000	

With a roll of about 625 boys and 750 girls (and a total staff of 78) this gives a cost of £300 per place complete.

It is evidently widely known and visited by educationists in America as the "last word" in buildings, and is popularly known as the "Two Million Dollar School"—probably the most expensive State school per place in the British Empire. Owing to the rapid movement of the residential population to the western districts of Montreal, and the spread of the shopping and office district, the numbers attending the school are already declining, and in a few years the problem of making full use of it will become very serious.

#### PRESERVATION OF ANCIENT BRIDGES.

The Council of the Royal Institute of British Architects have made a grant of £100 to the Society for the Protection of Ancient Buildings to assist the Society in their efforts to obtain the necessary particulars of old bridges which are worthy of preservation.

\* The comparative figure here is £75 per place in the L.C.C. Bec School, recently opened, for 500 boys. This again, if built in Montreal, would probably have cost £110 per place, so the difference in the case of Secondary Schools is slight.

## Allied Societies

### THE NATAL INSTITUTE OF ARCHITECTS.

The Annual General Meeting of the members of the Natal Institute of Architects was held at Durban on 24 March.

The President, Mr. R. N. Jackson, occupied the chair. After the conclusion of the formal business, Mr. Jackson, retiring President, gave a *résumé* of the activities of the Institute during his year of office from which the following is an extract.

The Institute was consulted in reference to suggested amendments and improvements to the Local Municipal Laws and certain proposals were made which, we trust, will be of assistance to the Authorities.

The Federal Council on Architectural Education met at Durban in July of last year, and Mr. W. Paton was elected Chairman for the ensuing year, which was, I think, a compliment to this Province.

Three new Members and three new Associate Members were elected to the Institute during the year. Membership now stands at 27 Members and four Associates.

Colonel Hurst continues to represent the Institute on the Council of the Natal Technical College, and Mr. F. J. I. was again requested to serve as Chairman of the Building Trades Apprenticeship Committee.

Messrs. Paton and Bartholomew are Members of the Advisory Committee appointed by the Municipality, and Mr. Paton represents the Institute on the Municipal Town Planning Committee.

Reviewed in general terms, the year that is past has been notable one to the Architectural Profession, in that the Architects Registration Bill has been before the House of Assembly and has passed its Second Reading. Its somewhat precarious passage, thus far, has been of more than ordinary interest to the practitioner, since it has, incidentally, made manifest to him the position occupied by the architect in the eyes of the section of the public, one member of the House, whose constituency would appear to be far removed from the world of architectural affairs, going so far as to assert that "any child of eight could draw a plan."

The architect is not anxious to mulct an unwilling public for fees. Any person of small means who is unable to go to an architect for the preparation of plans would still be at liberty to go elsewhere. Nor does the Bill seek to prevent persons who may have been earning a livelihood by preparing plans from continuing to do so. The preparation of plans, while of vital importance, is only a portion of the architect's work. The Bill seeks, however, to set a period to the indiscriminate use of the term architect. No person should be entitled to the use of the term unless qualified to do so by articleship and examination, and any person admitted to the ranks of the profession should be subject to Rules and Regulations framed, particularly, to prevent the abuse of trust monies, which the architect in the daily exercise of his duties, is called upon to control, and to disburse on behalf of his client. Unprofessional conduct, the acceptance of commissions from interested parties, should be strongly dealt with by us as it is by the Legal profession, but hitherto, without a Bill such as that under review, no machine has existed to prevent such abuse.

The architect's first duty is to protect the building public and to ensure that no trade conditions are imposed which, in any way, interfere or restrict their liberty of action. At the same time he has a duty in seeing that the contractor is fairly dealt with.

There have been criticisms of the Bill from some who call themselves "Practical Men." A practical man, as the term is generally understood, is, of necessity, master of one trade only, but it frequently happens that many of the building public seek advice from such without reference to the architect, resulting

ore often than not in clumsiness and unsightliness. The practical man's knowledge of architecture is gleaned from samples of plans, good, bad and indifferent, and is applied without cognisance of certain laws which govern all design.

Some generations ago, when the United States of America was emerging, as South Africa is to-day, from the pioneer stage of its development, the practical man was, to quote Galsworthy, "at the highest period of his efflorescence," and the architecture of that country was, in consequence, a byword amongst the cultured peoples of the world. To-day, when no nation has a greater pride in the quality of its architecture, a standard has been attained which could scarcely be higher. It was an instance of misplaced emphasis. The "practical man" has confined whole areas of modern towns: the Town Planning movement was instituted to curtail his depredations and incursions into the realms of design, and to enforce certain laws on the development, along proper lines, of new town areas.

The Exhibition of Colonial and Dominion Architecture held recently in London was important, and the Royal Institute of British Architects deserves the thanks of this country and of the remainder of the Dominions for their continued interest and sponsorship of all that is good for the development of architecture in the Empire. It is matter for congratulation that the architecture of the Union came in for praise, and special reference should be made to the high tributes paid to the W.D. of this country by critics in England for the standard of architecture which the Department is producing. South Africa, with the P.W.D. the chief contributors, worthily held its own amongst the rival Dominions.

The President received the scrutineers' report of the votes cast for the members of the New Council as follows: Messrs. Wallace Paton (President), E. M. Powers (Vice-President), J. Ing, E. O. Payne, R. N. Jackson, Col. G. T. Hurst and S. S. Payne.

#### NORTHAMPTONSHIRE ASSOCIATION OF ARCHITECTS.

The Annual General Meeting of the Northamptonshire Association of Architects was held at Northampton on 30 March 1927. The President (Lieut.-Col. J. W. Fisher, F.R.I.B.A.) presided over a well-attended meeting, including Messrs. H. Allen, C. Croft, C. Dorman, J. A. Gotch, S. F. Harris, H. F. Norman, H. F. Traylen, and R. J. Williams.

The Statement of Accounts for the past year, showing a balance in hand of £28 17s. 7d., was approved.

Officers for the year 1927 were elected as follows:—

*President.*—H. Norman, L.R.I.B.A., Northampton.

*Vice-President.*—R. J. Williams, F.R.I.B.A., Kettering.

*Council.*—F. H. Allen, A.R.I.B.A., Northampton; J. W. Fisher, F.R.I.B.A., Wellingborough; J. A. Gotch, F.R.I.B.A., Kettering; S. F. Harris, F.R.I.B.A., Northampton; H. F. Norman, F.R.I.B.A., Stamford.

*Hon. Secretary.*—C. Croft, L.R.I.B.A., F.S.I., Northampton.

*Hon. Auditor.*—J. A. Piccaver, Northampton.

It was decided to arrange an exhibition of the Royal Institute of British Architects Students' Prize drawings at either Northampton, Wellingborough or Kettering.

Contributions were voted to the Architects' Benevolent Fund, the Council for the Preservation of Rural England, and the Royal Institute of British Architects Maintenance Scholarship Fund.

The following matters were also discussed: The Architects' Registration Bill; the preparation of Bills of Quantities; the tendency of some public authorities to place the designing of buildings of an architectural character in the hands of their rough engineers; and the pending visit of the Association to the new S. Andrew's Reception Hospital.

#### THE WREN SOCIETY.

The fourth (1927) Volume of the Society is now in preparation and will be issued to subscribers early in June.

This Volume is entirely devoted to Hampton Court Palace, and Her Majesty, Queen Mary, has graciously consented to accept the special dedication of the book in recollection of the life and work of Queen Mary II (1689–1694).

The drawings of Sir Christopher Wren and Grinling Gibbons, reproduced for the first time in this Volume, are of quite exceptional interest and relate to the miniature Versailles that was intended, even more than to the Palace as actually built.

The drawings fill fifty-one colotype plates and include a remarkable series of authenticated designs for fireplaces by Grinling Gibbons. The text comprises some seventy pages of Accounts, Letters and Official Documents, for the publication of which special leave has been obtained. These papers are of great interest in showing the difficulties and pin-pricks that Wren was constantly beset with, and throw an important light on the architect's relations with his official staff.

As it is expected that the issue will quickly go out of print, early application should be made for this work, which can be obtained in return for the annual subscription to the Society of a guinea.

A few back numbers of the Wren Society's first three volumes, dealing with St. Paul's, can also be obtained, but at present new members are under no obligation to purchase these earlier volumes, although it is hoped that many will avail themselves of the opportunity. By so doing, they will not only enable the Society to produce even better volumes in the future, but they will benefit themselves by securing works of reference which are bound to appreciate in value as time goes on and which cannot be repeated when once the present stock is exhausted.

The duration of the Society's work is limited to twenty years and subscribers can, if they wish, make a single payment of fifteen guineas for the entire issue of the Society's volumes.

The Hon. Secretary of the Wren Society is Mr. H. Duncan Hendry, F.R.I.B.A., of 53 Doughty Street, to whom all correspondence and applications for membership should be addressed.

#### THE SCIENCE LIBRARY, SCIENCE MUSEUM, SOUTH KENSINGTON.

##### PRIVILEGES GRANTED TO MEMBERS OF THE R.I.B.A.

The Science Library is the National Reference and Lending Library of Science, and forms part of the Science Museum. The Library is open free to the Public, practically without restriction, daily from 10 a.m. to 6 p.m., or until 8 p.m. on Thursdays and Saturdays. Admission is by ticket, to be obtained by application addressed to "The Director, The Science Museum, South Kensington, S.W.7." A single admission may be granted by the Keeper of the Library. Books are lent to officers of Government Departments, and to research workers through the medium of an Institution at which they are working.

The Library contains specialist collections of books from the earliest times on the various branches of science and technology, including, in addition to works printed in Great Britain, the more important scientific books published throughout the



world. The collection of Periodical Literature, which is exceptionally large and complete, includes the Transactions of Societies, and the Bulletins, Monographs, Reports and other publications of Government Departments, Experiment Stations, Observatories, Research Laboratories, Universities and Scientific Institutions of all kinds, as well as independent Journals. Most of the older periodicals are represented by complete files, and the collections of modern periodicals are now being completed as far as possible so as to make the Library a Central Institution for study and research where the scientific periodical literature of the world may be available. The total number of entire volumes in the Library at the present time is 165,000, and these are increasing at the rate of 9,000 volumes a year. The total number of periodicals is about 8,000.

The Director and Secretary has intimated to the Council of the R.I.B.A. that facilities will be afforded to members of the Royal Institute, to whom the Board have authorised the issue of books and periodicals on loan to scientific workers, on condition that no charge for postage or for replacement of lost copies falls on the public funds.

It will not be possible to send books and journals to individual workers direct, but they will be forwarded through the Library of the Royal Institute on guaranteeing the replacement of any book or periodical that may be lost or damaged.

All requisitions for the loan of books by members of the Institute will be signed by the Librarian R.I.B.A.

#### THE BATH CORPORATION ACT 1925.

##### "THE BATH CLAUSE."

The Council of the Royal Institute desire that Clause 128 of the Bath Corporation Act, known as the "Bath Clause," shall be published in the JOURNAL for the information of members.

#### EXTRACT FROM THE BATH CORPORATION ACT 1925. CLAUSE 128.

##### *Further power to make bye-laws as to new buildings, etc.*

128.—(1) (a) For the purpose of assisting the Corporation in the exercise of the powers conferred upon them by this section a standing advisory committee of three members (in this section called "the advisory committee") shall be constituted for the city of whom one member shall be a Fellow of the Royal Institute of British Architects to be nominated by the President of the said Institute one member shall be a Fellow of the Surveyors' Institution to be nominated by the President of the said Institution and one member shall be a justice of the peace to be nominated by the council :

Provided that a member of the council shall be disqualified from being a member of the advisory committee.

(b) Subject as aforesaid the members of the advisory committee shall be appointed by the council and any vacancy occurring on the advisory committee shall be filled by the council on the nomination of the person or body by whom the member causing the vacancy was nominated. The Corporation shall pay the members of the advisory committee such reasonable fees and expenses as the Corporation think fit.

(c) The advisory committee may determine any matter referred to them in such manner as they in their discretion shall think fit and they shall within one month after the receipt of the reference give their decision thereon and any such decision shall have effect as if it were an approval or disapproval (as the case may be) of the Corporation and in the latter case shall contain a statement of the grounds on which the decision is arrived at.

(d) Every such decision shall forthwith be reported to the Corporation and upon receipt thereof by the Corporation a

copy shall forthwith be sent by the Corporation to the person or persons affected thereby.

(e) In the event of a division of opinion among the members of the advisory committee upon reference to them the matter shall be decided by a majority of votes of the members of the committee but save as aforesaid the advisory committee shall act by their whole number.

(f) The costs of any reference to the advisory committee shall be paid as the advisory committee may direct. Where such costs or part thereof shall be payable to any person other than the Corporation they shall be recoverable by that person and where such costs or part thereof shall be payable to the Corporation they shall be recoverable by the Corporation in both cases summarily as a civil debt.

(2) Section 157 (Power to make bye-laws respecting new buildings, etc.) of the Public Health Act 1875 is hereby extended so as to enable the Corporation to make bye-laws providing in such manner as they may think necessary for a deposit by a person intending to construct—

(a) a building within the city ; or

(b) an addition to an existing building within the city (including the reconstruction of an existing addition to such building) ; or

(c) a chimney exceeding forty-five feet from the ground height ;

of drawings of the elevations and particulars as to the material of such building or addition or chimney (in this section called collectively "elevations").

(3) Where elevations are required to be submitted to the Corporation by a bye-law made under the said section 157 extended by this section the Corporation shall within one month after the delivery of the elevations—

(a) approve the elevations ; or

(b) if they shall consider that having regard to the general character of the buildings in the city or of the buildings proposed therein to be erected or of the building upon or to which the addition is to be constructed or reconstructed the building or addition or chimney to which the elevations relate would seriously disfigure the city whether by reason of the height of the building or addition or chimney or its design or the material proposed to be used in its construction refer the question to the approval of the elevations to the advisory committee. Their decision thereon and the reference shall be accompanied by a statement of the grounds on which the proposed building or addition or chimney is considered to be objectionable.

(4) The Corporation shall forthwith send notice in writing to the person by whom the elevations were deposited of the approval thereof or if the building or addition or chimney is considered to be objectionable on any of the grounds mentioned in this section of the reference of the elevations to the advisory committee and the notice shall be accompanied by a statement of the objections to the building or addition or chimney.

(5) The person by whom the elevations were deposited shall be entitled to send to the advisory committee a statement of his answers to the objections of the Corporation and if he does so he shall at the same time send a copy thereof to the clerk.

(6) Where the elevations of a building or addition or chimney have been disapproved under this section it shall not be lawful to erect the building or addition or chimney until the elevations thereof have been approved by the Corporation and any person who acts in contravention of this section shall be liable to a penalty not exceeding five pounds and to a daily penalty not exceeding two pounds.

(7) The provisions of paragraph (b) of subsection (2) of this section shall not apply to a wooden hoarding which is used solely for the purpose of bill posting.

### PROFESSOR CHARLES GOURLAY MEMORIAL SCHEME.

The following letter has been received from the honorary Secretary to the Memorial Scheme :—

37 St. Vincent Crescent,  
Glasgow, C.3.

17 March 1927.

DEAR SIR,—A meeting of the Committee was held in the Royal Technical College, Glasgow, on 16th inst., Mr. Cullen, A.R.I.B.A., presiding.

The Secretary reported that the sum of Eighty-Seven pounds had been subscribed to date and that further contributions practically assured the sum of one hundred pounds being realised.

Dr. Stockdale, Director of the College, expressed the opinion that the time had now arrived when the Committee might definitely move in the matter of the memorial. The time limit to the raising of the funds should be set as soon as the definite scheme for the memorial could be settled.

Meantime it was unanimously agreed that Messrs. A. Gillen and W. J. Smith be invited to co-operate to prepare design for the memorial headstone and medallion together with the estimated cost for submission to the next meeting of Committee, to be held in the College on the 27th inst. By that time it is hoped many more subscriptions will be received.

The Committee desire all past students and friends of the late Professor Gourlay to have the full opportunity and privilege of subscribing.

J. MACAULAY,  
Hon. Secretary.

*The Secretary,  
The Royal Institute of British Architects.*

### R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Maintenance Scholarships Committee are glad to announce that they have received a contribution of ten guineas from the Leeds and West Yorkshire Architectural Society towards the Maintenance Scholarships Fund.

### NOTES FROM THE MINUTES OF THE COUNCIL, 11 April 1927.

#### THE ROYAL GOLD MEDAL.

The Council were informed that the King had approved the award of the Royal Gold Medal to Sir Herbert Baker, R.A.

#### THE REGISTRATION BILL.

The result of the debate on the Second Reading of the Registration Bill in the House of Commons was formally reported to the Council, who passed a very hearty vote of thanks to Sir Clement Kinloch-Cooke and the Chairman and Members of the Registration Committee.

#### THE PRESERVATION OF OLD BRIDGES.

On the recommendation of the Art Standing Committee a grant of £100 was made to the S.P.A.B. Special Bridges Fund.

### PAPER ON "THE MOORISH ARCHITECTURE OF NORTH AFRICA."

It was decided to invite Mr. Arthur J. Davis to read a paper on "The Moorish Architecture of North Africa" at this session.

#### THE BATH CORPORATION ACT, 1925.

It was decided to print Clause 128 of the Bath Corporation Act, known as the "Bath Clause," in the JOURNAL for the information of members.

#### ANNUAL SERVICE FOR ART IN WESTMINSTER ABBEY.

It was decided to give the cordial support of the Institute to the arrangements made by the Royal Academy for the holding of an Annual Service for Art at Westminster Abbey.

#### VISIT OF DANISH ARCHITECTS.

Permission for the use of the galleries was granted to the Architectural Association for the dance to be held on 27 May in honour of the Danish Architects visiting England. It was also decided to invite the Danish Architects to meet the President and Council at the Exhibition of Modern British Architecture.

#### EXAMINATION RESULTS.

The Board of Architectural Education reported the following results :

<i>The Special Examination, Singapore.</i>		
Examined.	Passed.	Relegated.
1	1	0
<i>The Intermediate and Final Examinations, Cape Town.</i>		
<i>The Intermediate Examination.</i>		
Examined.	Passed.	Relegated.
5	3	2
<i>The Final Examination.</i>		
Examined.	Passed.	Relegated.
2	2	0

#### LIST OF EXAMINATIONS RECOGNISED FOR THE PROBATIONERSHIP.

It was decided to make history and geography alternative subjects in the list of subjects required to be covered by the certificates recognised for the probationership.

#### THE SCHOOL OF ARCHITECTURE, LEICESTER COLLEGE OF ARTS AND CRAFTS.

Recognition for exemption from the R.I.B.A. Intermediate Examination under the usual conditions was granted to this school for its three years' full-time day course.

#### THE VICTORY SCHOLARSHIP, 1926-1927 COMPETITION.

It was decided to grant a Certificate of Honourable Mention to the author of the drawings submitted under the motto "Sea."

#### PRESENTATION OF PRIZES AT THE R.I.B.A.

It was decided to institute certificates to be presented to the following prize-winners at the annual presentation of prizes :—

- R.I.B.A. (Henry Jarvis) Student (British School at Rome).
- R.I.B.A. (Archibald Dawnay) Scholars.
- R.I.B.A. (Anderson and Webb) Scholar at Cambridge University School of Architecture.
- R.I.B.A. (Henry Jarvis) Student at the Architectural Association.



R.I.B.A. (Howard Colls) Travelling Student at the Architectural Association.

R.I.B.A. Donaldson Medallist at the Bartlett School of Architecture, University of London.

#### THE ARTHUR CATES PRIZE.

It was decided to approve the proposal of the Charity Commissioners that the amended scheme for the Arthur Cates Prize should provide for the offer of an annual prize for the promotion of the study of architecture more especially in relation to the application of geometry to vaulting, etc. (*i.e.*, the object especially indicated by the founder), with a proviso that if in any year (either owing to absence of competitors or the fact that no work of sufficient merit is submitted) no prize is awarded, then the following year the prize shall be offered in connection with some other architectural subject—*e.g.*, town planning.

The scheme would further provide that the income of the Charity unexpended in any year should be added to the capital endowment, so that the value of the annual prize might ultimately be augmented.

#### THE R.I.B.A. (HENRY SAXON SNELL) PRIZE.

It was decided to amalgamate the R.I.B.A. (Henry Saxon Snell) Prize with that offered by the Architectural Association, and to institute a Henry Saxon Snell Scholarship, to be offered every third year, and administered by a Joint Committee of the R.I.B.A. and the Architectural Association, the income of the two funds being amalgamated for the purpose of providing the Scholarship Fund.

The Council of the Architectural Association have agreed to this proposal.

#### THE CONSTITUTION OF THE BOARD OF ARCHITECTURAL EDUCATION.

The Officers of the Board of Architectural Education for the ensuing Session were appointed as follows:—

Mr. Henry M. Fletcher, Chairman.	
Mr. L. Sylvester Sullivan, Chairman of Examinations Committee	
Mr. Howard Robertson, Chairman of Schools Committee	} Vice-Chairmen.
Mr. Robert Atkinson, Chairman of Prizes and Scholarships Committee	
Mr. W. H. Ansell, Hon. Secretary.	

It was decided that the two Past-Chairmen serving immediately prior to the present Chairman should be ex-officio members of the Board.

#### THE VICTORY SCHOLARSHIP MEDAL.

It was decided to institute a medal to be awarded with the Victory Scholarship in commemoration of Members of the Society of Architects who fell in the War.

A selection of esquisse designs for the medal has been obtained from the recognised Schools of Architecture, and that prepared by Mr. E. B. O'Rorke, of the Architectural Association School of Architecture, has been selected as most suitable.

The generous offer of a former Member of the Society of Architects to defray the cost of making the dies for the medal has been accepted.

#### COMMITTEE ON STANDARD METHODS OF TESTING SMALL CLEAR SPECIMENS OF TIMBER.

Mr. E. H. Evans [*F.*] was appointed as the R.I.B.A.

representative on a new committee set up by the British Engineering Standards Association to undertake the standardisation of methods of testing small clear specimens of timber.

#### LONDON BUILDING ACTS COMMITTEE.

Mr. Louis D. Blanc [*L.*] was appointed as an additional member of the London Building Acts Committee.

#### FORMS FOR THE APPOINTMENT OF ARBITRATORS.

On the recommendation of the Practice Standing Committee it was decided to adopt, for future use, two forms for the appointment of arbitrators, one form to be used when the dispute is a general one and no agreement has been made for submission to arbitration, and the other form when the dispute arises under a Building contract wherein there is a submission to arbitration.

#### R.I.B.A. SCALE OF CHARGES.

It was decided, on the recommendation of the Practice Standing Committee, that in future a loose slip should be inserted in each copy of the Scale of Charges sent out by the Institute intimating that members are advised to take the earliest opportunity of bringing the scale to the notice of their clients.

#### STUDENTSHIP.

The following were elected Students of the R.I.B.A.:

Billiards, Harold (Leeds College of Art).  
 Buchanan, James Wardrop (Architectural Association).  
 Egan, John Edward (passed Intermediate Examination).  
 Fridjhon, Clement Raymond (Passed Intermediate Examination).  
 Hunt, Henry Arthur (Northern Polytechnic).  
 Lipp, Alexander (Glasgow School of Architecture).  
 Lloyd, William Raymond (Architectural Association).  
 McNeil, Patrick (Glasgow School of Architecture).  
 Murray, James Mackie (Edinburgh College of Art).  
 Roxburgh, Charles Wallace (Passed Intermediate Examination).  
 Solomon, David Bowen (University of Liverpool).  
 Westendarp, Rudolf Theodore (Architectural Association).

#### RESIGNATION.

The following resignation was accepted with regret:—  
 A. Ernest Lacey [*L.*].

#### APPLICATIONS FOR ELECTION AS SUBSCRIBERS.

Two applications were approved.

#### APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTARY CHARTER OF 1925.

Three applications were approved.

#### LECTURES ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The Board of Architectural Education have recently held two series of Lectures on Architecture for Workers in the Building Trades.

The subjects and lecturers were as follows:—

"The Job," by Mr. L. Sylvester Sullivan.

"Materials and Craftsmanship," by Professor F. Worthington.

"Good and Bad Buildings," by Mr. Howard Robertson.

"The Wealth of England," by Mr. W. G. Newton.

"The Palace of Westminster," by Mr. T. Wilson (Superintendent of Works, H.M. Office of Works).  
 "Surface Treatment of Concrete and Cast Stone," by H. A. Holt, A.I.Struct.E.

"Liverpool Cathedral," by Professor C. H. Reilly.  
 "General Materials," by Mr. H. Jarman (Superintendent of Works, H.M. Office of Works).

The lectures were increasingly well attended by representatives of most of the building trades, and the Council, on the recommendation of the Board of Architectural Education, wish to draw the attention of all practising architects to the following points which were brought out in the discussions which took place:—

1. That more interest would be taken by the craftsmen in the buildings upon which they were engaged if models of the proposed buildings were placed upon the works for inspection while the buildings were in progress, and if complete plans and drawings might be available in order that the men could see how the work they were engaged in fitted into the whole structure.

2. That craftsmen should be given more liberty to use their discretion in the execution of their particular tasks.

3. That the architect and craftsman should get into closer personal touch with each other.

4. That architects might take building apprentices on to their works while in progress and at completion.

### THE SITUATION IN CHINA.

The following cablegram has been received by the B.A.:—

Shanghai, 24 March 1927

Royal Institute of British Architects, London—

"The undersigned members request you impress your authorities and public presence British Force saved the international Settlement from pillage and British and other nationals from wholesale murder by armed communists and leaderless Chinese troops adjoining the strict in state of anarchy thousands Chinese sheltering in Settlement any negotiations with existing authorities regarding surrender foreign settlements suicidal."—Johnson, Stewardson, Bothwell, Ripley, Wilson, Walker; and Associates and Licentiatees.

### THE ARCHITECTS' BENEVOLENT SOCIETY. DISABLEMENT.

The Architects' Benevolent Society is able to offer architects a cheap and effective insurance policy against accident and all sickness for an annual premium of 5s., which also covers medical and surgical fees. The benefits are:—

Death by accident .. ..	£500.
Disablement by sickness or	
accident for 24 weeks .. ..	£4 a week.
Medical and surgical fees ..	Up to one-sixth of the
	amount payable in dis-
	ablement benefits.

Please address all enquiries to:—The Secretary, Architects' Benevolent Society, 9, Conduit Street, W.

### ATTENDANCES AT COUNCIL AND STANDING COMMITTEE MEETINGS, 1926-1927.

#### THE COUNCIL (9 Meetings).

*President*: E. Guy Dawber, 7. *Vice-Presidents*: H. P. Burke Downing, 9; Sir Banister Fletcher, 7; Arthur Keen, 8; Percy S. Worthington (Manchester), 5. *Honorary Secretary*: E. Stanley Hall, 9.

*Members of Council*: Professor S. D. Adshead, 3; Henry V. Ashley, 7; Major Harry Barnes, 9; Herbert T. Buckland (Birmingham), 7; Sir John J. Burnet, 0; Walter Cave, 5; Major H. C. Corlette, 9; Henry M. Fletcher, 9; H. S. Goodhart-Rendel, 4; Francis Jones (Manchester), 7; H. V. Lancaster, 6; Sir Edwin L. Lutyens, 1; Thomas R. Milburn (Sunderland), 5; E. C. P. Monson, 8; T. Taliesin Rees (Liverpool), 4; Professor C. H. Reilly (Liverpool), 7; H. D. Searles-Wood, 8; Francis T. Verity, 6.

*Associate Members of Council*: H. Chalton Bradshaw, 6; Leonard H. Bucknell, 5; Professor Lionel B. Budden (Liverpool), 5; Lieut.-Colonel H. P. Cart de Lafontaine, 8; G. Leonard Elkington, 9; Major T. C. Howitt (Nottingham), 6; P. W. Hubbard, 5; Manning D. Robertson (Dublin), 2; Michael Theodore Waterhouse, 7.

*Licentiate Members of Council*: E. H. Heazell (Nottingham), 4; Lieut.-Colonel P. A. Hopkins, 8; Captain A. Seymour Reeves, 6; J. C. S. Soutar, 9; Percy J. Waldram, 8; Colonel N. H. Waller (Gloucester), 5.

*Past Presidents*: Sir Reginald Blomfield, 0; J. Alfred Gotch (Kettering), 3.

*Representatives of Allied Societies in the United Kingdom or the Irish Free State*:—J. M. Dossor (York and East Yorkshire), 8; H. S. Fairhurst (Manchester), 7; E. Bertram Kirby (Liverpool), 6; Lieut.-Colonel George Reavell (Northern), 7; T. Butler Wilson (Leeds), 7.—Edward T. Boardman (Norfolk), 3; A. T. Butler (Birmingham), 3; J. W. Fisher (Northamptonshire), 8. G. C. Lawrence (Wessex), 9; Percy Morris (Devon and Cornwall), 0. John Keppie (Glasgow), 3; T. F. MacLennan (Edinburgh), 3; G. P. K. Young (Aberdeen), 3. Charles F. Ward (South Wales), 8. E. R. Kennedy, (Ulster) 1.

*Representative of Allied Societies in the British Dominions Overseas*: Percy E. Nobbs (Canada), 0.

*Representative of the Architectural Association (London)*: J. Alan Slater, 8.

*Representative of the Association of Architects, Surveyors and Technical Assistants*: Charles McLachlan, 7.

*Chairman of the Board of Architectural Education*: Maurice E. Webb, 6.

*\*Chairmen of the Four Standing Committees*: Walter Tapper (Art), 7; A. H. Moberly (Literature), 8; J. Douglas Scott (Practice), 8; J. Ernest Franck (Science), 7.

*The Art Standing Committee* (9 meetings): Professor S. D. Adshead, 2; Sir Herbert Baker,\* 0; Sir John J. Burnet, 1; Heaton Comyn,\* 5; H. P. Burke Downing, *Vice-Chairman*, 7; H. S. Goodhart-Rendel, 3; P. D. Hepworth, 2; Gilbert H. Jenkins,\* 7; Arthur Keen, 4; F. Winton Newman, *Joint Hon. Secretary*, 9; Halsey Ricardo, 6; Louis de Soissons, 6; Walter Tapper, *Chairman*, 8; Francis T. Verity,\* 5; H. Chalton Bradshaw, 3; Leonard H. Bucknell, *Joint Hon. Secretary*, 6; R. A. Duncan,\* 4; Cyril A. Farey, 4; Hon. H. A. Pakington, 6; W. Harding Thompson, 6; Michael Theodore Waterhouse, 3; R. F. G. Aylwin, 4; A. S. Soutar, 5; Francis R. Taylor, 8.

*The Literature Standing Committee* (9 meetings): Louis Ambler, *Vice-Chairman*, 8; Martin S. Briggs, *Joint Hon. Secretary*, 4; Walter Cave,\* 2; Major H. C. Corlette, 4; J. Murray Easton,\* 4; F. C. Eden,\* 3; Henry M. Fletcher, 4; D. Theodore Fyfe (Cambridge), 5; S. D. Kitson,\* 5; A. H.

\*Marked thus were appointed after the first meeting of the Council. Possible attendances, 8.



Moberly, *Chairman*, 7; Basil Oliver, 7; C. S. Spooner, 6; Arthur Stratton, 3; Sir A. Brumwell Thomas, 0; Professor Lionel B. Budden (Liverpool), 0; C. Cowles-Voysey, 3; A. Trystan Edwards,\* 1; Professor F. S. Granger (Nottingham), 2; H. C. Hughes (Cambridge), 4; C. E. Sayer (deceased), 1; Grahame B. Tubbs, *Joint Hon. Secretary*, 8; W. Hodgson Burnet (resigned), 1; Captain W. T. Creswell, 8; Arthur E. Henderson, 7.

*The Practice Standing Committee* (9 meetings): Henry V. Ashley, 5; W. H. Atkin-Berry, 6; Frederick Chatterton, *Joint Hon. Secretary*, 7; G. Hastwell Grayson (Liverpool) *Vice-Chairman*, 7; P. W. Hubbard, 4; Delissa Joseph (deceased), 4; E. Bertram Kirby,\* (Liverpool), 1; G. H. Lovegrove, 7; E. C. P., Monson, 6; D. Barclay Niven, 7; E. J. Partridge, 6; W. Gillbee Scott, 8; J. C. S. Soutar, 9; Sydney J. Tatchell,\* 6; Harry Teather (Cardiff),\* 8; W. E. Watson,\* *Joint Hon. Secretary*, 7; Horace Cubitt, 4; G. Leonard Elkington, 6; H. V. Milnes, Emerson, 7; W. H. Hamlyn,\* 7; J. Douglas Scott, *Chairman*, 9; Charles Woodward, 9; J. W. Denington, 6; Captain A. Seymour Reeves, 6.

*The Science Standing Committee* (9 meetings): W. E. Vernon Crompton, 4; J. E. Dixon-Spain, 1; E. H. Evans,\* 5; J. Ernest Franck,\* *Chairman*, 8; Hooper, Francis, *Vice Chairman*, 9; Alan E. Munby, 7; H. D. Searles-Wood, 3; Charles F. Skipper (Cambridge), *Joint Hon. Secretary*, 7; R. Elsey Smith, 6; Digby L. Solomon, 3; A. J. Taylor (Bath), 2; Dr. Raymond Unwin, 2; Thomas Wallis,\* 5; Hope Bagenal, 1; P. W. Barnett,\* 4; W. T. Benslyn, 5; Edwin Gunn, 4; R. G. Lovell (Whitstable), 3; Charles McLachlan,\* 3; A. E. Mayhew, 7; Harvey R. Sayer, 8; Lieut.-Colonel P. A. Hopkins, 7; G. N. Kent, *Joint Hon. Secretary*, 9; Percy J. Waldram, 6.

## THE ARCHITECTS' REGISTRATION BILL.

The Select Committee of the House of Commons which is to consider the Bill, will consist of:

Sir Clement Kinloch-Cooke, Bt., K.B.E., Conservative Member for Cardiff East.

Lieut.-Colonel T. C. Moore, C.B.E., Conservative Member for the Ayr Burghs.

Dr. T. Watts, Conservative Member for the Withington Division of Manchester.

Capt. D. Euan Wallace, M.C., Conservative Member for Hornsey.

Sir Alfred Hopkinson, K.C., Conservative Member for the English Universities.

Major R. Tasker, Conservative Member for Islington East.

Sir Frederick Rice, Conservative Member for Harwich.

Mr. J. P. Gardner, Labour Member for Hammersmith North.

Mr. F. W. Lindley, Labour Member for Rotherham.

Sir Murdoch Macdonald, K.C.M.G., C.B., Liberal Member for Inverness.

Mr. W. Hirst, Co-operative Member for Bradford South.

With reference to the note in the last issue (p. 421) that a full Report of the debate in the House of Commons on the Registration Bill would be issued with the current JOURNAL, it has been found necessary to defer its publication until the next issue.

\*Marked thus were appointed after the first meeting of the Committee.

## THE PRESIDENT AND THE ROYAL ACADEMY.

The congratulations of members of the R.I.B.A. will be heartily accorded to Mr. Dawber on his reelection as Associate of the Royal Academy.

## THE ANNUAL ELECTIONS.

### NEW NOMINATIONS TO COUNCIL AND STANDING COMMITTEES.

The following nominations have been made by members in accordance with Bye-law 36:—

*As Members of Council.*—Dick: Robert Burns [nominated by W. Milburn, J. T. Cackett, S. W. Milburn, W. Milburn, jun., *Fellows*; H. L. Hicks, F. H. Newry, T. Ruddiman Wood, G. E. Charlewood, *Associates*; Slater: John Alan [F.], nominated by Howard Roberts, J. Murray Easton, C. H. James, E. Stanley Hall, Robert Atkinson, A. H. Moberly, *Fellows*; Hubert Clifton, *Associate*.

*As Associate-Members of Council.*—Batty: John [nominated by Robert G. Forbes, F. R. Jelley, E. Cavanagh, Chas. McLachlan, Harvey R. Sayer, *Associates*; L. A. F. Ireland, J. W. Denington, *Licentiates*. Cachmaille-Denis: Nugent Francis [A.], nominated by Robert G. Forbes, F. R. Jelley, E. Cavanagh, Chas. McLachlan, Harvey R. Sayer, *Associates*; L. A. F. Ireland, J. W. Denington, *Licentiates*. Chester: Harold William [A.], nominated by Robert G. Forbes, F. R. Jelley, Chas. McLachlan, Cavanagh, Harvey R. Sayer, *Associates*; L. A. F. Ireland, J. W. Denington, *Licentiates*.

*As Associate-Member of the Art Committee.*—Tovell: Frederic Edward [A.], nominated by Arthur Richardson, John H. Markham, *Fellows*; Michell: Waterhouse, Clifford E. Mee, C. Terry Pledge, *Chairman*; Shirley Carter, P. W. Mulready, *Associates*; Arthur Hayward, C. J. Corbitt, *Licentiates*.

*As Members of the Practice Committee.*—Kenyon: Arthur William [F.], nominated by H. F. Murrell, C. James, H. A. Gold, Stanley G. Livock, *Fellows*; E. Mountford, H. J. Venning, Gordon H. N. Innes, *Associates*. Nicholas: Charles [F.], nominated by Arthur Keen, R. S. Kerr, Henry J. Chetwood, Owen C. Little, J. E. Dixon-Spain, Henry Tanner, *Fellows*; H. J. Venning, *Associate*.

## Notices

### THE FOURTEENTH GENERAL MEETING.

The Fourteenth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 16 May 1927 at 8 p.m., for the following purposes:—

To read the Minutes of the Annual General Meeting held on 2 May 1927; formally to admit members attending for the first time since their election or transfer.

To read the following Paper, "Foreign Hospitals," Mr. Lionel G. Pearson [F.].

### EXTRA-ORDINARY GENERAL MEETING.

An Extra-Ordinary General Meeting will be held on Monday, 23 May 1927, at 8 p.m., when Mr. Arthur Davis [F.], will read a Paper on "The Moorish Architecture of Northern Africa."

## BRITISH ARCHITECTS' CONFERENCE, LONDON. 20-25 JUNE 1927.

The Annual Conference of British Architects, postponed in 1926 on account of the General Strike, will take place in London from 20 to 25 June (inclusive).

All Members of the R.I.B.A., the Architectural Association, and the Allied Societies in Great Britain, Ireland and overseas are invited to take part in the Conference.

It is hoped that many ladies will be present, as guests of members, at all the events contained in the programme. *Members are particularly requested to make a note of the date (20 to 25 June) and to keep themselves free from other engagements.*

A complete programme with full particulars will be issued in the near future to all the members of the bodies mentioned above.

*Non-London members are urgently recommended to make arrangements for their accommodation in London during the Conference week at the earliest possible time. In the height of the London season the hotels are liable to be very full.*

The Railway Companies in Great Britain have agreed to issue tickets, available from 18 to 27 June at the ordinary single fare and one-third for the double journey, to members and their friends who attend the Conference. Members who desire to take advantage of this special reduced fare concession must present at the booking office a signed voucher to be obtained from the Secretary R.I.B.A.

**Hospitality.**—The Executive Committee desire to remind London members of this welcome opportunity of offering private hospitality to their friends from the provinces who will be coming to London for the Conference week.

So much generous hospitality has been extended in the past to London members attending the Conferences in the provincial centres that this opportunity of returning the compliment will no doubt be warmly welcomed, and members will lose no time in writing to their friends in the provinces on the subject.

## REGISTRATION OF ARCHITECTS.

**VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.**

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the attention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amend-

ment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.C.1.

## Competitions

### NEW GRAMMAR SCHOOL, BRADFORD.

The Governors of the Bradford Grammar School invite architects to submit designs in competition for the New Grammar School proposed to be erected on the Clockhouse site in Keighley Road, Bradford, Yorkshire. Assessor, Mr. Arnold Mitchell [F.]. Premiums, £300, £200 and £100. Designs to be sent in not later than 30 June 1927. Particulars and plan of site may be obtained, by depositing £1 rs., from W. Brear, Secretary, Grammar School, Bradford, Yorks.

### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 rs., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 rs. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.



## LEXDEN COUNCIL SCHOOL COMPETITION

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

WINTHROP HALL AND OTHER BUILDINGS  
FOR THE UNIVERSITY OF WESTERN  
AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926), of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

## COMMENCEMENT OF PRACTICE.

Mr. Stephen Mann (A.) has commenced practice at No. 1, The Crescent, Carlisle, and would be glad to receive trade catalogues.

## PARTNERSHIPS WANTED.

A.R.I.B.A., with 12 years' experience, desires Partnership in an established Practice; capital available.—Box No. 2527, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience and having small Connection in large suburban town near London, wishes to join a firm of Architects of good standing, with a view to Partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE ACCOMMODATION REQUIRED.

ARCHITECT wishes to rent a room in an architect's office with telephone, electric light, fitted drawing table and clerical assistance when required. St. James's or Westminster district preferred. State rent.—Apply Box 2637, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICES TO LET.

MEMBER has suite of offices to let, with or without telephone, and services of clerk; Holborn district; well lit; 2 rooms communicating and one single. Or would let single room separately. —Apply Box 1297, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn; rent £70 per annum, inclusive of light and heating, and fitted drawing table.—Apply Box 5331, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

A MEMBER has to let a self-contained suite of three exceptionally well-lit offices situated in the best part of the West End. Rent £175 per annum.—Apply Box 3047, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (R.I.B.A.) wishes to let a large light room, 17 ft. 6 in. by 15 ft., with fitted plan cupboard and book-shelves, on the first floor in an office in Gray's Inn. Rent £85 per annum. The above includes share of waiting-room, rates, taxes, electric lighting and cleaning. Telephone with extension is installed and share of clerk for typing and trading can be arranged.—Reply Box 8272, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE CLOSED.

MISS JOYCE E. TOWNSEND's office at 9 Gray's Inn Square, Gray's Inn, W.C.1, will be closed for the coming five months, owing to her absence in America. Postal communications will be forwarded.

## Minutes XVI

SESSION 1926-27.

At the Ninety-third Annual General Meeting (being the Thirteenth General Meeting of the Session 1926-27), held Monday, 2 May 1927, at 8 p.m.

Mr. Arthur Keen, Vice-President, in the chair.

The attendance book was signed by 17 Fellows (including 8 Members of the Council), 7 Associates (including 1 Member of the Council), and 2 Licentiates.

The Minutes of the Ordinary General Meeting held on 11 April, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Chairman having referred to the recent election of the President—Mr. E. Guy Dawber—as an Associate of the Royal Academy, it was *Resolved* by acclamation that hearty congratulations be conveyed to the President on the honour that had been conferred upon him.

The Hon. Secretary announced the decease of :

Edwin Wollaston Fritchley, elected Fellow 1906.

Frank Alleyn Coles, elected Associate 1892.

Charles William Hunt, elected Associate 1882.

John Carlton Williams, elected Associate 1923.

Frederick Ernest Crutchley, elected Associate 1920.

William Vince Cook, elected Licentiate 1912.

Frederick Cannon, elected Licentiate 1912.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The Chairman formally presented the report of the Council and Standing Committees for the official year 1926-27, and stated that the Chairmen or other representatives of all the Committees whose reports were appended to the Council's report had been asked to attend the meeting so as to be in position to answer any questions that might be asked in connection with their reports.

The Chairman having moved the adoption of the Report and invited discussion upon it, the Hon. Secretary seconded the motion, and a discussion ensued.

On the motion of Mr. Maurice E. Webb [F.], it was *Resolved* by acclamation, that

The congratulations of the meeting be accorded to Mr. William Woodward on reaching the great age he has arrived at and on still being able to go through and criticise the enormous mass of information contained in the Annual Report.

The motion having been put from the Chair, it was *Resolved*.

That the Report of the Council and Standing Committee for the official year 1926-27 be approved and adopted subject to the omission of the paragraph "Lectures for Practising Architects" in the report of the Science Standing Committee.

The Chairman stated that the list of attendances at the Council and the Standing Committee meetings had been laid on the table and would be printed in the next issue of the JOURNAL and also sent out to members with the voting papers.

Upon the motion of the Chairman a vote of thanks was passed by acclamation to Mr. A. Harold Goslett [F.] and Mr. F. J. Toop [A.], for their services as Hon. Auditors for the past year.

Mr. Henry A. Saul [F.] and Mr. J. Maclaren Ross [A.] were nominated as Hon. Auditors for the ensuing year of office.

The proceedings closed at 9.15 p.m.

## R.I.B.A JOURNAL.

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# Journal of the Royal Institute of British Architects

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REMAINS OF A TEMPLE AT CORINTH

From a water-colour drawing by Sir Robert Smirke, R.A.

R.I.B.A. Collection



LONDON: ROYAL VETERINARY COLLEGE, NEW RESEARCH BUILDING, 1925  
Elevation to Great College Street

Note: no laboratory windows appear on this elevation

## Research Stations\*

BY H. P. G. MAULE [F.], D.S.O., M.C.

ONE of the most important of our post-war problems, not only from a national, but even from an international point of view, is, I think, the problem of Modern Research and all that it implies. Like all new developments, its importance is slow of finding general acceptance or even recognition. We have only to consider the early stages of hospital or school planning to realise how much there is to explore and experiment with before any kind of reliable data on research buildings can be laid down. By the very nature of the problems involved new and vital conditions must continually present themselves for solution, and I venture to think architects have great opportunities before them of furthering and advancing this great cause which concerns the amelioration of human and animal suffering, the development of agriculture, trade and industry, and both directly and indirectly the advancement of knowledge for the welfare and benefit of mankind.

Modern research, though not entirely a post-war problem, received, as we all know, an enormous impetus as the result of the Great War. Since then not only have Governments, notably our own, taken up the problem as one of national urgency, but large private firms and commercial undertakings have begun to realise that the old rule of thumb method of elimination by error is no longer in accord with modern requirements.

I am not alone in thus urging the importance of this problem. It has been said that the British contributions to research in tropical diseases are in themselves a sufficient justification for the British Empire. Mr. Bruce, Prime Minister of Australia, in his great speech at the recent Imperial Conference, said:

"I think if I were asked to-day to name the most important thing for the promotion of Empire trade, for ensuring efficiency in production, and competitive power in the markets of the world, I would put first the application of science both to our primary and secondary industries. While a great deal has already

\* A Paper read before the Birmingham Architectural Association on 7 January 1927.



been done, I venture to suggest it is essential to get some greater co-ordination of all the efforts that are being made to-day to bring to the aid of industry the assistance of science. The Committee which is being appointed from this Conference to consider that question, I would urge strongly, should have in mind an endeavour to try to bring about some system of co-operation in regard to scientific research in its application to industry on an Empire wide basis."\*

This quotation serves to emphasise the two great branches of research work—pathology, both human and animal, and the promotion of efficiency in trade and agriculture; and I venture to suggest that what Mr. Bruce said with regard to co-ordination applies with almost equal force to those of us who may be called upon to design the buildings in which this great work must have its inception.

It needs no prophet to predict that the next twenty-five years will see an enormous development in research of all kinds. Buildings will be required for research institutes and applied research in all commercial undertakings. Some of these no doubt will be little more than small physical or chemical laboratories, but others will demand all the skill and ingenuity which architects can give, and in this connection I would like to suggest a possible danger.

We all of us know, some of us painfully, how the legitimate work of architects is constantly being put into the hands of so-called trade specialists. So far as I am aware at present the medical profession has not started an architectural bureau for the design of hospitals, nor have the schoolmasters founded a studio for the production of school plans, but horticulturists design gardens full of architectural accessories and detail. Decorators abound who are not ashamed to design the houses into which their curtains go, and I am quite sure that architects are not responsible for at least one-half of the buildings we see daily. Quite recently I heard of a case of a very considerable block of university laboratories which was designed and carried out by trade specialists. I fear that if we are not alive to the importance and urgency of pathological and industrial research we may find that many such buildings are being relegated to an inferior place in the general scheme of progress or are becoming the prerogative of trade specialists, and this not altogether from the enterprise and adaptability of the trade specialist, though no doubt he does his share, but from the fact that architects as a body have not made it clear to the public at large that their interest in research buildings is at least as great as the interest of the scientists who work in them.

I would suggest, for instance, that our governing body, the Royal Institute of British Architects, might perform a very useful work by definitely collecting plans and

information concerning buildings for research, not only in this country, but all over the world. It may be said that architects would prefer selfishly to keep their plans and information to themselves rather than give the benefit of their experience to their fellow draftsmen; but I think this is a mistaken and shortsighted view. Anything which makes for greater efficiency in the planning of research buildings—and such information, easily available, would do so—must react to the benefit of architects as a class. Moreover, it is our duty to do all in our power to assist the advancement of scientific knowledge for the benefit of mankind as a whole. Just as research workers publish their conclusions and such information as may assist progress in their particular branch, so architects should afford their colleagues the opportunity of avoiding definite error and of improving upon hard-won experience. There is now a very considerable number of research buildings in this country. The merits and demerits of these must be pretty well known to the technical staffs. So far as these buildings are under, or partly under, Government Departmental control, it should not be difficult to obtain sufficient and useful information both with regard to general planning and matters of detail. This information would be of the greatest assistance to any architect called upon to design a research building, and in my opinion should be collected and collated by the Institute for the benefit of members.

One small point is worth mentioning. Ordinarily, if we are employed by a private client or a business firm or a governing body, our client or the technical advisors of the firm or the staff under the governing body are generally able to give us very definite information as to what is required. In the case of schools or hospitals, there is now a definite standard of what is best and right and much expert knowledge, which is readily accessible. In the case of research buildings, the very newness of the movement generally precludes great experience of their building requirements on the part of the technical staff, and there is, so far as I know, no standard work of reference to which access can be had. Hence, as in all new design problems, we generally have to start upon a basis of something different but familiar, and some research buildings have even been planned with the general appearance of a Queen Anne house. It ought now to be possible to avoid a technical error of this sort.

It may now be expedient to discuss briefly the nature and purpose of some of the buildings with which I have been concerned, in order to endeavour to deduce some generalisations.

These buildings may be divided broadly into three groups:

(1) Pathological, by which I mean buildings primarily concerned with the study of human and animal diseases; (2) agricultural, which, of course, may include

\* *Times*, Monday, 25 October 1926.

everything connected with agriculture, from animal pathology to the design of agricultural implements and agricultural processes; (3) trade and commercial.

Two points emerge from the study of conditions governing any research buildings, and these are how very little data there is to start upon, and how divergent are the views of those most intimately concerned, particularly upon matters of technical detail.

At the risk of appearing obvious perhaps I may be permitted to point out that most research institutions, whether on a large or a small scale, are primarily required for a team of workers and hence in planning we must consider the building as a whole dominated by this idea of team work. There may be individual lines of research, but broadly speaking the work is co-operative and is co-ordinated by a director whose duties must be many and various. The convenience and comfort of the director and his staff not only in their laboratory workshops, but in the placing of their rooms with regard to one another and the departments used in common, is all important for smooth and efficient working. I would lay great stress upon the recognition of the value of harmonious team work. It is, I think, going to be even more important in the future as scientific knowledge becomes more minute and specialised and the time of specialists more valuable. Perhaps we hardly know enough yet about the psychological aspect of team work, but most of us do know that working day after day at high pressure and at close quarters with the same companions is apt to produce frayed and irritated nerves and such physical conditions do not produce the best results. I know one very able director who insists that his two hard tennis courts are the best means of guarding against this evil. I think every research building should have at least one pleasant common room and a library in which it is possible to read in comfort.

The laboratories themselves, whatever their particular function—chemistry, biology, physics, etc.—should be treated as workshops for their particular purpose and not camouflaged as domestic dwelling rooms, which they are not. Hence light, ventilation, warmth, intense attention to cleanliness, extreme simplicity of detail are essential. The great difficulty from an architectural point of view is undoubtedly that of fenestration. Nearly all work in a well-lighted laboratory takes place at the bench under the windows, and from the nature of the work free and unrestricted light is generally required throughout the length of the bench and throughout the room generally. Dark spaces occasioned by large piers are generally so much waste space and almost inevitably result in greater floor area than is essential. I am inclined to think that research workers themselves are, generally speaking, inclined to attach too much importance to large laboratory areas. I have seen two men working in a room which would easily hold six. I am inclined to think that the ideal laboratory should

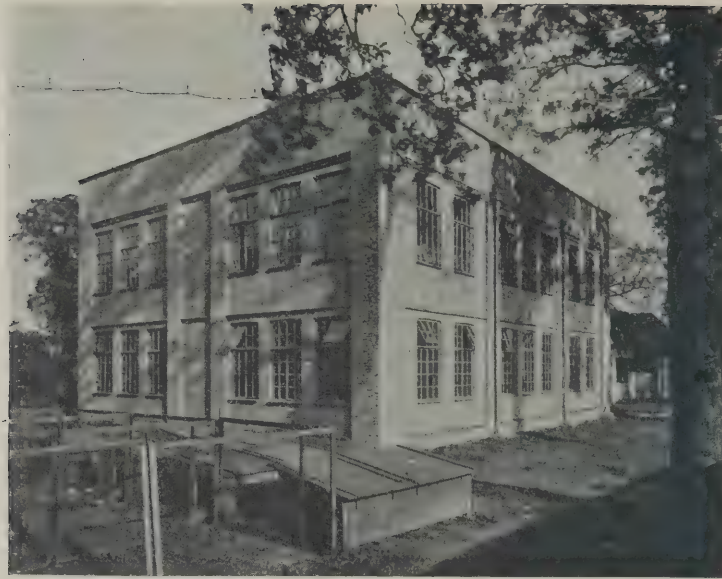
be designed as a series of two-man units with movable partitions, such as steel roller shutters, which could be opened up into one large room if and when required. In any event, it is wise to remember the value of small one- or two-man laboratories, which may be required for some special and urgent work or for a research visitor from overseas who may be attached to the station for some particular enquiry. Some particular line of attack may take months, or even years, of patient unremitting work, which must not be interrupted, and, again, some new and insistent problem may require instant elucidation or at least instant attack. In such cases a small spare laboratory is of the utmost value, and may sometimes be planned and fitted into the general scheme without material increase of cost if considered as an integral part of the scheme from its first inception.

To revert to the question of fenestration, it is clear that if large and wide window areas have to be provided, architects may get into difficulties with their elevations, but since research buildings are for research workers, and since the nature of that work demands an unusually large light area, it is our duty to try and find the appropriate architectural setting. It is none the less a difficult problem, which I for one feel I have not yet satisfactorily solved. Doubtless time and experience will find a solution.

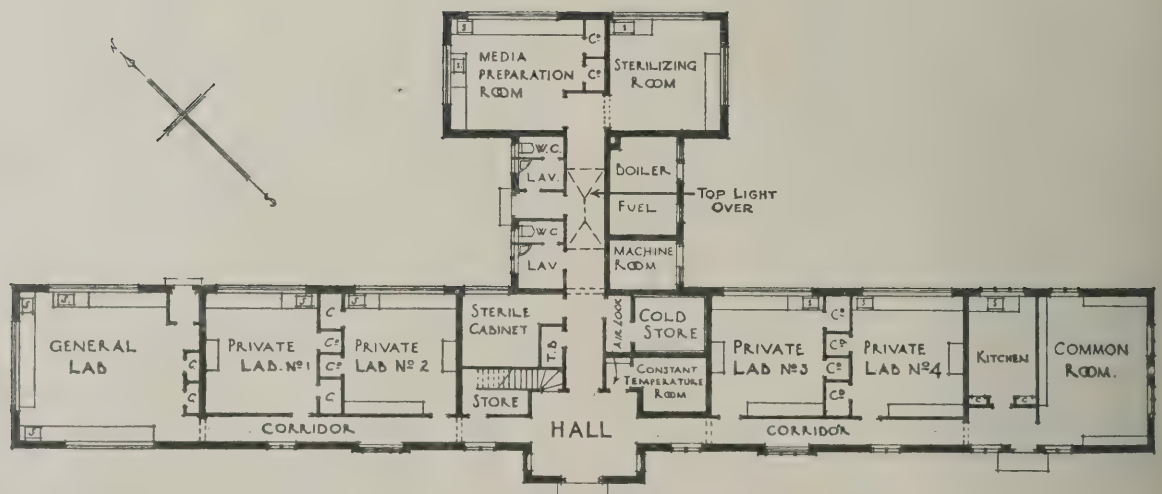
The question of aspect for the laboratories is important. Nearly always the demand is for a north or east aspect where possible, and it is therefore advisable so to plan the building that offices and less important rooms face south. I am inclined to think that there may be modifications in this practice and that our rapidly increasing knowledge with regard to the action of the sun's rays may lead to workrooms of whatever kind being given the benefit of sunlight, and that science and the ingenuity of architects will in time find some means to overcome the disadvantages without detriment to the work or workers. One of the great attractions to me in the design of research buildings is that we architects are ourselves research workers in this particular building problem. All sorts of new possibilities have been opened up by the discovery and application of Vita glass, due to the enterprise of a Birmingham firm, and I should be very loath to say that it is essential for research laboratories to have a north aspect, though that is the present practice.

One of the difficulties I, personally, have had to contend with has been the eternal financial question, the problem of cramming a quart measure into a pint pot. This is almost inevitable at the present time, particularly with buildings largely or partly financed from Government sources. It has expressed itself in various ways; sometimes in the curtailment of the general scheme, sometimes in the quality and nature of the finishings, and nearly always in the external archi-





RESEARCH LABORATORIES FOR THE MEDICAL RESEARCH COUNCIL,  
MILL HILL, 1926



FIELD LABORATORIES OF THE INSTITUTE OF ANIMAL PATHOLOGY, CAMBRIDGE, 1926  
Ground Plan



FIELD LABORATORIES OF THE INSTITUTE OF ANIMAL PATHOLOGY, CAMBRIDGE, 1926



FIELD LABORATORIES OF THE INSTITUTE OF ANIMAL PATHOLOGY, CAMBRIDGE, 1926 : INFECTIOUS BOXES  
Showing ventilated corridor and isolation approaches to boxes



tectural expression, because it is felt that it is more important to spend what money is available on absolute essentials to promote efficiency than to cut these down and attempt a more pleasing exterior.

Research is in its infancy, methods change and progress is rapid, and the needs of to-day may give place to something quite different in the near future. It has been my experience in two buildings to have to make changes and additions before the work was even completed on account of new developments and increased staff. It may therefore be argued that buildings of a temporary nature should be employed as laboratories, but I think the answer to this is that most buildings of a temporary nature are utterly unsuited to pathological or biological work. They are extremely difficult to keep clean, are costly in upkeep and a great deal of the work must in any case be of a permanent nature. Floors, for instance, must be as dustless and quiet as possible. The essential thing therefore to be kept in view is to plan your building with the utmost possible adaptability, having regard to all circumstances. All subsidiary services such as water, gas, electric light and power, sink, drainage, etc., should be run as far as possible on the surface and be accessible and easy of alteration. Regard should be had in general planning and construction to the possibility of easy extension, either vertical or lateral. As already hinted, possibly some standard unit of size of laboratories is feasible, larger areas being obtained by the juxtaposition of two or more units. The question of height for the bigger area at once calls for consideration, but height is largely controlled by width and adequate ventilation. I am convinced that it is a great mistake to make research rooms too wide, unless required for some special purpose; probably 16 feet is amply sufficient, and if so, then the height need not be excessive, say 10 feet to 12 feet.

I would suggest the great need and value of ample storage space. Research workers are both laborious and acquisitive. The results of their labours accumulate in many ways and research literature grows annually in volume. In addition, new apparatus is frequently acquired and it is not always economic to scrap what is not wanted at the moment. Hence it is advisable to provide a good deal more storage space than is usually demanded in the first instance by the technical staff.

A small workshop where apparatus can be made and adapted is essential; space should be provided for this, with reasonable facilities of light and access, etc.

Lastly, I would urge the vital importance of the closest co-operation between the architect and the technical staff, the members of which will inhabit and use his building. I do not suggest that this is not the normal procedure in any large building operation, but my experience is that it is particularly necessary in the case of research buildings, because at present our own

experience is bound to be somewhat limited, and in all probability the research workers' experience of research buildings is limited also. He often hardly knows what he wants, except in general terms, and for this very reason is perhaps apt to spring new conditions upon the architect after the drawings are completed and the contract signed, sometimes with embarrassing results when the accounts are being settled.



FIELD LABORATORIES OF THE INSTITUTE OF ANIMAL PATHOLOGY, CAMBRIDGE, 1926: INFECTIOUS BOXES  
Feeding and inspection corridor, showing inspection window, feeding hopper and externally controlled water point

A few words may be said upon matters of detail, more perhaps with a view to promoting discussion than to dogmatise.

For laboratories, of whatever nature, I am inclined to think the best finish is portland cement rendering, Keene's cement and paint. This finish lends itself to easy cleaning and with reasonable care is economic in upkeep. It may be said that it induces condensation, but from the scientists' point of view, condensation is preferable to dust and wet dust to dry dust. If funds will not allow of this, sand lime bricks are a fair substitute, but I'm inclined to prefer a fair-face brick



FIELD LABORATORIES OF THE INSTITUTE OF ANIMAL PATHOLOGY, CAMBRIDGE, 1926  
Interior of a Laboratory, showing simplicity of treatment



ST. ALBANS, HERTS : RESEARCH STATION FOR THE RESEARCH ASSOCIATION OF BRITISH FLOUR MILLERS, 1926



finish and distemper, which, though not ideal, is economic and not very costly in upkeep.

Floors are a vexed question. Some form of jointless floor is desirable, if it is kept well and Ronaked or waxed at reasonable intervals. It has the disadvantage of being somewhat slippery, but it is easily kept clean and has a pleasant appearance and is reasonably acid-proof and can have rounded angles turned up and finished flush with the plaster. If wood block is used it is undoubtedly pleasanter to live with, but it is more difficult to keep clean and is inclined to be dusty unless

After trying several methods of bench drainage, I am inclined to favour direct sink drainage into half or three-quarters round channels, arranged above the floors and under the benches. I prefer this to any form of closed pipes, even where adequately provided with inspection eyes and easy bends. The disposal of sink waste water is a difficult problem. There is always danger of frost affecting a trickle of water from some continuous experiment necessitating a running tap. At the Rothamsted Research Station at Harpenden, great difficulty has been experienced from time to time from this



ST. ALBANS, HERTS : RESEARCH STATION FOR THE RESEARCH ASSOCIATION OF BRITISH FLOUR MILLERS, 1926

treated with a special preparation. For Media kitchens I believe a granite concrete is the best floor.

Doors and woodwork generally should, I think, be treated as nearly as possible as in good hospital work, with an absolute minimum of mouldings or dust traps of any kind.

For all laboratories I prefer metal casements with reasonable access for opening and cleaning, but it must be remembered that for many kinds of work open windows near the bench are apt to let in dust. Possibly for bacterial work the ventilation should be specially arranged with a view to minimise dust. In certain work a sterile cabinet is essential with a specially contrived humid atmosphere. In all laboratory work, cleanliness is of great importance.

cause. In some cases a 6 inch by 4 inch glazed stone-ware waste is taken down inside the building, discharging through the wall at ground level. A good deal can be said for this method, though at first sight it appears to be in opposition to accepted principles of sanitation. It was adopted at the Mill Hill Research Laboratory built for the Medical Research Council for the use of Dr. Gye and Mr. Barnard in their cancer researches.

The question of fittings is perhaps the most difficult of all. For benches, opinion differs as to heights, widths, method of carrying, etc.; but one thing is essential, benches must be of sufficient thickness and must be rigid. In some educational laboratories benches are, I understand, sometimes made independently so that re-arrangement to suit varying needs is

possible. I have no experience of this method, but I scarcely think it is advisable for most kinds of research work. Movable benches might be a subsidiary fitting, but for all wall benches under windows absolute rigidity is, I think, essential. Teak is, I think, undoubtedly the best material, though satisfactory benches can be made of Canary whitewood, but the thickness used should not be less than 2 inches. Where practicable, I prefer cantilever brackets to standards, so that there is no restriction whatever in the placing of seats.

In connection with benches, some mention should be made of radiators. If these are placed in front of windows under benches an opening should be provided in the bench top over the radiator, fitted with a wire guard, to allow free circulation of the warmed air. I am inclined to think the ideal form of warming laboratories would be by the comparatively new method of surface radiation. I have no personal experience of this method, but radiators are at the best dust traps, and

the rising hot air acts as a dust conveyor, which theoretically at any rate cannot be considered a good system.

The provision of ample cupboard space is, I think, essential, and though it is not always demanded, I think it should be provided. The ideal way is to form the cupboards as part of the wall construction, with sliding doors and no mouldings, projections or tops. This method was adopted at the Cambridge field laboratories, but I would suggest that if such cupboards are used adequate ventilation at floor and ceiling levels should be provided.

In conclusion, I would again reiterate that the purpose of this paper is not so much to discuss detail as to draw attention to this new development of modern civilisation, and to suggest that here is scope for the architectural profession and the Institute in particular to assist in the advancement of knowledge for the welfare and benefit of mankind.



## Liverpool Cathedral

BY PROFESSOR C. H. REILLY, M.A. [F.]

*(Being one of the second series of Lectures to Workers in the Building Trades, delivered on 8 March 1927, at the Royal Institute of British Architects.)*



THE CATHEDRAL IN COURSE OF ERECTION

I AM very interested to be here to-night to try to tell you something about this great building which is arising in our midst in Liverpool. It is a wonderful thing that this should be happening to-day, after an interval of six hundred or seven hundred years, and in the way it is happening. It is removing a reproach from our age. We are again building a Cathedral that we can all honestly admire, and which is drawing people to it in a way that I have not seen happen with any new building before. Any Saturday afternoon in Liverpool you will find, outside the Cathedral, a whole row of chars-a-banc, which have brought people from Bolton, Wigan, and all the Lancashire towns to see a building, of which only one-third is yet built.

In order to appreciate the building—as in the case of

any building—we must understand a little about the programme. I cannot explain a work of art; no one can. A work of art has to speak to your imagination; it has got to make some great blow upon you; and I am sure that, even from the photographs, that blow will be made. It must tell with its own tongue the things of its author's imagination. In listening, we shall discover he has not only found a way out of his special difficulties, but has opened up—as I think—a new path before architecture. Sir Giles has made the old Gothic bones live again; he has clothed them with flesh; and it is because in so doing he has broadened out Gothic architecture that I feel he has started a new era.

Let us consider what his problem was. There is an old and very hackneyed saying in this Institute—a quota-

on from an old writer of Carolean times, Sir Henry Wootton—which, nevertheless, gave the best extant definition of architecture. Therefore, I make no bones about quoting it once more. He did not use the word "architecture," because the architect had hardly emerged as a man with a separate profession. Architecture itself was not thought of as differing very much from the other arts. He called it "well-building," and that in itself is not a bad definition of architecture. "Well-building," he said, "hath three conditions: commodity, firmness, and delight." Let us, with a view to Liverpool Cathedral, consider those conditions for a moment.

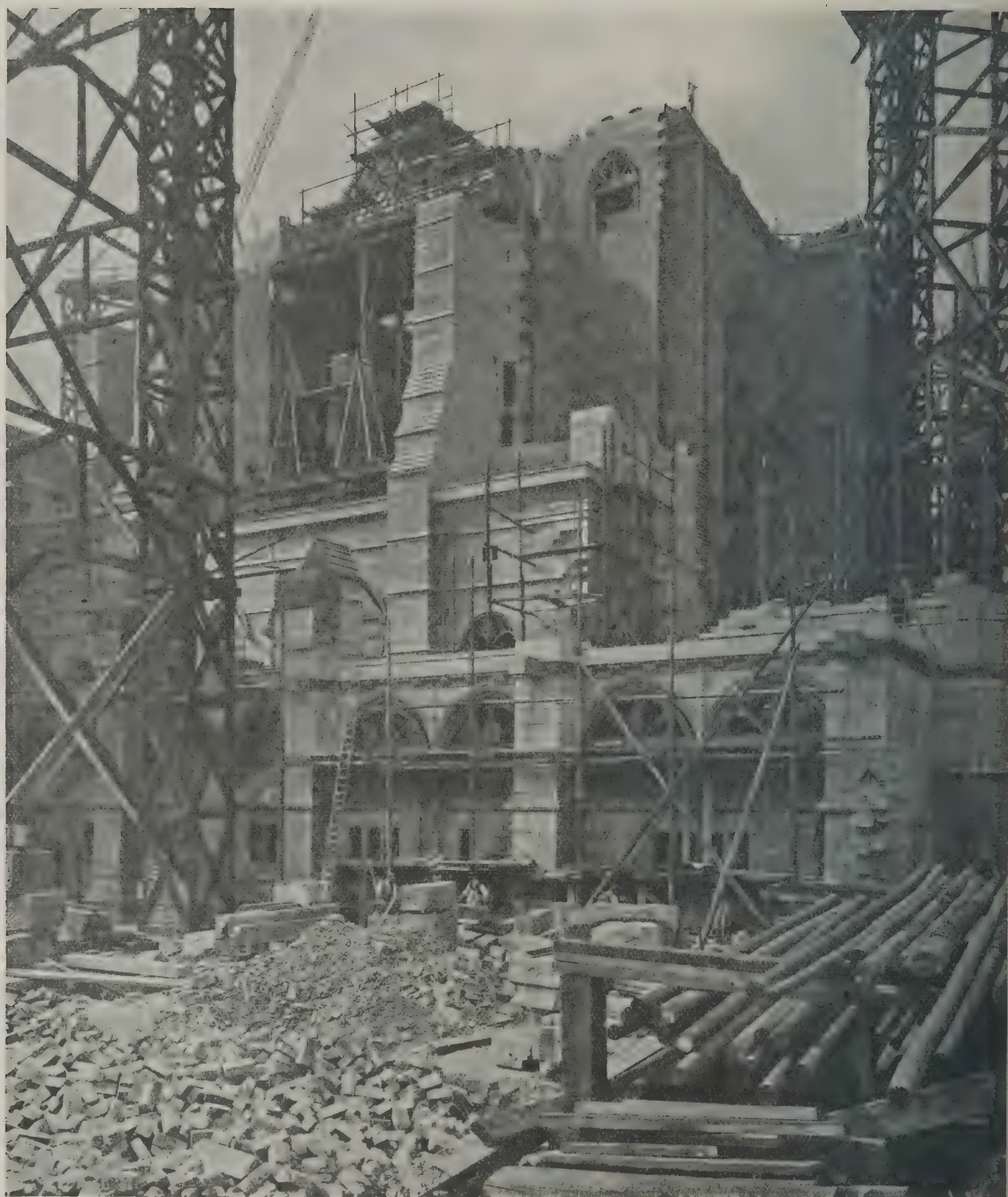
First, as regards commodity. By commodity Sir Henry Wootton meant, of course, the problem, the programme, what the building was to serve. Every problem before people who build, and especially before architects who design, has two sides: it has the physical side, and it has what, for want of a better term, I shall call the spiritual side.

The physical side of the programme of Liverpool Cathedral can easily be stated: it was to provide a large building for the Anglican rites. It differed from the programme of the mediæval cathedrals in that a large space where a great congregation could assemble was so asked for. In the old Gothic cathedrals there was no idea of such a preaching place. But that is the oldest statement of the programme. In any programme the spiritual side is, to an architect, the more important side. Think of a small house. If you barely carry out the requirements—give the minimum size of rooms, the minimum cubic space—you may get the subsidy house, but little more. That is not necessarily an architectural solution of the programme. The little house should mean more than that: it should—by the proportions, by the way it is built, by the solidity of its materials, by the way it sits on the ground—express what we in England call "home." That would be the spiritual side of that programme. Take a school. Just satisfying the Board of Education requirements may give you an efficient hard building; but we all know—those of us, at any rate, who have been to or seen the older schools of England—that a beautiful school is a very different thing from just solving the requirements of the Board of Education. Some of the older schools, I think, give more to their pupils through their buildings than through any teaching that goes on within them. You leave an old school, having spent the most impressionable years of its beautiful surroundings, and it affects you for the rest of your life. You will agree, then, that the spiritual side of any programme is the more important, though it must not be forgotten there is beauty to be obtained from the efficient solving of the practical problem. If you take the modern motor car, you can see how, without any self-conscious designing for beauty, it has become a beautiful thing; but of the mere problem of getting through the air efficiently and quickly, the long graceful series of lines of the modern motor car body have been arrived at. So in a bridge, or any problem which is of a very simple character, which serves a single purpose. An engineer's bridge may be a very beautiful bridge, and very often is. But the architect has to go further than the engineer; he has not only to solve the physical

facts, he has to put not only thought and calculation into his work, but he has to put into it something of himself, something of his imagination. He has to feel as well as to think, and it is only by doing both that his work becomes the work of an artist.

If we look at this great Cathedral, we ask ourselves what the real problem was? It was, of course, to make a symbol for higher things, the things we call religion; it was to make a symbol of that for an enormous community, not for a little town such as the mediæval cathedrals were built for—towns that we should call villages to-day. It was to make a symbol for a town of a million inhabitants, to serve the whole of the Mersey-side. That at once took it out of the category of the old cathedrals. The nearest would be St. Paul's, though St. Paul's, in Wren's time, was built for a town much smaller than Liverpool is to-day. It was the full realisation of this, I think, that led Scott eventually to modify the first design by which he won the competition, and make in its place a building of much stronger silhouette, of a much more monumental type; something which would stand up and hold the imagination of a vast community. He was favoured in doing this by the site. All the architects were wrong over the site, and the laymen were right. The site the architects wanted was one in the centre of the town. I do not think architects twenty years ago foresaw the great American types of buildings, the great square rectangular blocks of offices, which have since grown up in the commercial centre of the town. Liverpool's centre is like that of New York—it faces the river, and is restricted by it; it cannot expand because of the Mersey. Therefore, the commercial buildings in Liverpool are growing higher, as they are in New York. If the Cathedral had been nearer the centre, these buildings might have spoilt it. But, fortunately, the site chosen is about a mile away, with a dip in the land between. All round the town, about a mile from the centre, is a low semi-circle of hills, and it is on one of these, called St. James' Mount, that the Cathedral is being built. The hill here has a narrow top, running North and South, following the course of the river. The Cathedral, therefore, has to run North and South, too. Being parallel to the river, ships coming into the Mersey will see first the pseudo-West entrance, really the North entrance, with the great central tower rising above it; then, as they pass up the Mersey, the full length of the Cathedral will be opened out to them. This Mount has, too, an extraordinary thing on the land side of it. It is on the edge of an old quarry, out of which the stone for all the older buildings of Liverpool, with the exception of St. George's Hall, has come; that is to say, for all the other monumental buildings, such as the Town Hall and the Customs House. It is a deep, precipitous quarry, and the tunnels are still there which were used for getting the stone out. This quarry—and this is very interesting, if rather unhygienic—was turned, in the early nineteenth century, when Liverpool suddenly became wealthy and prosperous, into a cemetery. Underneath the cliff, therefore, on which the Cathedral stands, is a valley of tombs—a valley of the shadow of death, which gives a very romantic aspect on the land side. On the far side of the quarry, opposite the Cathedral, is a great retaining wall,

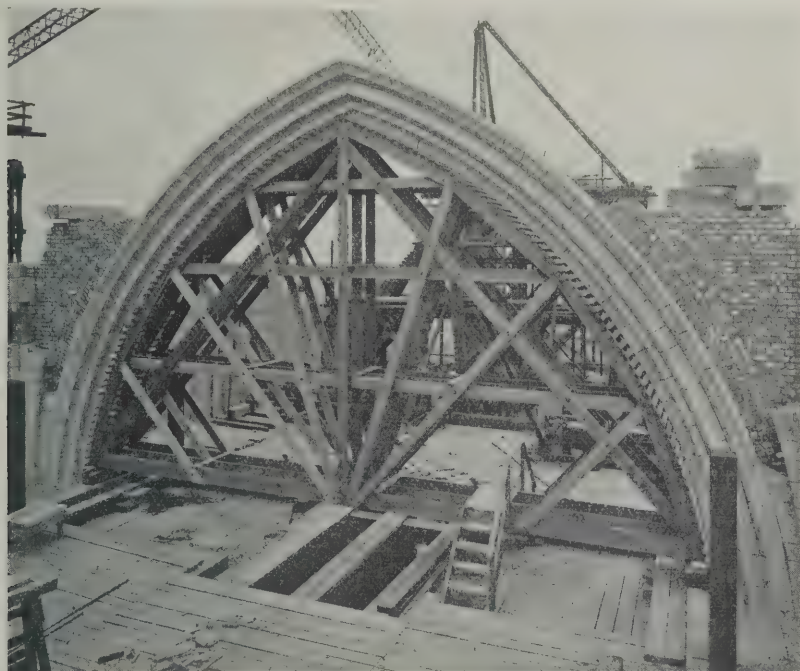




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climbing up the road and the houses on it. This wall built of fine blocks of stone rusticated with deep joints, and in it at intervals, piercing the rock, are vaults with great vousoired arches. Rising up to them on long sloping ways. At the far end of the quarry, standing on a bastion of rock, is a little Greek temple—cemetery chapel. I am glad to say it will remain, and be always there as a contrast in scale and in character to the great pile of the Cathedral. The cemetery is nearly full now, except for the vaults; but when there is a funeral there, you see the coffin carried out of this little Greek temple, and the procession passes through tunnels in the rock, and after winding through the

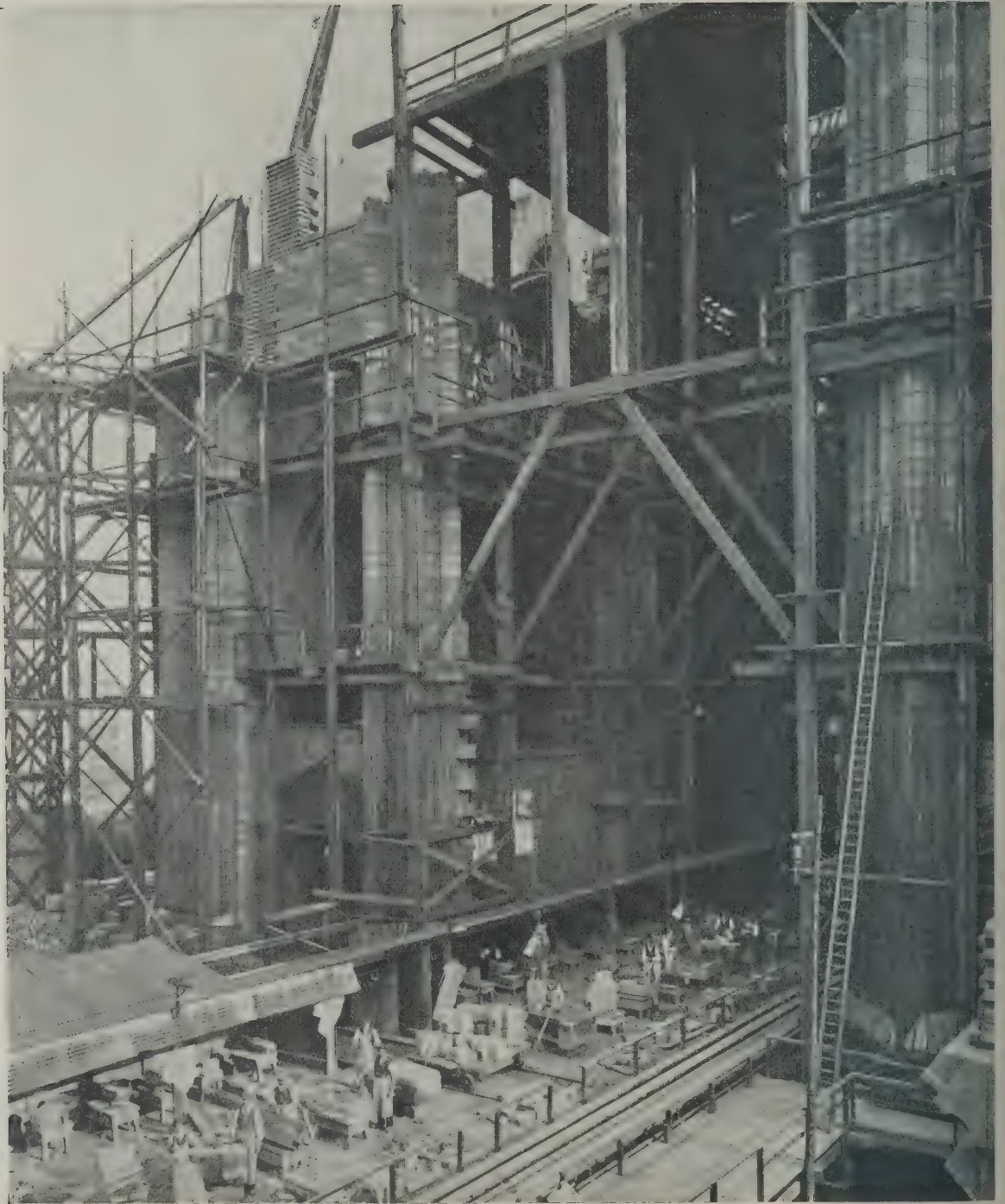
Now let us pass on to the second consideration—"firmness." This is, of course, a quality we expect to find in all good buildings. By "firmness" we mean—first—well built, strong, sound, a building of good construction. But I think we can extend the idea; we can extend it to using materials in a way which brings out their innate character. The stone of which Liverpool Cathedral is built is red sandstone, stone of rough texture, varying in colour from orange to purple. Scott, as you will notice from the slides, has built his blocks of stone with very thick yellow joints, which admirably bring out those gradations in colour. And he has been careful to leave his stone with a rough-sawn surface. He has,



They climb below, it gradually climbs up to the vaults. It is a very impressive sight. Most of the tombs belong to the first half of the nineteenth century. That was a time when, fortunately, it was not so fashionable, as now, to erect over one's beloved a white angel or a white marble effigy. The old tombs, with the great rock standing behind them, clothed in the summer with green trees and shrubs, make a solemn, yet very picturesque, setting to the Cathedral on the land side. Indeed, I think Liverpool Cathedral can be considered to have the most romantic setting in the country, not even excepting that of Durham. So much, then, for "commodity," for the problem. Scott had, briefly, to make a building which was to be a symbol for the better feelings of a great community; had to make a place where the individual could go and worship, and where great congregations could come together.

too, made the stones vary in size. And so with the other materials. He has used oak for the choir stalls, and has left it with the pores open, so that when you look at it you feel it is oak, and no other wood. It is not varnished or oiled. The only thing he has done—and, perhaps, some may think he was not entirely justified in doing it—is to give the oak a little additional age by washing it with an alkali which has made it slightly greyer. The result is a beautiful blending of colour. The rough surface of the grey oak and its colour go extraordinarily well with the surface and colour of the red sandstone. And in the marbles for his floors he has so used his surfaces as to bring out the beautiful quality of the marble. There is another feature in this Cathedral that we can take into consideration under the heading of "firmness." He is building the Cathedral on a rock, on a cliff side. That, I think, has led him to make the building a very





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ck-like structure, of an almost fortress-like appearance. At first, Liverpool people thought this rather strange, a little hard and grim for a cathedral. But we have all grown to love it, to feel already that the Cathedral has been planted there for ever. The great mass he has given his Cathedral seems to weld it to the great mass of rock below. And in his interior, too, he has been very careful to give the effect of a building almost carved out of the rock. There are no independent piers, everything linked to the main structure; the reredos is part of the back wall, the pulpit is part of the pier against which it stands.

So much, then, for this second quality, "firmness," applied to this building and to all such buildings. At last of all, Sir Henry Wootton said there was "delight." That, of course, is the inexplicable thing. If we could absolutely explain the delight which every good building gives to us, we could all be artists, and we know we are

not. There is something which leaps from the mind of the artist to the beholder—some inexplicable thing. But there are, just as in music or any other art, certain understood things which the artist can do, certain means of composition at his disposal. You will see that Scott has composed his building so that it will be a monumental one; it will be symmetrical about both its axes. That is how he has arrived at a building which will dominate this enormous area of river, town, and hill, with its million inhabitants. It is of the essence of the idea of a monument that it should be balanced, that it should stand clear, that it should be something in regard to which, if you walk round it, you will feel there will be no major surprises. Though Liverpool Cathedral starts on the ground with certain irregularities—the Lady Chapel projecting here, the Chapter House there—it soon rises clear, like the great liner above the crowd of tugs and smaller craft on the river, and stands out as a vast monument against the sky.

## Review

### AN INVENTORY OF THE ANCIENT MONUMENTS IN WALES AND MONMOUTHSHIRE.

VII. *County of Pembroke.* London: H.M.S.O. 1925. £3 3s. net.

There are few counties in Great Britain so rich in monuments of architectural, archaeological, and historical value as that of Pembroke. Its ecclesiastical buildings, such as St. David's, Haverfordwest, Paterchurch, and Caldy, are of exceptional interest; while its castles, as at Pembroke, Manorbier, Carew, and Cilgerran, are among the best examples of Military Architecture of the Middle Ages in Europe. The great circular keep of the castle of Pembroke is one of the most imposing and formidable structures of its kind in existence, and the hall of this castle, the gatehouse, and the south-east tower—which, like the keep is covered with a stone dome—are all of exceptional interest and value. Scarcely less can be said of the castles of Manorbier and Carew, both in regard to their defences and historical development. The report of the Royal Commission on this county, therefore, was eagerly awaited.

Hitherto all sections of the Commission—in England, Scotland, and Wales—have produced works of the greatest value, of which the volumes on Essex and Flintshire are typical examples. These volumes contain excellent first-hand descriptions, and, in important cases, detailed plans, of the monuments visited. The volume before us, however, consists largely of extracts from various sources, valuable and mediocre. Thus the description of St. David's Cathedral is taken from *Archeologia Cambrensis*; the description of the palace, of which there is no plan, dates from 1811. The account and plan of the conventional buildings on Caldy Island are taken from the Pembrokeshire Archaeological Survey. These are typical examples. In the account of the ruins of the Augustinian Priory at Haverfordwest, the description and plan given by Mr. A. W. Clapham in his report printed in *Archeologia Cambrensis* in 1921, are reproduced, but no notice is taken of the much more important description

and detailed plan by Mr. Clapham, published in 1922, as the result of excavations conducted in June of that year. These excavations brought to light the whole disposition of the church and conventional buildings, hitherto obscure, and necessarily omitted in the earlier plan. Cilgerran, Manorbier, and Carew Castles are described mainly by extracts from previous writers—G. T. Clarke, Mr. Cobb, etc.—in the manner noticed above. No plan of any sort is given of either Cilgerran or Manorbier, while Carew has a small block plan only. Of Pembroke, although the plan given is somewhat larger and more detailed, neither the plan nor the description are worthy of that magnificent structure.

These reports are valuable in that they form inventories of our historical monuments, descriptive of their character and condition at the time of the investigation, and to this end a plan is of the utmost value. No amount of editorial work of existing accounts can replace serious and painstaking work in the field, and in this respect we find that the volume before us, though illustrated by a series of excellent photographs, scarcely does justice to its commission or its great subject. The pleasure with which we have hailed the Commissioners' report in general has been unalloyed, and our single object in making the above observations is that the lower standard here set may not be followed.

SIDNEY TOY [F.].

### THE LIBRARY.

DECORATIVE ART, 1927: "THE STUDIO" YEAR BOOK. Edited by G. Geoffrey Holme and Shirley B. Wainwright. Small fo. London, 1927. 10s. 6d. [London: The Studio, Ltd.]

There is an interesting article on the year's progress by Sir Lawrence Weaver, followed by editorial notes. Several houses are illustrated, British, American and Continental, with both exterior and interior views, as well as decorative schemes, furniture, pottery and glass, metal work and miscellaneous things. The standard is quite up to past years, possibly rather higher.

C. S.



## Discussion on the Annual Report

### 93rd Annual General Meeting, 2 May 1927

#### MR. ARTHUR KEEN (VICE-PRESIDENT) IN THE CHAIR

Mr. WM. WOODWARD [F.]: This is the thirty-third year in succession that I have reviewed the Council's Annual Report. I am told that last year I said that that year would be the last. However, I do say now, conclusively, that I do not propose to occupy your time again in connection with the Annual Report, and I shall rather look to one of the "young bloods" to analyse it critically, because it is the only means throughout the country of knowing exactly what the Council has done during its year of office.

The observations I shall make will be confined to the Report itself; but it is obvious that there must be a very considerable amount of work a Council does which cannot be embodied in such a Report. I propose to deal with it under three heads: (1) the work of the Institute, its Library and its officers; (2) its responsibilities for the benefit of the profession generally; (3) the staff.

You will see, on page 387, that 22 Boards and Committees have met and reported. In my opinion, 20 of these 22 should be eliminated at once. Only two would I retain, the Board of Architectural Education and the Practice Committee.

*Obituary.* This, unfortunately, is a long one, 93 members having passed away since last we met. Comparing the membership for 1925-6-7, we have an increase for 1927 of 233 Fellows, 101 Associates, 165 Licentiates.

The President has nominated 23 assessors and 35 arbitrators. With reference to Manchester Municipal College, I see the President has appointed three assessors. In my opinion, one assessor, who knows his job, can be looked to for a better result than can be got from two or three.

With reference to the grants, I do not know why we gave £100 to the British Engineering Standards Association; I do not see what that Association has to do with architecture.

Professor Worthington delivered one of the finest criticisms of the work of students, in January last, that I have ever read. It is the sort of criticism we want—incisive, and very much to the point. It was, I am sure, of great benefit to the students who listened to it.

On page 391 there is a reference to the R.I.B.A. premises. Here is an instance of *laissez faire*. The present premises are not, to my mind, worthy of the Royal Institute of British Architects. I understood some time ago that we were going to have new premises. Where are they? In reference to two or three of the observations I am going to make I could refer you to what I said last year, and you would find they apply again to this year. Another instance of *laissez faire* is the Library. I think that is even more valuable than the Institute premises. We have had several very valuable additions made to the Library since last year, and if a fire should occur, one of the finest architectural libraries in the world would be destroyed. Why are not we doing something in regard to the Library?

On page 392 is the Report of the Board of Architectural Education. I consider that this Board has done remarkably good work.

On the Art Standing Committee there was a meeting of attendance. I do not want to say too much about absentees; illness, business and other important matters keep members away from the meetings of these various committees. But when busy men know perfectly well that it is almost impossible for them to attend these various committees, I do not think they should allow themselves to be nominated.

The next important matter is the stone work of the Houses of Parliament. I have taken considerable interest as some of you may know, in this question, and I have asked masons and carvers in committee to consider whether not the Office of Works should be permitted to restore the Houses of Parliament in a stone which we all know perfectly well—those who know anything about stone—will not last a hundred years. One distinguished lawyer in the House of Commons the other night, in a debate on this subject, said: You can't restore the Houses of Parliament in Portland stone because the detail is so intricate. Yet, had he walked round and seen the exterior of Henry VII Chapel which for the last few years has been under restoration by the distinguished architect of Westminster Abbey, he would have seen that the detail of the Henry VII Chapel is more elaborate than that of the Houses of Parliament. This distinguished architect, who knows his work, has done it all in Portland stone, the only stone, as all practical men know, which will stand the London atmosphere. Wren knew it, in building St. Paul's, Greenwich, and so on. Why the Office of Works does not select this stone for restoring the Houses of Parliament I do not know. A million is going to be spent on it, and the estimate for doing the work in Portland stone is four millions. Why can't we spend that amount in restoring the finest buildings of its class in the world? The *Daily Mail* of 25 April said that the details will be modified after consultation with the Fine Art Commission, and some of the intricate carved designs will not be reproduced. I think it is the duty of this Institute to make enquiry as to what parts of the Houses of Parliament are not going to be reproduced. It was rumoured a few months ago that the crockets and finials were probably going to be reproduced in cast-iron! I should like this Institute to look a little more closely into what is being done by the Office of Works to the detriment of the professional man in practice and to the detriment of architectural art. Take our beautiful ruins of monastic buildings—Tintern Abbey as an example. I do not know anyone in the Office of Works, so this is not a personal matter. It was initiated solely for the upkeep and decoration of our public buildings and Royal palaces. It has now gradually grown into a huge architectural building bureau, and what they are doing now is detrimental to the interests of the architectural profession. Let me read a circular which Mr. MacAlister sent round

The CHAIRMAN : Is this really bearing on the Report of the Council ?

Mr. WOODWARD : Certainly, in my opinion it is, if you think it is not, Mr. Chairman, I am in your hands.

The CHAIRMAN : Please.

Mr. WOODWARD : I should say that the question of spending millions of money by a Department which could be expended by independent architects is well within the scope of discussion of this Institute. I will read Mr. MacAlister's circular letter, as that will illustrate the matter better.

2nd May, 1925. Public Buildings. I am to request you to be good enough to submit to your Council for their consideration the following resolution, which has been passed by a special general meeting of the Royal Institute of British Architects : ' That all public buildings paid for out of the Rates, or other public funds, should be technically and architecturally worthy of the locality. To achieve this end, the design of such buildings should never be subject to competition or entrusted to a qualified architect. ' "

That was sent to the Office of Works, among other things. And let us see what they have done. I have seen the trouble to buy a Government publication entitled " Estimates for Civil Services for the year ending 31st March 1926. " There are several items in it which will interest you, but I will only take out two or three. For example, £13,000 to be expended on the war huts which constitute an eyesore in Whitehall and Victoria Embankment. Additional storey to the British Museum, £66,000. A Chemical Research Laboratory, part of the first section, £15,000. New buildings at South Kensington for Geological Museum, £225,000. That is the architect, Sir James Pennethorne, erected that beautiful building between Piccadilly and Jermyn Street for the purpose of the Geological Museum, and I should have thought that might have come under Mr. MacAlister's circular. Ministry of Pensions at Leeds, £132,000. Is there a man in Leeds, a member of one of our Allied Societies, who could do this job of £132,000 ? National Physical Laboratory, £47,000. And there are millions of money which I could tell you about which have been expended by the Office of Works. I say it is the duty of this Institute to enquire into this expenditure on great public buildings. In the way of taxation, we are paying the upkeep of a Department which is taking the bread out of the mouths of our independent architects. On the Literature Committee there were meagre attainments. Why do not we know more about these Committees ? There is a good deal too much, in these reports, about " matters under consideration. " Especially in the case of the Practice Committee. I do not say they could publish all, because the Committee deals with very private matters ; but there are matters dealt with by the Committee which they could publish for the benefit of the profession at large.

With regard to the Library, it is very satisfactory to know that we had 8,427 readers, and that 7,504 books were put out to readers during the year. I think you will be with me that this shows the benefit which our Library confers on our members and others.

Next we have the Report of the Science Committee. There is a reference to a research on " cranes and derricks. " Is it not laughable that we should have a sub-committee to talk about cranes and derricks ? There is a splendid idea on page 405 for a series of lectures for practising architects, to " revive forgotten knowledge, " and secondly, to " acquire modern knowledge. " The seven subjects mentioned should surely be within the knowledge of all practising architects.

On page 406 there is the Report of the Architects' and Builders' Joint Consultation Board. I think some good will come of that.

Page 408, Architects' and Operatives' Joint Board. I do not think much will come out of that.

Competitions Committee. The report refers to regulations dealing with the staffs of assessors. What is the meaning of that ?

The CHAIRMAN : Assistants.

Mr. WOODWARD : Thank you.

There is a very important matter here that I wish to refer to. It comes under the head of the Report of the Thames Bridges Conference, of which Mr. Arthur Keen is the chairman. With regard to Waterloo Bridge, we have had many conferences and committees, whereas it seems to me a question which one competent architect and one competent engineer in co-operation could have dealt with, that is, by underpinning two or three piers on the north side of the Thames. With regard to bridges, I propose to read the correspondence I had with you, Sir, on the evidence you gave before the Royal Commission; but if you prefer that I should not read it—it is in *The Times*—I will not.

The CHAIRMAN : As far as I am concerned, please read it if you think it will interest the meeting.

Mr. WOODWARD : In the course of Mr. Arthur Keen's evidence—and he is a Vice-president—on behalf of the Royal Institute of British Architects he used these words : " As St. Paul's Cathedral was full of cracks, it was just the kind of building that vibration would seriously affect. " And, further, in answer to the Chairman, he said, " Apart from the dome of the Cathedral there were many serious weaknesses, especially at the west end of the Cathedral. " Without egotism, I think I may say I know as much about St. Paul's Cathedral, its stone work and its construction, as anybody, and on reading that statement in *The Times* I wrote to Mr. Keen and asked him to point out where these cracks were, especially at the west end. I went next morning to the west end of the Cathedral, because he said it had gone out ten inches. I carefully investigated the west end, and I say that not only had it not gone out 10 inches, but it had not gone out  $\frac{1}{8}$  of an inch ; if it had, the cornice over must have gone with it. I told Mr. Keen that, and I suggested that, in his interest as well as that of the Royal Institute, he should write a letter to *The Times* to tone down what he said about the cracks, as this report would go all over the world. Mr. Keen did not see his way to do that.

Now I come to finance. Major Harry Barnes, the Chairman of the Finance Committee, reports a very satisfactory state of things in connection with the Institute financially, and you could not have a better chairman. The Report of the Honorary Auditors confirms what Major



Barnes said, that the funds are in a satisfactory state, and now that we have joined with the Society of Architects these funds will increase, and I hope will give us a new Library and new premises.

With regard to the President of the Institute. Mr. Guy Dawber has served in the presidency for two years, and I think you will agree with me that he has upheld the best traditions of the presidential chair. And I am sure he has been ably assisted by our Honorary Secretary, Mr. Stanley Hall.

I have gone through this Report to-night with much pleasure, and next year I sincerely hope to sit on one of these benches and listen to one of the young bloods of the profession who will take my place.

During the course of his speech, Mr. Woodward referred to the length of service of the senior members of the staff, and said many kind things about the Secretary and its various members.

Mr. H. P. BURKE DOWNING [F.]: Mr. Tapper being engaged elsewhere, has asked me to deal with any matters arising out of the Report of the Art Standing Committee. The Report is in your hands, and I cannot say that anything of great and outstanding importance appears in it. The attendance of members has been good and their interest keen, and the bulk of the matters that have come before them has been considerable. As a Committee, we sometimes feel that we may be subject to the criticism that too much of our time has been occupied with matters arising out of the preservation of ancient buildings, but we are glad to have completed, in that connection, one piece of useful work, namely, the pamphlet on the Conservation of Ancient Monuments, which we think is a useful help to the avoidance, rather than the correction, of errors. Our consideration of the question of enlarging our sphere of operations that they may more fully correspond with our title as an Art Committee is in too early a stage for me to be able to say anything useful on this occasion.

With regard to the Houses of Parliament, to which Mr. Woodward referred, the matter is still being carefully considered by the Committee, with the view to advising the First Commissioner of Works on the appointment, if possible, of some independent adviser.

Mr. MAURICE E. WEBB [F.]: I wish to thank Mr. Woodward for his reference to the Board of Architectural Education. I was glad to hear him compliment us on very good attendances. The attendance is not as good as we had hoped for actually. But I think we might congratulate Mr. Woodward on reaching the great age that he has arrived at and on still being able to go through this enormous pile of information and criticising it as he has done. As he has told us to-night that he will not again perform a function that he has carried out for so many years, I think that on this last occasion you would like to congratulate him on the wonderful way in which he keeps his hand on the affairs of the Institute.

Mr. W. GILLBEE SCOTT [F.]: There is one point which I think Mr. Woodward has possibly overlooked in his remarks with regard to the stone used in the Houses of Parliament. He suggested that Portland stone ought to have been used. But, apart from the question of cost, Portland stone would have been completely wrong in

colour, because we know that after fifty years it would be bleached white, and the stone work would have looked very patchy. That must have influenced the Office Works in coming to their decision.

The CHAIRMAN: I understood Mr. Woodward suggest the complete rebuilding of the outside of the Houses of Parliament.

Mr. J. E. FRANCK [F.]: I differ from the speaker. Mr. Woodward is right. If you do anything you must reface the whole of the building.

Mr. W. J. H. LEVERTON [F.]: I should like to refer to one matter. In the Syllabus the Gold Medal night was dropped last year owing to the strike, and the Medal was presented at the annual dinner. The Gold Medal night has been omitted from the Syllabus this year, which is a pity; it made a very good termination to the session, and there was a fine exhibition of drawings. The annual dinner the presentation of the Medal is simply one of a number of events. If the Council could see the way to restore it as a separate event it would be pleasant to many.

Mr. FRANCK: I formally second Mr. Webb's vote of thanks to Mr. Woodward.

The CHAIRMAN: I will put that at once.

Carried by acclamation.

Mr. WOODWARD: I am really very much obliged to Mr. Webb for what he has said, and to you for the way in which you have backed him up. If I live until 19 June next I shall be 81, and I still have a little life left in me.

Mr. W. HENRY WHITE [F.]: I do not know whether I shall be quite in order, or whether I am entitled to say here what I propose to say. Advancing years and living in the country prevent my being here much now, but I am surprised to see so many empty benches at an annual meeting. I look back on the time when we used to have good attendances and some good fighting. I ask if there is any reason for such a small attendance.

The CHAIRMAN: Major Barnes, have you anything to say to us about the premises?

Major HARRY BARNES [F.]: Mr. Woodward said something about the premises, and in reply to that may be allowed to say I do not know what he means talking about "young blood." Younger blood never flowed in anybody's veins than flows in his. He has said kind things about the work of my Committee, and I am glad to know it has left a good impression upon him. I hope that for many years to come he will still find the Finance Committee conducting the finances of the Institute with care and economy.

With regard to the matter of the premises, something really being done about that, and I hope we shall hear from Mr. Woodward, if not opening the new premises, at least a rate an honoured member of the Institute on the occasion when we get into them. I hope it will not be very much longer before we do see premises more worthy of the Institute. Like all other things, there is a good deal of difficulty about it. First of all, we had to consider whether our present site can be utilised, and we have had to make inquiries as to the possibility of acquiring contiguous properties. That has taken some time. Then apart from that, we have had the great problem of whether

are to go in for a new building entirely, or whether there are premises now existing of sufficient distinction to merit their being made the home of this great Institute. We have had one or two propositions of the latter kind put before us which the Premises Committee have been examining. I hope that within a month's time we shall have a Committee meeting at which definite information on all the points I have mentioned—that is to say, the utilisation of the present site, the acquisition of entirely new sites, and the adaptation of existing buildings—will be put before the Committee in such detail as will enable them to make a definite report to the Council and get the Council to adopt a well-defined policy.

On one other matter I should like to speak, and that is the reference which Mr. Woodward has made to the staff and the attitude of the Institute towards them. The question of the staff, their occupation and remuneration, always receives sympathetic consideration when it comes before the Finance Committee, and we are at the present moment engaged on the consideration of a Pensions Scheme. We feel that our relationship towards our staff will not be complete until we have managed to bring into being a really satisfactory Pensions Scheme, and I hope that during the next year at least we shall be able to put before the Council a scheme that is within the range of the finances, which is not only just, but is generous—one which we can adopt with some feeling of satisfaction.

Mr. J. DOUGLAS SCOTT [A.] : I should like to thank Mr. Woodward for the kind words he used in regard to the Practice Standing Committee. But there is one little point I might mention. Mr. Woodward referred to the Practice Standing Committee and suggested that further information might be given to the members on some points that come before the Committee. I think he has overlooked the fact that the Council nomination lists, four pages of foolscap, are sent out, which have been prepared by the Practice Standing Committee on the important decisions that have been arrived at and approved by the Council during the session. They have also reports of some legal cases that have a bearing on the principles that should govern our practice. Therefore, apart from our own individual report, we do endeavour to enlighten our members on other matters of importance to them in their profession.

The CHAIRMAN : There is not much for me to add to what has been said. With regard to the question Mr. Woodward raised about the Manchester competition and three assessors, our Competition Regulations provide for competitions to be assessed either by an assessor or by a jury; and in this case the Manchester people asked for a jury, and so three assessors were granted them. It is a matter within their own discretion.

The Library question follows that of the premises; the whole question of new premises arose out of the matter of the Library, and the most careful consideration is being given to it.

With regard to St. Paul's Cathedral, Mr. Woodward made reference to some correspondence which went on between him and me about that matter. He gave points from his own letters, but he did not give corresponding points from mine. As a matter of fact I thought I had cleared up the uneasiness that was in his mind. There are certain facts in reference to St. Paul's Cathedral, especially at the west end, which are beyond dispute. There was a great arch across the recessed part of the Cathedral which had to be rebuilt because it had spread, and was in danger of falling. It was rebuilt under Mr. Somers Clarke. Mr. Woodward seemed to think I was not willing to answer his questions, but I did answer them, to the best of my ability. [Mr. WOODWARD : I have the whole of the correspondence here; it will not occupy more than 1½ hours if you would like me to read it; I want to be fair. If I did not give your points, I ask your pardon.] I think it would pain the meeting, Mr. Woodward, to see how you scored off me; perhaps you had better not read it. I can only hope you will allow the Thames Bridges Conference to go on a little longer, because we have not quite finished our work, and we do not want it to be dropped out of the list of Committees.

Mr. Leverton raised the question of the Gold-Medal. The intention, this year, is to present it at the Conference, which is to be held in London; it is a very good opportunity for conferring the Gold Medal on its recipient.

As regards the staff, I have seen a great deal of the work of the staff during many years past, and I endorse, with the greatest willingness, all that has been said about them, both as regards their capacity and efficiency and their great willingness to deal with any possible question one may put before them. I am constantly having examples of it, and have had within the last few days.

Mr. Henry White raised the point about the small attendance at this meeting and in comparison with others of its kind. It is the fact that this meeting is rather poorly attended, but I regard it as rather gratifying; it shows that the general body of members of the Institute are so satisfied with what has been put before them in print, that they feel they do not need to come here to criticise it.

It only remains for me to put this motion before you for your vote : "That the report of the Council and Standing Committees for the official year 1926-27 be approved and adopted."

This was carried unanimously.

Upon the motion of the Chairman a vote of thanks was passed by acclamation to Mr. A. Harold Goslett [F.] and Mr. F. J. Toop [A.], for their services as Hon. Auditors for the past year.

Mr. Henry A. Saul [F.] and Mr. J. Maclaren Ross [A.] were nominated as Hon. Auditors for the ensuing year of office.

The proceedings closed at 9.15 p.m.



## THE CLERKS OF WORKS ASSOCIATION.

The forty-ninth annual dinner of the Association was given on 9 April at the King's Hall, Holborn Restaurant, under the chairmanship of Mr. Maurice E. Webb, F.R.I.B.A. There was a large attendance of guests, including Professor C. H. Reilly, Mr. C. F. A. Voysey, Mr. George Drysdale, Mr. Walter Cave, Mr. Wm. Woodward, and Mr. T. P. Bennett.

The Chairman, in proposing the toast of the Association, in the course of an amusing speech, reminded the members that his father (Sir Aston Webb) had also occupied that chair twenty-five years ago. He said that he believed that theirs was one of the oldest professions in the world and that Noah was probably the first clerk of works. The first mention in the English language of a clerk of works was in 1246. A little later a very famous man became clerk of works, William of Wykeham. In the fourteenth century there was appointed to the Royal Palaces as clerk of works one Geoffrey Chaucer, the founder of English poetry and literature, who received the princely salary of £31 a year.

If the clerk of works pinned his faith to seeing that a building was well constructed and the workmanship good, half his troubles would be surmounted.

He believed that men wanted to do good work. They had recently had some meetings at the R.I.B.A., at which lectures were given to men in the building trades. They were all very struck with the tremendous keenness of these men—their one object seemed to be to get their own trade well done. After one of the lectures, a plumber said his trade seemed to be dying out altogether, and he described a most pathetic affair. He and six mates had built a beautiful soil pipe at a country house, and the blessed architect came and covered it up with a four and a half inch brick wall! He (the speaker) happened to be in the chair that night, and was very sorry for the plumber: but all he could say was that it showed the architect's confidence in the work or he would not have it covered up.

The President of the Association (Mr. A. J. White) replied to the toast.

Amongst the other speakers were Professor C. H. Reilly, M.A., Mr. H. W. Page, Mr. W. L. Tett, and Mr. H. J. Leaning, F.S.I.

## ANNUAL SERVICE FOR ART IN WESTMINSTER ABBEY.

With reference to the following letter which has been received by the R.I.B.A., will members who wish to attend the Service to be held on Thursday, 2 June, at 5 p.m., kindly notify the Secretary R.I.B.A. as soon as possible, and, in any case, not later than 23 May:—

*Royal Academy of Arts,  
Piccadilly, London, W.1.*

DEAR SIR,—The President and Council of the Royal Academy desire me to inform you that they have made preliminary arrangements with the Dean and Chapter of Westminster Abbey for holding an Annual Service for Art in the Abbey, and that it is proposed to hold the first service this year on or about Thursday, 2 June, at 5 p.m. The Royal Academy will undertake the advertisement of the Service and the issue of tickets; and I am to request you to be so good as to let me know whether your Members would be likely to attend the Service in good numbers and about how many seats would be required for them and their wives. I should also be pleased to lay before my Council any remarks on the proposal which your Society may think fit to make.—Yours faithfully,

(Signed) W. R. M. LAMB, *Secretary.*

## Obituary

## GEORGE HALFORD FELLOWES PRYNNE.

On Saturday, 7 May, the architectural profession lost a well-known church architect of outstanding ability in design and construction, in the death of Mr. George Halford Fellowes Prynne after a short illness. Although failing health and increasing infirmity had been apparent for some time past, he had gone on working up to the last at the profession he so greatly loved, and by which he had so considerably enriched the ecclesiastical architecture of his day and generation.

Mr. Fellowes Prynne was born at Plymouth in 1852, the second son of that famous Tractarian priest, the Rev. G. Rundle Prynne, Vicar of St. Peter's, Plymouth. He was educated at Chard College and Haileybury.

In 1871, Mr. Fellowes Prynne went to America to take up farming, but he early felt the call to art and after a year or two, became a pupil of R. C. Windybanck of Toronto. On his return to this country he spent some years in the office of George Edmund Street, R.A. He was a student at the R.A. Schools in 1876, and became an Associate R.I.B.A. in 1881, and earned his Fellowship in 1891.

The first work he undertook was the building of St. Peter's Church, Plymouth, in 1882. From that time onwards he devoted his talents almost entirely to ecclesiastical architecture.

All Saints', West Dulwich, 1890; St. Peter's, Staines, 1893; St. Paul's, Weymouth, 1893; St. Peter's, Bournemouth, 1895; Holy Trinity, Roehampton, 1896; St. Saviour's, Ealing, 1898, where he worshipped for the past twenty-eight years, and saw its completion last year when he erected the magnificent reredos of oak with coloured mosaic panels and statues.

Since the Great War, he erected numerous War Memorials, in the form of screens, panels, etc., in various parts of the country.

Further works were All Saint's, Elland (York) 1900; St. John's, Sidcup, 1900; St. Peter's, Ilfracombe, 1900; All Saint's, Sydenham, 1902; St. Peter's, Whitstable, 1902; St. Martin's, Worcester, 1904; Holy Trinity, Exmouth, 1904; St. Wilfrid's, Bognor, 1908; St. Alban's, Bournemouth, 1909; St. Mark's, Purley, 1909; St. Peter's, Bushey Heath, 1910; St. Peter's, Harrow, 1911; St. Nicholas, Taplow, 1911; St. John the Baptist, Horrabridge, 1914; St. Michael's, Beaconsfield, 1916; Umtala Cathedral, South Africa.

His masterpiece is Colombo Cathedral, Ceylon, which is in progress of erection.

He carried out numerous restorations and additions, including Chancel of Armagh Cathedral, Ireland; Mary's, Wargrave, rebuilt after fire; Churches at Newport, Rattlesden, Woodstock, Salisbury (Southampton). In Devon:—Newton Ferrers, Broadhembury, Peyhembury, and Buckland-in-the-Moor. In Cornwall:—St. Austell, South Petherwin, St. Neot's, St. Cleer, St. Colomb Major, and Poundstock. In Devon:—Stephen's Church, Bramwell, St. Pancras Old Church.

Among his domestic works were Hadlow Grange, 1895, and the renovation and enlargement of that interesting house at Roehampton, Gifford House, in 1899.

At the time of his death he was carrying out the reconstruction of St. Saviour's Infants' School, Ealing, upon which he was complimented by the Board of Education on having converted a derelict building into a model

school. He was also engaged on the extension of the town Hall, Ealing, in conjunction with the borough engineer.

Mr. Fellowes Prynne was elected President of the Architectural Association in 1899 and 1900. He has been the Honorary Secretary of the Honorary Consulting Architects of the Church Building Society since 1906, and Diocesan Architect for Oxfordshire since 1913.

Like his father and his brother, the late A. E. Fellowes Prynne, the artist, Mr. Fellowes Prynne was a keen Anglo-Catholic, and was President of the West Middlesex District Union of the English Church Union from 1917 till 1922, when he exchanged with Mr. C. A. Luckmaster and became Delegate of the E.C.U. Council. He was a member of the London Diocesan Conference, and of the Ealing Education Committee, and a Past-master of the Pantheon Lodge of Freemasons.

Mr. Fellowes Prynne in 1882 married Bertha Geraldine, the daughter of the late Augustus Bradbury, of Streatham, and leaves three sons and two daughters, having lost two sons in the Great War. His son, Mr. Harold Fellowes Prynne, Associate R.I.B.A., is practising in Madras, India, and has the supervision of Colombo Cathedral, Ceylon.

#### ALFRED CHARLES HOUSTON [A.].

Mr. Houston was the younger son of John A. Houston, of the Royal Scottish Academy, and Royal Institute of Water Colours. He was born in 1864 and educated at Kensington Grammar School. Articled to the late James Edmeston [F.] and attended classes at the Architectural Association. He was awarded the Ashpitel Prize in 1892 and became Associate of the R.I.B.A.

He commenced practice in 1886, with his brother, John L. Houston [A.], under the style of Messrs. Houston and Houston. His works include West Ham Hospital, board schools at Wantage, Dorset, and up to the extinction of the School Boards, numerous schools for the Harrow Urban District School Board in Harrow, Wealdstone, Alperton, Sudbury, Kenton, Harrow Weald, etc., etc.

He carried out a considerable amount of work in Ireland, including business premises for the Cork Porter Brewery in Cork, and private residences there and at Middleton and Fermoy in Queen's County; also in Lancashire and Cornwall. In conjunction with Sir Frank Wills [F.] he was responsible for the new Bristol Art Gallery, presented to that city by the late Lord Westerhouse. The fire and police stations at Arthur's Hill, at Newcastle-on-Tyne, for the Corporation were carried out by him.

In the County of Surrey, where he formerly resided, he has carried out a number of private residences and alterations to derelict buildings, including extensive additions and improvements to Peperharow, for Earl Middleton, and at Merrist Wood and Worplesdon, for Mr. Arbuthnot, this house being originally designed by the late Mr. Norman Shaw. For some years he acted as architect to the Surrey Public House Trust, a post he only resigned shortly before his death, and carried out and designed numerous business houses for them, including additions to the Burford Bridge Hotel and Wotton Hatch Hotel, near Dorking, and others of less importance; and new hotels at Beacon Hill and Churt, near Hindhead, and others at Peaslake and Bagshot. Mr. Houston was for several years an active assistant member of the Board of Examiners of the R.I.B.A.

#### FREDERICK CANNON [L.].

Mr. Cannon died on 19 February 1927 (aged 51 years). His earlier part of his career was devoted to perspective

work in the office of Mr. C. W. English and for some 20 years he was in partnership with Mr. A. C. Fare (as Fare and Cannon). He became a Licentiate of the R.I.B.A. in 1912. During the War he served with the Royal Engineers for four years in France, when, even under military régime, his powers of construction were highly valued, but the trying experiences greatly undermined his constitution. On returning to civil life he resumed private practice and to the end of his career was closely associated with his old colleagues at Doric House, 1 Museum Street, W.C.1.

#### HOSPITALS AND INSTITUTIONS EXHIBITION, 26, 27, AND 28 MAY.

This exhibition will be opened on 26 May, at 12 noon, by H.R.H. Princess Arthur of Connaught.

Hospital officers who desire to keep abreast of the times should not miss seeing the exhibition, which will afford an excellent opportunity of acquiring first-hand and personal knowledge of the latest and most up-to-date methods necessary to the effective working of their respective departments, in construction, equipment, and domestic arrangement.

The exhibition will be open daily from 12 noon to 7 p.m. (Saturday 5 p.m.).

## Allied Societies

#### YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

The annual general meeting of this society was held on 12 April. The following officers and council were elected for the year 1927-28:—President: Mr. J. Stuart Syme, L.R.I.B.A. Vice-Presidents: Mr. W. S. Walker, F.R.I.B.A.; Mr. Alan E. Munby, M.A., F.R.I.B.A.; Mr. G. D. Harbron, F.R.I.B.A. Hon. Treasurer: Mr. E. A. Pollard, L.R.I.B.A. Hon. Auditors: Mr. J. E. Reid, L.R.I.B.A., and Mr. S. G. Highmoor, M.C. Hon. Secretary: Mr. R. Jackson, A.R.I.B.A. Council: Mr. H. Andrew, F.R.I.B.A., Mr. W. E. Biscoomb, Mr. A. B. Burleigh, Mr. J. M. Dossor, F.R.I.B.A., Mr. F. J. Horth, F.R.I.B.A., Mr. S. R. Kirby, L.R.I.B.A., Mr. L. Kitchen, F.R.I.B.A., Mr. C. Leckenby, A.R.I.B.A., Mr. S. Needham, L.R.I.B.A., Mr. A. Pollard, F.R.I.B.A., Mr. F. Porteous, Mr. J. E. Reid, L.R.I.B.A., Mr. T. Snowden, L.R.I.B.A., Mr. A. N. Thorpe, Mr. T. W. Whipp, A.R.I.B.A., Mr. S. Wilkinson, A.F.C., F.R.I.B.A.

The prizes awarded by the Society were presented as follows:—Measured Drawings Prize: Mr. S. A. Suggett Scarborough; Mr. R. A. Pratt, Scarborough.

Prize for Measured Drawings of an Old Bridge of Architectural Interest: Mr. H. R. Stott, York.

Mr. Munby's Prize for the Best Essay on Local Decay of Stone: Mr. J. G. Davies, York.

The Society has a membership of 110 including hon. members.

The retiring President, in his address, referred to the activities of the Society during the past session and spoke with satisfaction of the large increase in membership during recent years.

The new President expressed the gratitude of the members to Mr. Dossor for his untiring efforts in promoting the interests of the Society and the welfare of the profession during his term of office. He also spoke with pleasure of the hearty co-operation which exists between the members from York and Hull.

In referring to the Registration Bill now before Parliament, he expressed the opinion that the arguments in support of the



claims of the profession are unanswerable, and that nothing of any serious weight had yet been advanced against these claims by those who have set themselves in opposition to them.

The new President, Mr. J. Stuart Syme, L.R.I.B.A., is a partner in the firm of Messrs. Brierley and Rutherford, of York.

#### SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

*Annual General Meeting.*—The meeting was held at Sheffield University on 28 April.

The President, Mr. F. E. Pearce Edwards, was in the chair.

Apologies for absence were received from Mr. Alderman W. C. Fenton, Messrs. W. G. Buck, A. F. Watson, G. Cheeswright, C. M. Hadfield.

The minutes of the last General Meeting were read and approved.

The Annual Report was read and adopted.

The Statement of Accounts was presented and approved.

The suggested alteration of Rules 3a, 4a, 4b, 4d, 17 and 18, as well as the insertion of the following paragraph hereafter to be called 4e—"that the Council may at its discretion modify or suspend the rules relating to entrance fees as above named"—were approved.

The following new members were elected:—C. A. Broadhead, A.R.I.B.A., Wynyard Dixon, J. E. Lancashire, A.R.I.B.A., and the following gentlemen were nominated for membership:—D. G. Cockrill, L.R.I.B.A., W. A. Mitchell, L.R.I.B.A., H. Ogden, L.R.I.B.A., W. S. Playle, H. G. Rawcliffe, L.R.I.B.A., H. C. Scaping, L.R.I.B.A., W. Southall, L.R.I.B.A., H. Taylor, L.R.I.B.A., W. F. Wills, L.R.I.B.A.

Votes of thanks to the President, Vice-President, Hon. Treasurer and Hon. Secretary for their services during the past year were passed.

The election of officers for session 1927-28 after the scrutineers, Messrs. J. H. Odom and H. A. Johnson, had counted the voting papers, resulted as follows:—*President*, F. E. Pearce Edwards, F.R.I.B.A. *Vice-President*, C. M. Hadfield, F.R.I.B.A. *Hon. Treasurer*, J. R. Wigfull, F.R.I.B.A. *Hon. Secretary*, H. B. S. Gibbs, A.R.I.B.A. *Council*:—*Fellows*, E. M. Gibbs, F.R.I.B.A., W. C. Fenton, F.R.I.B.A., W. J. Hale, F.R.I.B.A., A. F. Watson, F.R.I.B.A., C. B. Flockton, F.R.I.B.A., W. G. Buck, F.R.I.B.A., E. M. Holmes, B.Eng. F.S.I., J. M. Jenkinson, A.R.I.B.A., H. I. Potter, A.R.I.B.A. *J. C. P. Toothill*, A.R.I.B.A., *J. A. Teather*, L.R.I.B.A. *Associates*, F. H. Wrench, A.M.I.C.E., L.R.I.B.A., J. H. Odom, A.R.I.B.A., J. Lancashire, L.R.I.B.A.

#### THE LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

The 51st annual meeting of the Leeds and West Yorkshire Architectural Society was held at Leeds.

The Society has a membership of 258, including honorary members. The following officers and Council were elected for the Session 1927-28:—

*President.*—Col. Albert E. Kirk, O.B.E., A.R.I.B.A.

*Vice-Presidents.*—Victor Bain, A.R.I.B.A.; F. L. Charlton, A.R.I.B.A.

*Hon. Treasurer.*—Wm. Whitehead, A.R.I.B.A.

*Hon. Librarian.*—F. W. H. Allison, A.R.I.B.A.

*Hon. Secretary and Representative R.I.B.A. Council.*—T. Butler Wilson, F.R.I.B.A.

*Members of Council.*—Douglas Bowman, Norman Culley, F.R.I.B.A., J. E. Stocks, J. F. Walsh, F.R.I.B.A., G. H. Foggitt, A.R.I.B.A., A.R.C.A., Joseph Addison, M.C., A.R.I.B.A.

#### BRITISH ARCHITECTS' CONFERENCE, LONDON, 20-25 June, 1927.

His Majesty the King has graciously given patronage to the Annual Conference of the Royal Institute of British Architects, which will be held in London from 20 June to 25 June.

All Members of the R.I.B.A., the Architectural Association, and the Allied Societies in Great Britain, Ireland, and Overseas are invited to take part in the Conference.

It is hoped that many ladies will be present, as guests members, at all the events contained in the programme.

*Members are particularly requested to make a note of the date (20 June and 25 June) and to keep themselves free from other engagements.*

A complete programme with full particulars will be issued in the near future to all the Members of the body mentioned above.

The attention of London Members of the Council and Committees is especially called to the following notice:

*Hospitality.*—The Executive Committee desire to remind London Members of this welcome opportunity offering private hospitality to their friends from the provinces who will be coming up to London for the Conference week. So much generous hospitality has been extended in the past to London members attending the Conferences in the provincial centres that this opportunity of returning it will no doubt be warmly welcomed, as members will lose no time in writing to their friends in the provinces on the subject.

#### R.I.B.A. MAINTENANCE SCHOLARSHIPS IN ARCHITECTURE.

The Maintenance Scholarships Committee are glad to announce that they have received a contribution of five guineas from the Nottingham and Derby Architectural Society towards the Maintenance Scholarships Fund.

#### R.I.B.A. PRIZES AND STUDENTSHIPS.

THE TITE PRIZE, THE SOANE MEDALLION, AND THE VICTORY SCHOLARSHIP.

The Board of Architectural Education wish to draw attention to the fact that since the scheme for the R.I.B.A. Prizes and Studentships was modified the following entries have been received each year for the respective prizes:—

*The Tite Prize.*—1925-1926, 41; 1926-1927, 62; 1927-1928, 114.

*The Soane Medallion.*—1925-1926, 13; 1927-1928, 20.

*The Victory Scholarship.*—1926-1927, 18.

#### EXHIBITION OF MODERN DANISH ARCHITECTURE.

The Architectural Association have arranged an Exhibition of Danish Architecture, which will be opened at 5 Queen's Square, Bloomsbury, on Monday, 23 May, 3 p.m., by H.E. Count Preben Ahlefeldt-Laurvig (Danish Minister in London). The exhibition will be open daily from 10 a.m. to 6 p.m. until 24 June.

On 27 May the A.A. will give a Costume Ball in honour of the Danish visitors in the galleries of the R.I.B.A. Tickets, price 7s. 6d., may be obtained from the Secretary of the A.A.

# Notices

## THE FIFTEENTH GENERAL MEETING.

The Fifteenth General Meeting (Ordinary) of the session 1926-27 will be held on Monday, 30 May 1927, 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary), held on Monday, 16 May 1927; formally to admit members attending for the first time since their election or transfer.

To read the following Paper: "Devonshire House Holdings," by Mr. Thomas Hastings [Hon. Corr. Member.].

## BRITISH ARCHITECTS' CONFERENCE,

LONDON, 20-25 JUNE 1927.

All members and students of the R.I.B.A. and all members of the Architectural Association and the Allied Societies in Great Britain, Ireland and overseas are cordially invited to attend the Conference (see full particulars enclosed with this issue of the JOURNAL). It will greatly facilitate the arrangements if members who propose attending will fill up the fly-sheet attached to the programme and return it to the Secretary R.I.B.A., 9 Conduit Street, W.1, not later than 1 June.

## R.I.B.A. ANNUAL DINNER 1927.

The Annual Dinner of 1927 is to take the form of the Conference Banquet which will be held in the Grand Hall, Hotel Cecil, Strand, W.C., on Friday, 24 June 1927, at 7.30 p.m. The Banquet will be the occasion of the presentation of the Royal Gold Medal to Sir Herbert Baker, A.R.A. Ladies will be particularly welcome as the guests of members. The price of tickets will be 15s. for Members and Members' guests (exclusive of wines and cigars).

## R.I.B.A. VISIT TO ST. JAMES'S PALACE.

By the kind permission of the Lord Chamberlain the Art Standing Committee has arranged a visit to take place on Saturday, 28 May 1927, to St. James's Palace. As the number of tickets to be issued for the visit must be strictly limited, early application should be made to the Secretary R.I.B.A. Tickets will be available for the use of Members only.

## RULES OF THE FIRE OFFICES' COMMITTEE.

In view of recent changes in the requirements of the Fire Insurance Offices for Standard Forms of Construction, revised editions of the Fire Offices' Committee's rules have been deposited with the R.I.B.A.

Some spare copies of the Rules are available for the use of Members and can be obtained on application to the Secretary R.I.B.A.

## REGISTRATION OF ARCHITECTS.

**VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.**

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have

their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.C.1.

## ELECTION OF MEMBERS.

20 JUNE 1927.

An election of members will take place at the Business General Meeting on 20 June. The names and addresses of the candidates (with the names of their proposers) found by the Council to be eligible and qualified for membership according to the Charter and Bye-Laws, and recommended by them for election, are as follows :—

## AS FELLOWS (20).

BRIDGEN: CHARLES HENRY EDWARD [A. 1901], L. & N. E. Rly. Offices, York; "Meadowcroft," Malton Road, York. Proposed by Victor Wilkins, J. Malcolm Dossor, Josiah Gunton.

CLEMES: FRANK [A. 1919], Bolt Head Hotel, Salcombe, South Devon. Proposed by H. W. Bird, Edward A. Ram, A. G. W. Tickle.

COULDREY: MAJOR WALTER NORMAN [A. 1921], 19 Palace Avenue, Paignton; "Redrock," Paignton. Proposed by Norman G. Bridgman, B. Priestley Shires, J. A. Lucas.

GOODWIN: BERNARD MALCOLM [A. 1911], Public Trustee Office, Kingsway, W.C.2; Wych Cross, Keston Cross Road, Keston, Kent. Proposed by F. M. Simpson, And. N. Prentice, A. J. Clifford Ewen.

GRANGER: WILLIAM FRASER [A. 1922], 7 John Street, Adelphi, W.C.2; 106 Avondale Road, Bromley, Kent. Proposed by Ralph Knott, Sydney Tatchell, E. Stone Collins.

KIRK: COLONEL ALBERT EDWARD, O.B.E. [A. 1892], 63, Albion Street, Leeds; Shadwell Hall, Shadwell, Leeds. Proposed by Sydney D. Kitson, H. S. Chorley, T. Butler Wilson.

LEATHART: JULIAN RUDOLPH [A. 1922], 7 John Street, Adelphi, W.C.2; 6 The Downsway, Sutton, Surrey. Proposed by Ralph Knott, Henry Tanner, E. Stone Collins.

PORTER: HENRY ARTHUR [A. 1907] Senior Architect, Public Works Department, Lagos, Nigeria, W. Africa. Proposed by Sir Edwin Cooper, F. T. W. Goldsmith, Maxwell Ayrton.



ROBERTS: ROBERT GEORGE. [A 1912], 18 Cloth Market, Newcastle-upon-Tyne; Sunnyside, Jesmond Park West, Newcastle-upon-Tyne. Proposed by F. E. Pearce Edwards, Charles S. Errington, R. Unwin.

SILCOCK: ARNOLD [A. 1914], 97 Jermyn Street, S.W.; 43 Fellows Road, Hampstead, N.W.3. Proposed by Robert Atkinson, Maurice E. Webb, Maxwell Ayrton.

WIGHTMAN: THOMAS BLAIR MONCRIEFF [A. 1917], Queen Street, Brisbane, Australia; Taringa, Queensland, Australia. Proposed by the Council.

YOUNG: JAMES REID [A. 1920], 143/5, Scottish Provident Buildings, Belfast; "Rathvarna," 15 Chichester Park, Belfast. Proposed by T. W. Henry, Sir Aston Webb, Maurice E. Webb.

And the following Licentiate, who is qualified under Section IV, Clause C (ii) of the Supplemental Charter of 1925:—

BEVAN: JOHN, Old Bank Chambers, 36 Corn Street, Bristol; 35 Howard Road, Westbury Park, Redland, Bristol. Proposed by W. H. Watkins, W. S. Skinner, C. F. W. Denning.

And the following Licentiates who have passed the Qualifying Examination:—

BRENTFORD: BERNHARD, P. W. D., Secretariat, Lahore, Punjab, India. Proposed by J. R. Anderson, the late G. Wittet, H. F. King.

FINCHER: PERCY ROBERT, Bank Chambers, Broadway, Leigh-on-Sea, Essex. Proposed by J. Cook Rees, Rees Phillips, Sir Charles A. Nicholson.

FRY: REGINALD CUTHBERT, 12 Clifford's Inn, Fleet Street, E.C.4; Little Elms, Fair Oak Lane, Oxshott, Surrey. Proposed by Geoffrey Lucas, J. N. Randall Vining, Guy Church.

JOHNSON: JOHN GRAHAM, Sayward Building, Victoria, British Columbia; 1050 Newport Avenue, Oak Bay, Victoria, B.C. Proposed by Percy C. Boddy and the Council.

MARCHMENT: WALLACE, 83 Buckingham Palace Road, S.W.1; 41 Ovington Street, Cadogan Square, S.W.3. Proposed by William A. Pite, C. H. Simpson, Hubert M. Fairweather.

SHUTE: MONTAGUE ARNOLD, 12 Market Place, Nuneaton; "Rotherwood," Lutterworth Road, Nuneaton. Proposed by Thos. W. T. Richardson, Francis W. B. Yorke and the Council.

VERMONT: JOSEPH, Strada Smardan No. 11, Bucarest; Athénée Palace Hotel, Bucarest. Proposed by the Council.

#### AS ASSOCIATES (20).

BEATY-POWNALL: DAVID HERMAN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 61 Oakley Street, Chelsea, S.W.3. Proposed by Howard Robertson, Robert Atkinson, E. Stanley Hall.

GRAYSHAW: KATHLEEN ORREY [Passed five years' course at Manchester University. Exempted from Final Examination after passing Examination in Professional Practice], 22 Cleveland Road, Huddersfield. Proposed by Francis Jones, Percy S. Worthington, Oliver Hill.

BROWN: FRANK BOWEN REYNOLDS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Fairlie, Maldon, Essex. Proposed by Wykeham Chancellor, Howard Robertson, J. Murray Easton.

COWLEY: ARTHUR DAVID RICHARDS [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Lyndhurst, Hartford, Cheshire. Proposed by Professor C. H. Reilly, William Haywood, Herbert T. Buckland.

ELDER: ROBERT WALTER [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Castlewood, Greenock Avenue, Cathcart, Glasgow. Proposed by T. Harold Hughes, James Lochhead, Wm. Whitley.

ELLICOTT: LANGFORD PANNELL [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 6 Gorden Mansions, Barnet, Herts. Proposed by Professor A. E. Richardson, Arthur Stratton, H. H. Jewell.

ERITH: RAYMOND CHARLES [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Albion Road, Sutton, Surrey. Proposed by Howard Robertson, J. Murray Easton, H. D. Searles-Wood.

GREIG: JESSIE MARJORIE [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Highlands, Lampton, Hounslow, Middlesex. Proposed by Professor A. E. Richardson, Arthur Stratton, Arthur J. Davis.

GRICE: RICHARD GERALD [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Cross House, Bootle, Cumberland. Proposed by E. B. Hoare, M. Wheeler, Arthur Stratton.

HOBBS: CAPTAIN ATHOL JOSEPH [Final Examination], The Bungalow, Kearne Street, Cottesloe, Perth, West Australia. Proposed by Charles E. Varndell, Howard Robertson, E. Stanley Hall.

JELLICOE: GEOFFREY ALAN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 37 Dorset Street, W.1. Proposed by Howard Robertson, Robert Atkinson, C. E. Varndell.

JOHNSON: HENRY ARTHUR [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Oakwood, Avenue Road, Doncaster. Proposed by Professor A. E. Richardson, Stanley C. Ramsay, Professor S. D. Adshead.

JONES: ANNE FAREWELL [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Brenley, Mitcham Common, Surrey. Proposed by Howard Robertson, A. H. Moberly, J. Osborn Smith.

SHORT: CHARLES HATTON [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 23 Wallingford Avenue, N. Kensington, W. Proposed by Professor A. E. Richardson, James J. Naylor, Stanley G. Livock.

SLEIGH: ALISON [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 16 Gord Square, W.C.1. Proposed by Howard Robertson, J. Murray Easton, Evelyn Simmons.

TAYLOR: EDGAR RICHARD [Special], "Whitethorn," Harbridge Common, Berkhamsted, Herts. Proposed by Professor A. E. Richardson, Arthur Stratton, T. Bennett.

TODD: ARTHUR CATON [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 6 Ashleigh, Anfield, Liverpool. Proposed by Professor C. H. Reilly, T. F. Shephard and the Council.

**WARBURTON: GEOFFREY EGERTON** [Passed five years' course at Architectural Association. Exempted from Final Examination, after passing Examination in Professional Practice], 1 St. James' Street, S.W.1. Proposed by Howard Robertson, E. B. Hoare, M. Wheeler.

**WATSON: FREDERICK JAMES** [Final Examination], "Bramble-down," 31 Farley Road, Sanderstead, Surrey. Proposed by G. Topham Forrest, George A. Mitchell, Fredk. Chatterton.

**WRIE: JAMES BARRINGTON** [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], 1 Grove Place, Whitchurch, Cardiff. Proposed by Percy Thomas, T. Alwyn Lloyd, Harry Teather.

#### AS HON. ASSOCIATE (1).

**HOGARTH: DAVID GEORGE, C.M.G., M.A., D.Litt., Hon. Litt.D. (Cantab), F.B.A., F.S.A, F.R.G.S.,** Keeper of the Ashmolean Museum. 20 S. Giles, Oxford; Ashmolean Museum, Oxford. Proposed by the Council.

## Competitions

### PROPOSED CHAPEL IN NEW CEMETERY, COUNTY BOROUGH OF READING.

The Corporation of Reading invite architects practising or residing in Berkshire, Buckinghamshire, or Oxfordshire to submit designs in competition for the erection of a chapel in the new cemetery at Caversham. Assessor, Charles J. Blomfield [F.]. Premiums, 50 guineas and 25 guineas. Last day for questions, 23 May. Designs to be sent in not later than 1 July 1927. Conditions of competition, instructions to competitors, and plan of the site may be obtained on application to the Borough Surveyor, Town Hall, Reading, on payment of a deposit of £2 2s.

### MERTHYR VALE WAR MEMORIAL COMPETITION.

The Competitions Committee desire to call the attention of members to the fact that the conditions of the above competition are not in accordance with the regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime members are advised to take no part in the competition.

### STRODE PARK ESTATE HOUSE DESIGN COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

### NEW GRAMMAR SCHOOL, BRADFORD.

The Governors of the Bradford Grammar School invite architects to submit designs in competition for the New Grammar School proposed to be erected on the Clock-house site in Keighley Road, Bradford, Yorkshire. Assessor, Mr. Arnold Mitchell [F.]. Premiums, £300, £200 and £100. Designs to be sent in not later than 30 June 1927. Particulars and plan of site may be obtained, by depositing £1 rs., from W. Brear, Secretary, Grammar School, Bradford, Yorks.

### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 rs., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 rs. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

### LEXDEN COUNCIL SCHOOL COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926) of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.



## Members' Column

### COMMENCEMENT OF PRACTICE.

MR. EDWARD UNWIN (A.) has commenced practice at Wyldes, North End, N.W.3. Telephone: Speedwell 3710.

### CLERK OF WORKS RECOMMENDED.

MR. ALAN E. MUNBY (F.) recommends a Clerk of Works, who has been in his employment continuously for five years on three different contracts, and for whom after two or three months he will have no further work for the present. Just, careful, resourceful and able to handle men. As his home is near London, Mr. Munby would like to help him to secure a local engagement, and will be glad to send his name to any member of the Institute who may want such assistance.

9 Old Square, Lincoln's Inn, W.C.

### CHANGE OF ADDRESS.

MRS. E. GILLIAN HARRISON, A.R.I.B.A., and Mr. H. St. John Harrison, A.R.I.B.A., practising as Cooke and Harrison, A.A.R.I.B.A. architects, have removed their offices to No. 10, Staple Inn, Holborn, W.C.1, Telephone No. Chancery 7314.

### OFFICE ACCOMMODATION.

ARCHITECT has spare accommodation to let in his offices, Adelphi, W.C. Clerical assistance and use of telephone available.—Apply Box 5248, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A FIRM of architects, members of the Institute, have a room available at midsummer, with excellent address, near Temple railway station, Victoria Embankment; rent £65, inclusive of services, with independent branch telephone.—Apply Box 6527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (R.I.B.A.) wishes to let a large light room, 17 feet 6 inches by 15 feet, with fitted plan cupboard and bookshelves, on the first floor in an office in Gray's Inn. Rent £85 per annum. The above includes share of waiting room, rates, taxes, electric lighting and cleaning. Telephone with extension is installed and share of clerk for typing and tracing can be arranged.—Reply Box 8272, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE ACCOMMODATION REQUIRED.

ARCHITECT wishes to rent a room in an architect's office with telephone, electric light, fitted drawing table and clerical assistance when required. St. James's or Westminster district preferred. State rent.—Apply Box 2637, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIPS WANTED.

F.R.I.B.A. (42) with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

L.R.I.B.A., aged 37, 19 years' general Provincial experience, quantities, etc., desires partnership. Small capital available.—Apply Box 1757, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### THE ARCHITECTS' BENEVOLENT SOCIETY. DISABLEMENT.

The Architects' Benevolent Society is able to offer architects a cheap and effective insurance policy against all accident and all sickness for an annual premium of £4 10s., which also covers medical and surgical fees. The benefits are:—

Death by accident .. ..	£500.
Disablement by sickness or	
accident for 24 weeks ..	£4 a week.
Medical and surgical fees ..	Up to one-sixth of the
	amount payable in dis-
	ablement benefits.

Please address all enquiries to:—The Secretary, Architects' Benevolent Society, 9, Conduit Street, W.

## Minutes XVII

### SESSION 1926-27.

At the Thirteenth General Meeting (Ordinary) of the Session 1926-27, held on Monday, 16 May 1927, at 8 p.m.

Mr. E. Guy Dawber, A.R.A., F.S.A., President, in the Chair. The attendance book was signed by 26 Fellows (including 9 Members of the Council), 28 Associates (including 2 Members of the Council), 2 Licentiates (including 1 Member of the Council), and a large number of visitors.

The Minutes of the Annual General Meeting held on 2 May 1927 having been published in the JOURNAL were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

George Halford Fellowes Prynne, elected Associate 1881, Fellow 1891.

Mr. Fellowes Prynne was a Past-President of the Architectural Association and represented that body on the R.I.B.A. Council from 1898 to 1900. He also served on the R.I.B.A. Council from 1900 to 1904.

James Leonard Williams, elected Fellow 1906.

Percy Joyce Adams, elected Associate 1915.

John William Burrows, elected Licentiate 1910.

Lionel Littlewood, elected Licentiate 1912.

Herbert Quinton, elected Licentiate 1911.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Cyril William Fowler [A].

Charles William Glass [A].

Walter Jack Whiteside [A].

The President announced that by a resolution of the Council the following had ceased to be members of the Royal Institute: Associates.—Stanley G. Garrett, Maurice Bernard Gill, William Arthur Golding, Philip Norman Logan, Harold Eric McEvers, Moritz Richard Martin.

Licentiates.—Alwyn Henry Holland, Alan Gossett James, Francis A. Jamieson, Henry B. Watson.

The Secretary announced that the Council had nominated for election to the various classes of membership the candidates whose names are published in this issue of the JOURNAL.

Mr. Lionel G. Pearson [F.] having read a Paper on "Recent Developments in Hospital Planning Abroad" and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. W. A. Pite [F.], seconded by Dr. Jane Walker, J.P., a vote of thanks was passed to Mr. Pearson by acclamation, and was briefly responded to.

The proceedings closed at 10.20 p.m.

### ATTENDANCES AT COUNCIL AND STANDING COMMITTEES, 1926-1927.

Owing to a type-fault in the printing in the List of Attendances of the Council and Standing Committees enclosed with the Voting Papers issued to members on the 7th inst., the figure "9" against the name of Mr. F. Winton Newman, Art Standing Committee, appears in some of the lists as "o." The correct number of attendances is nine.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

### R.I.B.A. JOURNAL.

Dates of Publication.—1927: 11th, 25th June; 16th July; 13th August; 17th September; 15th October.

# Journal of the Royal Institute of British Architects

THIRD SERIES

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ALLEGHENY GENERAL HOSPITAL, PITTSBURGH, PA.  
York and Sawyer, Architects



CALANDER HOSPITAL, GOTHENBURG. A. Bjerke, Architect

## Recent Developments in Hospital Planning Abroad

BY LIONEL G. PEARSON [F.].

[A Paper read before the Royal Institute of British Architects, on Monday, 16 May 1927.]

THE original intention was that this paper should follow on after a lecture by my partner, Mr. Adams, on English Hospitals. Personally I am sorry that Mr. Adams has decided to give a separate paper on the subject of British Hospitals, as it would have been extremely interesting to make a comparison between the work done in this country and abroad. However, in view of the very wide field to be covered I am sure his decision was a wise one, and we shall look forward to an exhaustive paper on this subject at some future date.

I am confident that no country in the world has finer hospitals than England, but I think everyone will agree that there is much to be learned by seeing what other countries are doing in this line. Each country has its own way of working out the details of hospital planning to meet the social and climatic conditions of its inhabitants; but in the nursing of the sick there are certain problems which are universal, and it is in seeing how these are solved, and comparing the results, that the interest lies.

The subject is really a vast one, and it is impossible to do more than take a somewhat hasty survey in a short lecture. The line which I propose to follow is to describe more or less in detail a few typical hospitals in the countries which I have visited during the last two years. In all cases the hospitals are of recent erection—none before 1910,

and many of them completed only in the last year or two.

The countries in Europe to be dealt with are Holland, Denmark and Sweden, which have much the same climatic conditions, and in America the Eastern States, nothing further west than Michigan or further south than Washington being included, so that in both cases the area is comparatively limited.

The economic effect of the War was not so severe in these countries as in England, with the result that their hospital development has been more continuous, and now that we are picking up again ourselves it is valuable to get an idea of the progress made.

It will be found that the European hospitals are more on the lines we adopt in this country—that is to say, the horizontal type of planning is the favourite, and a modified type of the pavilion system still holds its own; but on the other side of the Atlantic, for reasons which I shall give later, there is a strong tendency to adopt the vertical type of planning, and the pavilion system is coming to be regarded as old-fashioned, though there are still many examples of the latter (such as the Peter Bent Brigham Hospital at Boston and the John Hopkins Hospital at Baltimore).

There are some critics who would say that in Europe the comfort of the patient is the first con-



sideration, while in America the efficiency of the staff is put before everything else, but the two points of view would seem to be of almost equal importance to the hospital planner. The science of hospital planning is pursued very successfully in all the countries I visited, and there is a friendly rivalry to produce buildings which are up-to-date from the point of view of medical science and at the same time attractive to the patient.

Apart from the general features, such as the planning of the wards, the arrangement of the operating blocks, etc., I was specially interested in the planning of (1) the Private Patients' Rooms, and (2) the X-Ray Departments, as both these are important recent developments in hospital planning.

I was cheered to find in my journeys that some of the difficulties that beset hospital architects in this country are apparently universal: for instance, I never met a Sister who was really satisfied with the accommodation provided for linen, or found a type of window which admitted fresh air without causing a complaint from some patient in the ward.

## PART I. EUROPEAN HOSPITALS. HOLLAND.

A typical example of a modern Dutch hospital is the Red Cross Hospital at The Hague, designed by Mr. Cuypers.

The accommodation is for 150 patients, 75 male and 75 female, in surgical and medical wards.

The Administration is on the north side facing the main road and is connected by a corridor with the Patients' Block on the south. In the centre of this are twelve single-bed wards, with hot and cold water to every room, and separate balconies; and in the wings, which are set at an angle, are the twelve bed wards. The Sanitary Annex is at the end of these, and there is a glazed balcony beyond. The staircases are at each end of the main corridor and in the centre there is a bed lift also.

The Mortuary Block is at one end of the corridor and the Disinfecting Block is at the other end.

The Operating Block is at the north end of the building on the first floor. The Sterilising Room is next to the Operating Theatre, and there is a glazed sliding hatch several feet square between the two through which instruments can be passed.

On the roof of the Patients' Block is a flat protected by roofs for sun treatment.

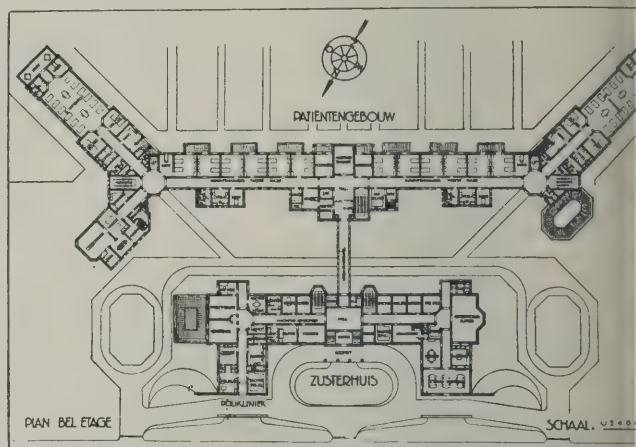
The following points in construction are of interest.

Floors to Main Wards, Operating Block and Sanitary Rooms are terrazzo; small wards and corridors, linoleum on concrete with small quarter round in wood at edges.

The windows are of casement type and are double; the fanlights have slightly tinted glass.

The doors are rebated on to the frames to prevent draughts, and there is a threshold  $\frac{3}{4}$  inch above floor for the same purpose.

The use of terrazzo is interesting; there is a solid balustrade 3 inches thick to the staircase, with a polished wood capping as handrail; the sinks in the vegetable scullery, which stand in the middle of the room, are also made of terrazzo 3 inches thick and the draining boards are of the same material.



RED CROSS HOSPITAL, HAGUE. E. Cuypers, Architect

with a solid shelf under 4 inches above floor level. The exteriors of the baths are tiled, and there is a coved toe space in black terrazzo at the base.

The hospital at Dordrecht for 110 beds is by the same architect.

The type of plan illustrated is named by the architect the "Corridor System," which describes a plan in which the main corridors are lighted almost continuously on one side. This type of plan is a very sensible solution of the modern requirements, and is on very similar lines to recent work in England.

The characteristics which may be said to be typically Dutch are cheerfulness, cleanliness and common sense, with solidity of construction and fresh air and light everywhere. The colour schemes are usually very cheerful, as, for instance, corridors in one case are painted bright yellow and

doors bright red. Altogether, Holland may be said to have very much our ideals in hospital design.

#### DENMARK.

Copenhagen is distinguished for several large hospitals planned on the "Pavilion System."

The two most important are :—

1. Bispebjerg Hospital. Architect, Professor Nyrop; built in 1913 by the Municipality, and situated on a site sloping towards the south-east. The accommodation is for 800 patients in two-storeyed pavilions, each containing 104 beds.

The Administration Block is on the south side facing the road, with a driving way through the centre; and the offices, etc., are on the right of the main entrance.

The Patients' Pavilions are symmetrically disposed behind the Administration Block and are connected by subways with the Receiving Wards, kitchen, laundry, etc. The pavilions contain wards of 16 beds, 6 beds, 3 beds and 1 bed, and there is a Day Room in the centre open to the corridor; the ward kitchen, staircase, bathroom and laboratory are in the centre on the north side, and the sink rooms and W.C.'s are on the north side off the main corridor.

The Operating Blocks are situated between two surgical blocks and have two large theatres with bays and an anæsthetic room between. The floors are of unglazed tiles, the walls have a dado of glazed tiles 5 inches in height. On the ground floor of the Operating Block is the X-Ray Department, with rooms for diagnosis and treatment; dark room with lobby as light-lock, etc.

The Bath Pavilion is on the west side and is a very complete department divided in two, male one side, female the other. Every variety of bath is provided, including Russian bath, sand bath, etc., and there is a large room for therapy, massage, and a sheltered space in the roof for sun treatment.

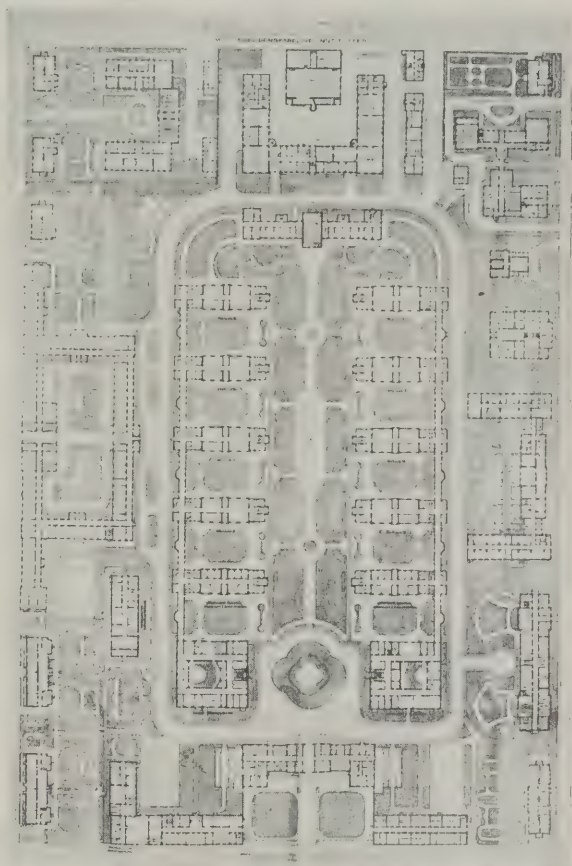
The Kitchen Block, with heating and laundry, is on the east side with access from the road on the lowest part of the site. The kitchen is very large and has a gallery all round for access to the upper tiers of windows, and there is no top light; the floor is of hard tiles.

The two Nurses' Homes, each containing accommodation for 140 nurses, are centrally placed, one on the east and one on the west.

The Assembly Hall and Chapel are at the north end of the site.

The following points are of interest in construction :—

The floors generally are linoleum laid on concrete, with an angle tile at the base of the wall; terrazzo is used in the bathrooms, etc.; the windows are of casement type and are double; special arrangements are made for ventilation; warmed air is pumped into the buildings, and foul air ducts are also provided.



RIGSHOSPITAL, COPENHAGEN Prof. Nyrop, Architect

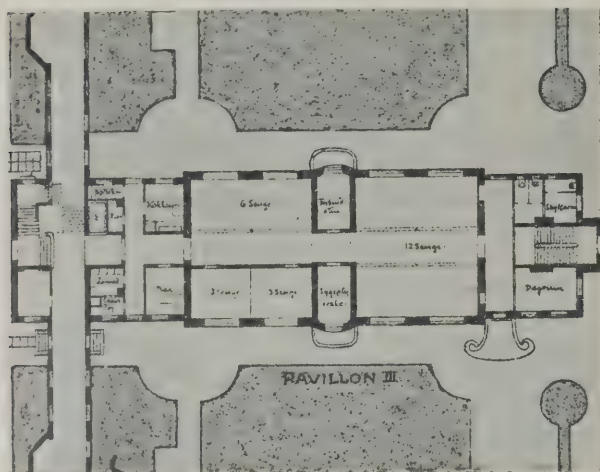
All vertical ducts are of concrete and can be sluiced with water.

The buildings are faced with red bricks and have tiled roofs, which are more suitable than flat roofs for the climate.

#### *Rigshospital—Copenhagen.*

This is the State Hospital (built in 1910), connected with the University, and contains about





RIGSHOSPITAL, COPENHAGEN. Prof. Nyrop, Architect.

800 beds ; medical one side and surgical the other.

The Ward Blocks are arranged on the pavilion system on a centre line which has the Administration Block the south end, and the kitchen and boiler house at the north end.

The Ward Blocks are connected by a covered way which leads to the Operating Block, but there are no subways and the food, linen, etc., are conveyed in trolleys in the open. The arrangement of the buildings is otherwise on the same principle as the Bispebjerg Hospital.

The Bath House is again a leading feature of the hospital. The X-ray Department has been added recently behind the Out-Patients' Department, and has a central corridor with large waiting room and large rooms for diagnosis and treatment.

#### *The Military Hospital, Copenhagen.*

This hospital, designed by Herr Laage, contains about 300 beds and is arranged in four separate blocks round a central garden—Administration Block, Nurses' Home, Ward Block (Medical), Ward Block (Surgical). The large wards have 16 beds, and there are smaller wards for 6, 4 and 2 beds, with a Day Room in the centre open to the corridor.

The details are very much as previously described, but one point of special interest was that all door frames were of metal, and there were metal angles (painted to match walls) to all exposed angles.

#### *Finssen Institut, Copenhagen.*

This is situated in the residential quarter and contains special blocks for various diseases, and these are mostly houses adapted. Adjoining these, facing the Strand Boulevard, is a State-endowed hospital built in 1919 and designed by Herr Tvede, and consists of an "E"-shaped building facing south-east.

The wards are mostly for 20 beds with windows between each bed, and there are central columns.

The kitchen is on the top floor over one of the wings ; the food is conveyed by service lifts, and the refuse is shot down a tin chute to covered bins at street level.

The elevations are dignified, but are carried out in cement ; the tall casement windows are characteristic of the style, and are made attractive internally by blue and white check curtains.

To sum up, the tendency in Denmark is to prefer large hospitals built in the pavilion system, the buildings generally being of ample dimensions, well built and well fitted internally. The objection to this system is undoubtedly the length of the corridors and the amount of energy expended by the staff in conveying themselves and the food and stores over these considerable distances. In addition to this, the monotonous repetition of blocks is very depressing architecturally, and the size of the institution must rather eliminate the human element. However, there are, no doubt, very great advantages to be gained in other ways, as the Danes are an extremely practical people and their hospitals have a very high reputation.

#### SWEDEN.

One of the most recent hospitals erected in Sweden is the Red Cross Hospital, Stockholm.

This hospital, designed by Herr Westmann



RED CROSS HOSPITAL, STOCKHOLM. Westmann, Architect.

(the architect of the Law Courts at Stockholm) is situated on a rocky eminence on the outskirts of the city, and is seven storeys in height. The architect has intentionally designed his buildings on non-symmetrical lines in order to gain a picturesque appearance.

There is an entrance courtyard with the main entrance to the hospital on one side and a two-storeyed building for out-patients, X-ray Department, etc., on the other side, with connecting corridor between the two blocks.

The main building has two wings at a lower level containing the Chapel and the Nurses' Quarters.

The wards are all small, mostly four beds and two beds; the w.c.'s, with artificial ventilation and no windows, are between the wards and the corridor.

There is a loggia on every floor for the use of patients, and the roof is also available.

The Operating Theatre is situated at the top of the building; the buildings are covered externally with coloured stucco with a granite base.

Another recent Swedish hospital is the Calander Hospital at Gothenburg, designed by Herr A. Bjerke, the architect of the New Museum at Gothenburg.

The building is long with a tower in the centre over the main staircase.

The corridor runs the whole length of the building and is broken by recesses to the south which can be used as day rooms.

The wards are small—four beds and two beds—and have recesses for lavatory basins and large cupboards between the ward and corridor.

There is a narrow balcony facing south for use of patients. The kitchen is on the ground floor. Laundry, heating chamber, etc., are in the Basement.

The X-ray Department is on the ground floor, and the arrangement of the dressing boxes between the corridor and the rooms is very convenient, but the diagnosis room has no window.

The sink rooms are well arranged, and on every floor there is a special room with balcony for airing mattresses, etc.

The details of construction are of the usual type described.

There has been a distinct attempt made in recent hospital design in Sweden to make the buildings architecturally attractive, and this is to

be expected in a nation which is so artistically alive.

The small wards, and to some extent individual sanitation, are approaching the up-to-date American model, but there is a lack of finish in the detail and the constructional methods which falls much behind the best American work. Perhaps in the cold Northern climate there is not the same necessity for precautions as to ventilation, rounded angles and all the detail we consider of such importance; but it is difficult to judge of the general level of excellence from the two examples above described, as neither of these hospitals was actually in running order or occupied by patients.

## PART II. AMERICA.

The change-over from Europe to America is more easily made in a lecture than in reality, but the journey across three thousand miles of ocean has this advantage, that it prepares one's mind for the great difference in values and scale which it means.

The size of this country is at first rather overwhelming, but after a time the visitor from Europe realises that American standards of life are much the same from the Atlantic to the Pacific, and wherever he lands he will find the same hotel system, the street full of Ford cars, the Childs restaurants, etc. More important still is the fact that the same American spirit animates the whole people, and the same energy and desire for new methods is universal.

The industrial expansion of recent years has led to a great building activity, especially in the big cities, and the number of hospitals alone which have been built during the last ten years is amazing, and it would be almost impossible to visit them all personally unless anyone was prepared to spend many months about it. Fortunately, the leading architects are mostly located in New York and Chicago, and as they are most generous in imparting information and showing plans the task is much simplified.

One of the first introductions I made use of was to Mr. Philip Sawyer, whose firm, Messrs. York and Sawyer, have designed over fifty hospitals. And owing to his kindness I was allowed to see something of the working of the office and the building methods of works in progress. Mr. Sawyer, in turn, introduced me to Dr. Goldwater, the Director of Mount Sinai Hospital, New York,



and one of the leading hospital consultants in America. I realised what an important part these gentlemen play in the hospital business over there, acting as they do as liaison between the architectural and medical professions, and examining plans and schemes, reporting to committees, consulting with architects, etc.

The co-ordination of specialists is one of the successful features of American practice, and the result is that before the building is begun the plans are settled in great detail, and the result is speed and efficiency in the erection. Conferences are frequently held, too, during the progress of the works, and in some architects' offices there is a special conference room where meetings take place regularly between the client, builder, specialists, etc.

As the great majority of the people of the Eastern States live in cities, the city hospital is the most usual type, and the multi-storeyed hospital is the most popular just now, following the line of the office building, hotel or apartment house.

This has led to the vertical type of planning, with the elevator, the laundry chute and various other labour-saving devices playing a leading part in the construction. The long corridors of the European hospital are considered quite out of date, and one American visitor remarked after seeing one of our hospitals that he hoped the staff were fitted with roller skates.

The concentration which results from the vertical plan certainly simplifies the problem of the heating, lighting, plumbing and other services.

There is also the element of what must be called advertisement, for want of a better word, as the high building is never out of sight and out of mind, which is an important point in a voluntary hospital.

Before proceeding to describe the hospitals in detail, I should like to describe briefly what I think are the most noticeable features of a typical American hospital.

The Entrance is made as attractive as possible, and the Waiting Room is furnished like a hotel lounge, and frequently repeated on a smaller scale on the ward floors.

The Enquiry Office is usually facing the entrance, and is sometimes in the hall itself, as central heating allows halls and corridors to be used in this way.

The Record Room is also near at hand, and the methods of filing and keeping records are justifiably

a source of great pride to the superintendents and stenographers.

The Staircase is not a very important feature as a rule, but the elevator-lobby makes up for this.

The Kitchen, most frequently placed in the basement and mechanically ventilated, is equipped with every sort of device, electrically heated food conveyors, electric dish-washing machines, mixing machines, orange-squeezers, etc.

A Cafeteria for the staff is now quite usual, and even the nursing staff are treated to this form of self-service.

The wards are now in much smaller units than formerly—16 beds being the maximum, and these are frequently divided by glazed screens into bays of four beds.

The single-bed ward is becoming increasingly the fashion, though an expert has calculated that only 30 per cent. of the patients in an ordinary hospital really require them.

The Nurses' Station is either in a glazed enclosure overlooking the ward, or else open to the corridor commanding the approach to the ward.

The Diet Kitchen is centrally placed, and it may be noted that the use of refrigerators is general, and "the larder facing north" not required. Opening off the corridor are linen stores, pails and brooms, etc., and all the usual accessories, including the very important flower-room, with a sink and shelves.

The Solarium is either at the end of the ward or a loggia provided on each floor for the use of patients, leaving the ward clear of balconies, and at the top of the building a comfortably furnished Sun Room is provided with French windows opening on to the "deck" over wards below.

The Operating Block has an operating theatre with floor and walls of pale grey or pale green tiles, or similar material (I saw only one instance of rubber), and the top-light is decidedly out of fashion. The reason for this is that the present-day surgeon prefers artificial light, and in one instance 100 cases between 7 a.m. and 7 p.m., in the month of October, showed 69 artificial and 31 natural. The anæsthetic room usually opens off the corridor, and is frequently furnished like an ordinary room to avoid the "operation atmosphere."

The plumbing of American hospitals is on rather different lines from what we consider correct in this country. The sink room (known

as the Utility Room) opens off the corridor without a cross-ventilated lobby, while baths and w.c.'s (known as Toilet) often open out of the patients' rooms, and are frequently without windows, depending on mechanical ventilation. The pipes are almost always buried in the wall or ceiling, which adds greatly to the smartness and cleanliness of the sanitary rooms.

All this shows great confidence in modern methods of plumbing, though one suspects that some time there may be trouble ahead.

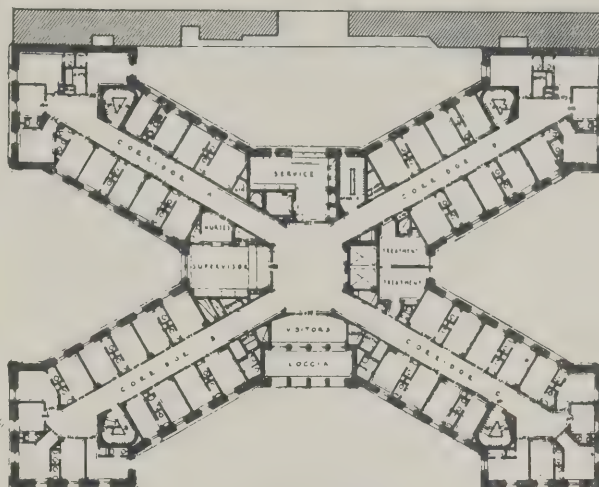
# I. FIFTH AVENUE HOSPITAL, NEW YORK CITY.

New York is particularly rich in hospitals, and one of the finest of them is the Fifth Avenue Hospital. This was built in 1921, to the designs of York and Sawyer, to provide accommodation for 320 patients of the "white-collar-men" class (clerks and people of small means), and the rates authorized by the Board of Trustees are from "nothing up."

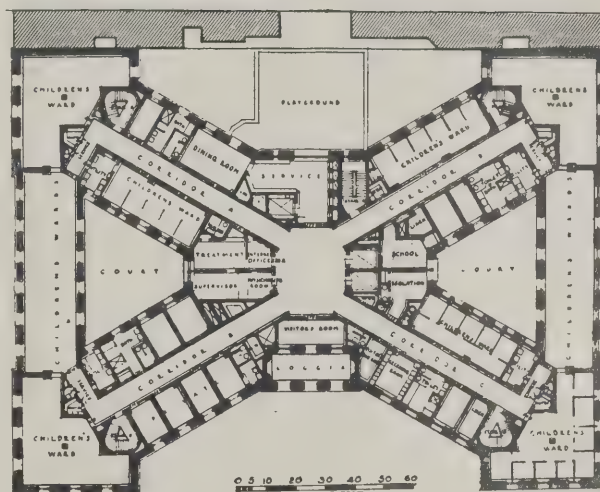
The building, which is nine storeys in height, is constructed on the plan of the letter X, and overlooks the Central Park. All the patients are provided with single rooms, 16 ft. by 9 ft. each, furnished with a toilet, lavatory and necessary equipment. Centralisation of control is the keynote of the plan, and the central service department is located in the centre of the basement, and is flanked by the main kitchen, the diet kitchen, pharmacy, store-rooms, surgical supply departments, and linen rooms. The surgical supply division is particularly well arranged, as sterilised dressings from the various floors are taken down by a special dumb-waiter to the disinfecting room and if possible sterilised, reclaimed, and passed into the supply department. The main kitchen provides food service for the whole building, and is lighted and ventilated by artificial means.

The first floor contains the administrative offices, staff quarters, and a special feature in the form of private offices for physicians, where they can receive private patients, who can enter by a private entrance. The entrance hall is oval in plan, and is architecturally treated with a Travertine marble pavement. The second floor is devoted to children, and is arranged in the form of large open rooms, together with a number of glass cubicles. The typical floor plan has the four wings of patients' rooms radiating from a central rotunda, where are located the supervisor's

office (in a commanding position), the service pantry, visitors' reception room, two passenger elevators, and two treatment rooms. In attending to the ordinary wants of the patient, the nurse will travel about four feet to the small toilet room.



TYPICAL FLOOR PLAN



SECOND FLOOR PLAN

FIFTH AVENUE HOSPITAL, NEW YORK CITY  
York and Sawyer, Architects

On the sixth floor is the Maternity Department, and, by the use of glass doors and sound-proofing materials to the ceilings, the problem of isolating the labour rooms has been assisted considerably.

The loggias on the roof and in the centre of the



building are a particularly successful feature of the design, which is pleasantly carried out in a simple Italian style.

## 2. MOUNT SINAI PRIVATE PAVILION, NEW YORK CITY.

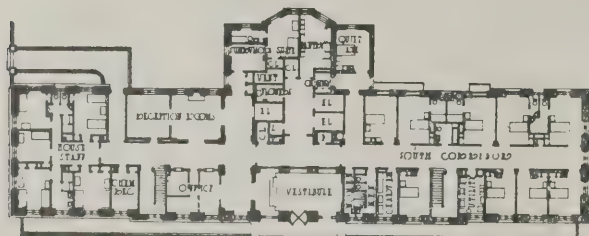
Within a few blocks of the Fifth Avenue Hospital



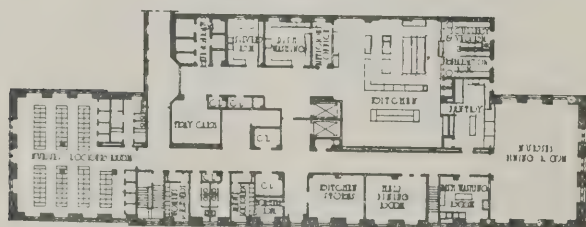
OPERATING ROOM FLOOR PLAN



TYPICAL FLOOR PLAN



FIRST FLOOR PLAN



BASEMENT FLOOR PLAN

MOUNT SINAI HOSPITAL, NEW YORK CITY.  
A. Brunner, Architect

is the famous Mount Sinai Hospital, of which Dr. Goldwater is the director. The private patients' pavilion was built in 1921, to the designs of the late Arnold Brunner, to accommodate 131 private patients, on a plot of 200 feet by

70 feet, with long axis north and south, and facing Central Park on the west side. The building has seven floors above street level, and the northerly section of the first floor is given over to business offices, etc., while the corresponding section of the seventh floor is appropriated for operating rooms and accessories, the eighth or roof storey being used for convalescents. The kitchen is in the basement, also the dining-room for 112 nurses, store-rooms, workrooms, staff-rooms, housekeepers' stores for mattresses, linen, etc. The entrance to the building is in the centre of the block. The usual information clerk faces the visitor, and close by are the offices and reception rooms.

There is a rear entrance for stretcher cases. The corridor ceilings are arched, and the floors finished with rubber tile on the first floor and battleship linoleum on the upper floors, with borders and skirtings of terrazzo. A special feature are the night-lights installed in flush metal boxes twenty inches from the floor. Of the twenty-two rooms on each floor, four have private baths and toilets, two have private toilets, and there are utility rooms for the other sixteen; but there is "running water" in every room.

The size of the patients' rooms varies from 16 feet by 12 feet 6 inches to 15 feet by 10 feet 9 inches, and a feature of every room is the "combination metal cabinet" built flush into the wall, and divided into four sections—(1) clothes closet; (2) surgical dressings; (3) portable refrigerator; (4) bed utensils (this last opens into an exhaust ventilating duct). The doors are 4 feet wide, and are equipped with silent door-closers. In addition, there is a screen door about 5 feet high and 1 foot 6 inches from the floor, constructed of a wooden frame with casement cloth panels. This is much used in hot weather, when the solid door can be left open, the screen door ensuring privacy. Many of the rooms have balconies 3 feet wide, so that the head of the patient's bed may be in the open air if necessary.

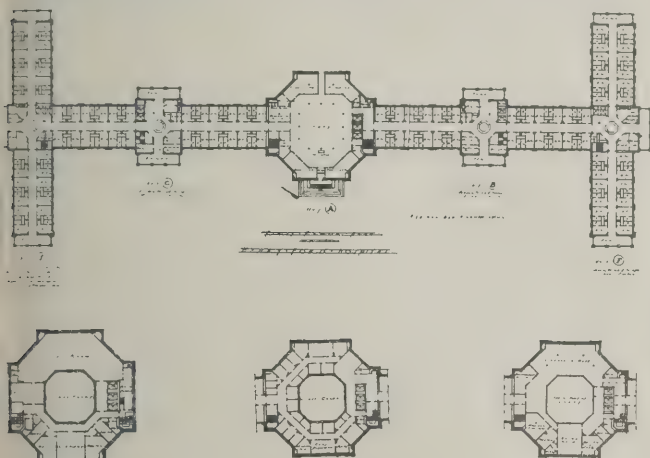
## HENRY FORD HOSPITAL, DETROIT, MICHIGAN.

Both the hospitals above described are examples of the "single-bed" type, which is now the fashion in America; and another of the same class is the Henry Ford Hospital at Detroit, Michigan. This was built at a cost of  $7\frac{1}{2}$  million dollars (the gift of Henry Ford). It covers a ground area of

twenty acres, with a frontage to West Grand Boulevard of 700 feet. It is in a style which is described as of "a Western type."

The building is in the form of an H, with long horizontal bar. It is six storeys in height, with main entrance in the centre, and administrative offices, pharmacy, diagnostic offices and rooms, record department, and library.

There are three units, each of which can be operated independently, each having a capacity for 96 patients, 24 on each floor. In addition, there is a unit to accommodate 48 mothers and babies and 96 children. Every patient has a separate room, with a bathroom and toilet attached (the toilet has



HENRY FORD HOSPITAL, DETROIT. A. Kahn, Architect

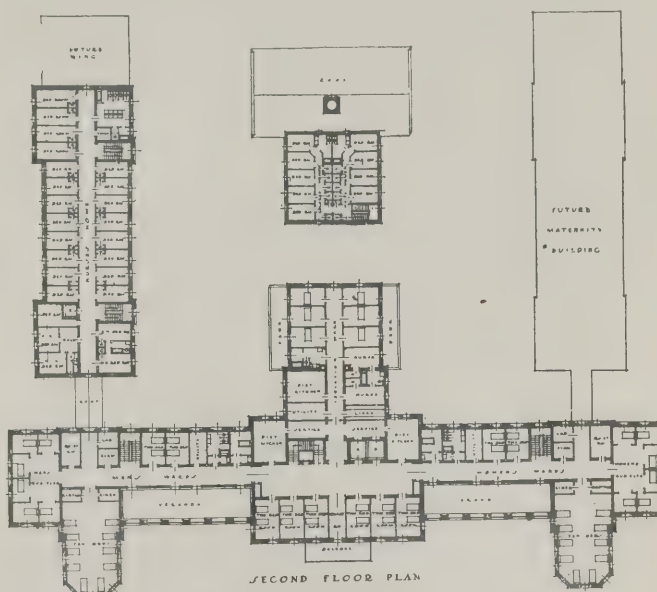
a special spout and lever for cleaning bed-pans). These rooms are built in pairs, with a service shelf between for access to pipes and conduits. There is a nursing station to every 24 patients, so that the station is within 60 feet of the most distant room. There is a charge, varying from  $4\frac{1}{2}$  to 8 dollars a day, made for every patient. The nurses' home (in a style of architecture very superior to the main hospital) has 309 single rooms, 16 feet by 10 feet each, with a bath; and each section has an elevator, a porch, sitting-room, tea-room, and kitchenette. The lounge, library, eight parlours for visitors, music room, etc., are luxuriously fitted up and furnished. There is a very fine power house, where oil fuel is used exclusively.

#### 4. THE UNION MEMORIAL HOSPITAL, BALTIMORE, MARYLAND

is one of the best examples of city hospitals of

medium type, and the buildings recently erected on 33rd Street, to the designs of Joseph Sperry, provide accommodation for 177 patients, with space left for a future block of 110 private rooms.

The basement contains dispensary, kitchen supplies, etc. The first floor, with the main entrance in the centre of the building, contains waiting rooms, offices, living quarters for doctors and superintendent. The second floor has two



UNION MEMORIAL HOSPITAL, BALTIMORE. J. Sperry, Architect

wards of ten beds each, which project from the main face of the building—six men's cubicles, six women's cubicles, ten 2-bed wards, and six isolations. On the third, fourth and fifth floors there are 32 private rooms. Eight of these rooms are connected with private baths.

On the sixth floor there are located the operating suite, X-ray Department, observation ward, and children's ward.

The floors of wards are hardwood, corridors terrazzo, X-ray rooms, etc., linoleum with terrazzo border.

The whole hospital is run on very attractive lines, and all ward windows are provided with white curtains, which give a cheerful look to the place.

5. THE MATERNITY HOSPITAL, BOSTON, MASS. is another very attractive hospital, built from the designs of Coolidge and Shattuck, in 1923, among





ward for 12 beds, 2 wards of 8 beds each, 1 semi-private and 1 private for women. Total 38 women, 12 children.

On the second floor 18 semi-private beds, 23 private beds. Total 41 beds. A self-contained suite for the superintendent and the operating suite on the north side.

The floor of the entrance hall is marble, the wards and corridors have linoleum centres with terrazzo margins and skirtings, the operating theatre dull grey tiled floor and grey tiled dado 6 feet high. The wards are divided by glazed screens and the nurses' station is placed to command all beds.

The walls are covered externally with stucco and the building is designed in an Italian style.

#### 7. CRILE CLINIC, CLEVELAND, OHIO.

One of the most interesting developments is the "pay clinic," some of which are run on the "combined medical service" principles. One of the best known of these is the Cleveland Clinic, founded by Dr. Crile and three other doctors, who run it on a paying basis with ten full-time assistants seeing about 300 patients daily. The entrance of the building is on the first floor, and leads to the registration desk, behind which is the record-filing room. Small lifts convey the records (there are now nearly 150,000 of them) to desks in the reception room and to the upper floors.

The X-ray Department occupies the west side of the first floor, the pharmacy and clinical labor-

atories are on the east side. The reception rooms on the second floor form the heart of the building, and rise to the skylight, with galleries around on the third and fourth floors. Round this well are grouped the examining rooms of the various departments. Over the doors of these are signal lights, different colours indicating the member of the staff required by the patient. Viewing-boxes for the examination of X-ray plates are located in the corridors.

Immediately associated with the clinic is a hospital for 150 patients. All patients pay according to their means.

#### 8. X-RAY DEPARTMENTS.

The increasing importance of X-ray work is nowhere more fully recognised than in America, where the use of X-ray for diagnosis has reached such a point that in one important hospital more than 85 per cent. of the patients are now X-rayed.

The result is that there are now many well-planned and splendidly equipped X-ray departments, and one of the best of these is to be found at the Roosevelt Hospital, New York City, where the architects, York and Sawyer, worked out a plan in conjunction with Dr. Steiner. The department is situated on the ground floor, near the operating block, and conveniently placed for the out-patients, and consists of a radiographic room, dark-room with special light-excluding pass-boxes of a revolving type, cystoscopic room, fluoroscopic room, viewing room, with an excellent set of viewing-boxes made of enamelled steel, and filled with Cooper-Hewitt lights, and a room for files. The treatment rooms are in a corner of the building, cut off by corridors from the rest of the department, and special precautions are taken against rays, as the whole of the walls and ceilings are treble-lined with lead, wire-mesh, and finally glazed tiles, and the floor is lead and cork.

There is another very fine X-ray department at the Boston City Hospital, in the New Thorndike Memorial Building. Architects, MacGinnis and Walsh. This department is on two floors—on the ground floor, waiting rooms, radiographic rooms, viewing room, and records; in the basement are the treatment rooms (with machines enclosed in a room 6 feet wide, between two treatment rooms in every case), an exceptionally fine dark-room, with smaller rooms for wet plates, plate-loading, etc.



CRILE CLINIC, CLEVELAND, OHIO

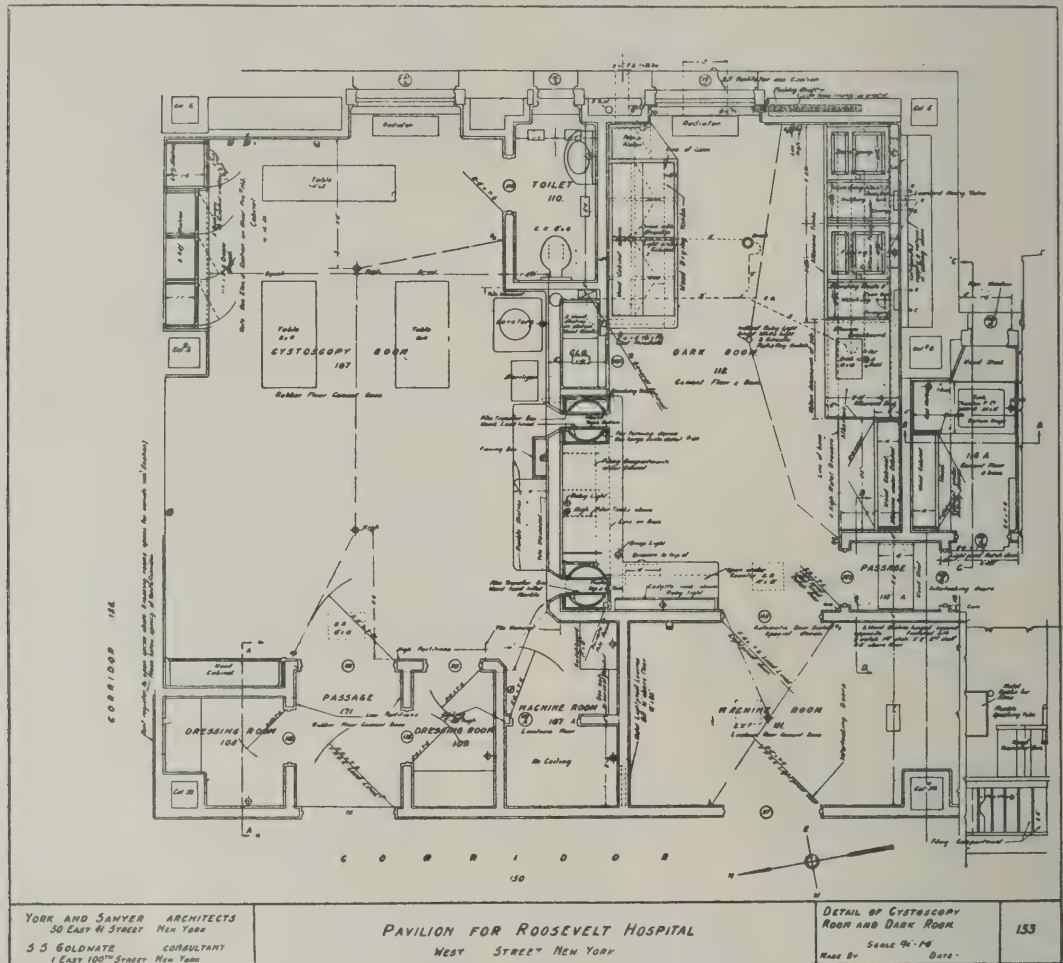


Special attention has been paid to the ventilation—an important point, unfortunately too often overlooked with resultant damage to the health of the assistants. There is a lecture hall at the end of the corridor, two floors in height, for the use of the department; so that altogether this is in

# 9. OUT-PATIENTS' DEPARTMENT, BOSTON CITY HALL, BOSTON, MASS.

*Architects, Coolidge and Shattuck.*

This is a typical example of an American Out-patient Department attached to an important city hospital. It was opened in 1925; the number of



ROOSEVELT HOSPITAL, NEW YORK CITY, X-RAY DEPARTMENT  
York and Sawyer, Architects

many ways a model of what an X-ray department should be. The colour of the walls found to be most satisfactory by the X-ray men is orange or buff, and several departments have plastered walls coloured to these tints, and the floors are usually tiled like an operating theatre, or covered with battleship linoleum with a border and skirting of terrazzo.

visits is 800 per day, and this number could be doubled.

The building is seven floors high and has frontages to two streets, the patients entering from one and are discharged into the other. There is a tunnel connecting the entrance hall with main building. In planning this building an attempt was made to give as much privacy to each patient

\* There is a lavatory in every room for the use of the doctor. All patients go to the information desk in the entrance hall; an old patient shows his cards, receives a clinic number and is sent to the right department, where his record awaits him.

There is a waiting-room placed centrally on every floor, with a floor-secretary's desk; the elevators open directly into the waiting-room.

The floors of all toilet-rooms, entrance hall,



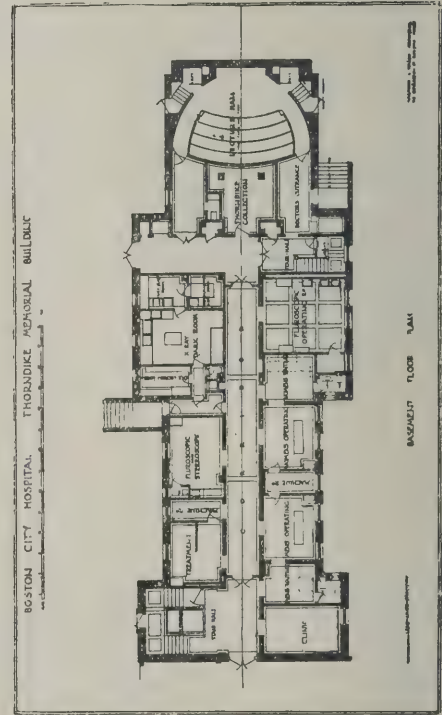
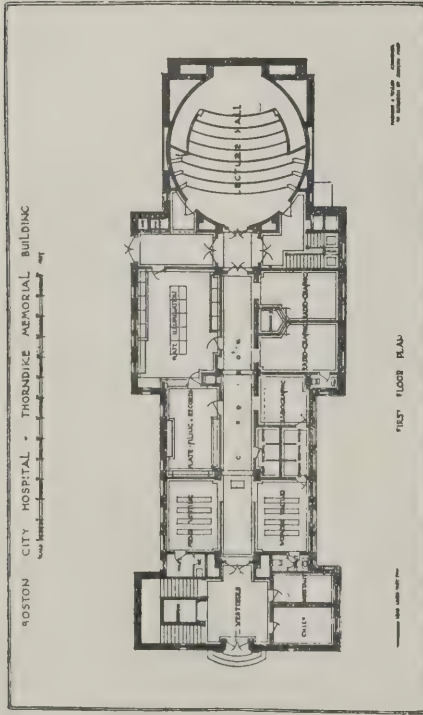
The departments are grouped together according to their nature: therapeutic and massage in one wing of the same floor, cardiac, diabetic, nephritic on another, the eye, ear, nose and throat are on the fifth floor, the skin and nervous diseases

The following points of construction are summarised from the detailed description of the hospitals visited :—

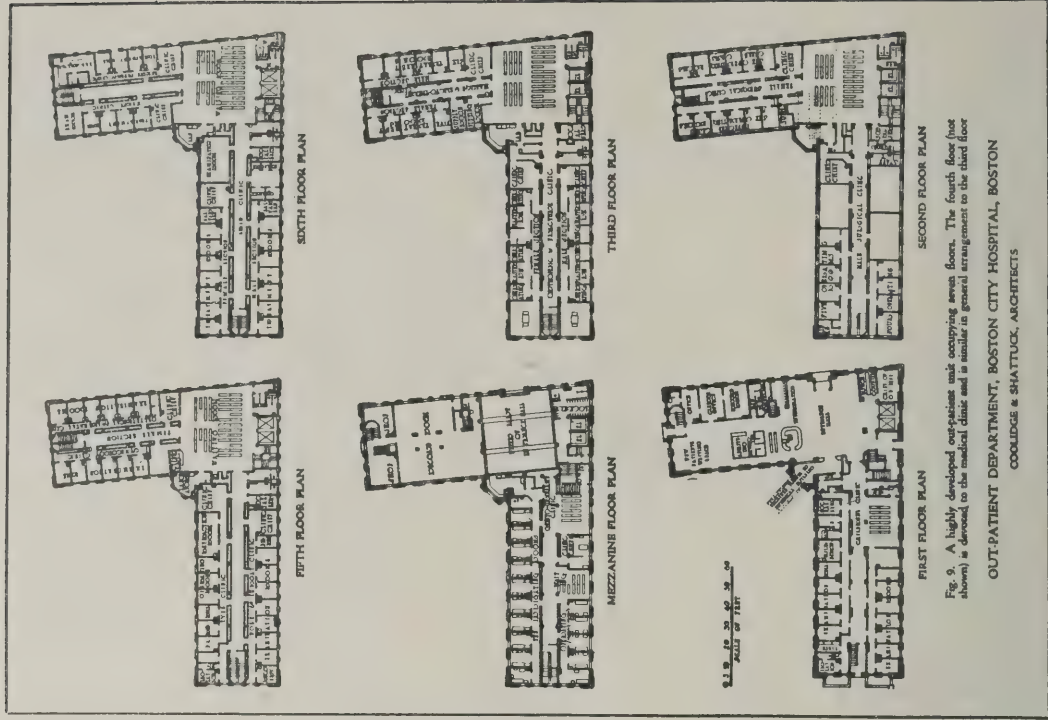
**Doors.**—The flush hospital door veneered with mahogany is usual for all patients' rooms, and the fanlight is usually solid to match the door.

*Windows.*—The sash window is almost universal,





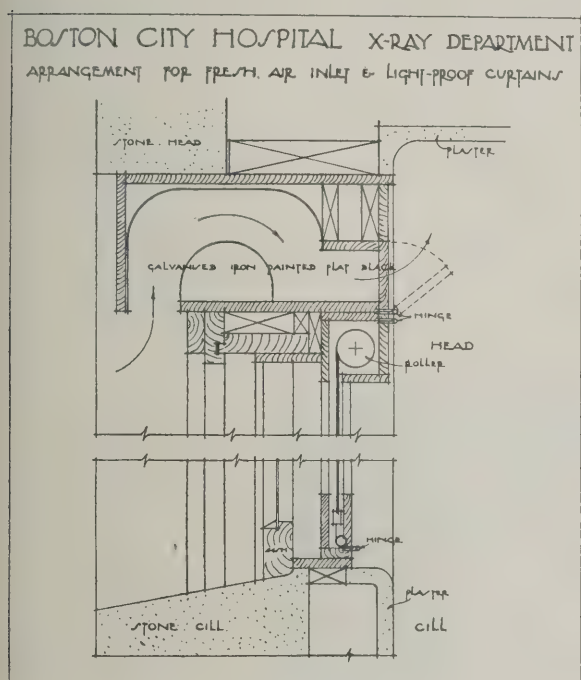
BOSTON CITY HOSPITAL, X-RAY DEPARTMENT  
Macginnis and Walsh, Architects



BOSTON CITY HOSPITAL  
Coolidge and Shattuck, Architects

with or without the fanlight over, and with or without bars according to the design of the architect. A small opening about 7 inches by 2 inches is frequent in the bottom rail of the sash. Jalousie shutters or sunblinds are necessary in the summer.

**Floors.**—Hardwood floors are used in offices, etc., sometimes (but rarely) in patients' rooms. The most usual floor is "battleship" linoleum laid on concrete with a margin and base of terrazzo, rubber tiles for corridors, unglazed tiles or terrazzo for operating theatres. The terrazzo is divided into squares about 3 feet or 4 feet by metal strips.



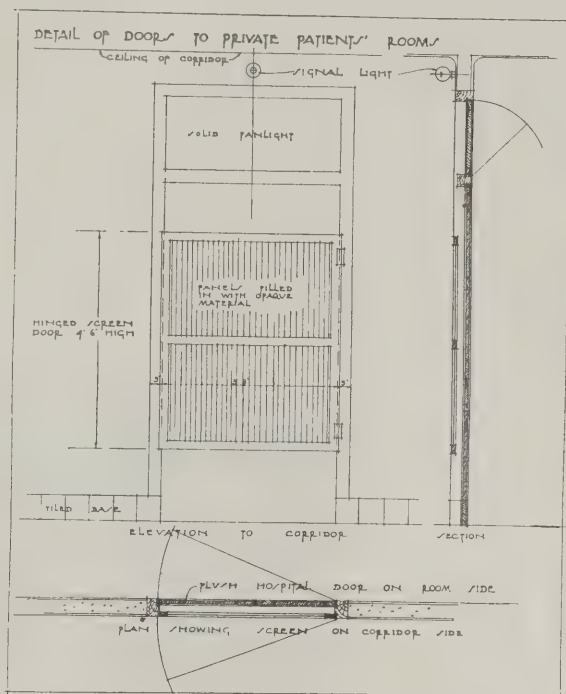
AMERICA. DETAILS

turns on a light over the door and on the annunciator at the nurses' station and superintendent's office.

### CONCLUSION.

It is difficult to arrive at any very definite conclusions from a survey which includes countries of greatly different climate and conditions, but there are some tendencies which are marked everywhere.

The large ward of 25 or 30 beds seems to be a thing of the past, and smaller units are the rule—16 beds fairly frequent, but 12 beds usually pre-



AMERICA. DETAILS

Rubber floors and dadoes are occasionally used in operating theatres.

**Ceilings.**—Sound-proofing materials are frequently used for ceilings in sheets, such as "Celotex" and other patent materials.

**Fittings** are increasingly made of metal. Cabinets, linen cupboards, door frames, doors and windows, glazed divisions to form cubicles, beds and ward furniture.

**Signal system** has become almost universal. The patient calls the nurse by pushing a button which

ferred. The number of rooms allocated to private and semi-private use is the most marked feature of the present-day planning, though naturally less marked in Europe than in America. The individual sanitation which accompanies it in the latter country is perhaps rather overdone; it must mean great expense in the cost of plumbing and fixtures and entail a considerable amount of labour in the running of the hospital, but the provision of hot and cold water in private rooms and rooms for nurses and staff is of great advantage.



The cross-ventilated lobby, as we have seen, is no longer insisted on to the same extent, partly owing to the confidence felt in modern plumbing and partly on the ground of cost. The central corridor, on the other hand, found in so many American hospitals, is not a feature of the plan which we should like to see followed over here, and in this respect the European hospitals would appear to have the advantage in point of cheerfulness and health. In comparing the vertical and horizontal systems of planning, there are points in favour of both, but on the question of extension (which is of primary importance to hospitals), there is little doubt the horizontal system is easier to handle. Mechanical efficiency is found most highly developed in America, but reliance in mechanical means has certain drawbacks (and the case of mechanical ventilation may be given as an instance) but the saving of labour is such an important side of modern life that we ought to welcome any attempts made in that direction.

Oil-fuel installations are being adopted increasingly, as they result in the saving of labour caused by the handling of coke and ashes, and they also have the advantage of greater cleanliness.

Finally, the question of architectural interest and beauty is now recognised to be just as important for hospitals as it is for banks, churches and private residences, and it is very encouraging to find that this side has been so much more considered than it used to be in the last century. There is a determined effort to make the buildings attractive both externally and internally, and each country has worked out its own salvation in this respect. I think everyone will agree that the general level of hospital design is now very high, and the fact that funds are invariably limited has not been altogether a disadvantage, and has resulted in a dignified simplicity in many cases which expresses the character and purpose for which the building has been erected.

In conclusion I should like to say that I have invariably met with kindness and friendliness on my travels, and that architects, medical and nursing staff have taken no end of trouble to show me all there was to be seen and supply me with plans and information, so that my task has been made a very pleasant one, and I realise that those of us who are brought into touch with the hospital world by our work are very fortunate.



COLUMBIA PRESBYTERIAN HOSPITAL, NEW YORK CITY  
Gamble Rogers, Architect

## Discussion on Mr. Pearson's Paper

THE PRESIDENT, MR. E. GUY DAWBER, A.R.A., IN THE CHAIR.

Mr. W. A. PITE [F.] : After looking at what I may describe as the fearful and wonderful things Mr. Pearson has shown us to-night, one is almost staggered at the fitness of the detail which hospital authorities have in face, and which their architects have to assimilate and place upon paper, in due order, for the consideration of their clients. One is cheered to learn that Mr. Pearson, during his travels, found architects in the States who have the same difficulties as we have here.

The principal feature in any hospital is the patient in the bed; everything must centre round and radiate from there. Mr. Pearson, in his paper, has referred to the Fifth Avenue Hospital, New York, and the wonderful method which the Americans have of centralisation and control; that is a little term I have found of immense use, though I have used it in a rather different way: centralisation and radiation—i.e., everything in the plan should be dominated from the administrative centre, from the sister-matron's office, and all the organisations which are centred there.

It is most useful that we architects should realise what a enormous amount of excellent work is being done not only in the United States of America, but also on the Continent. One feels great admiration for that beautiful hospital at The Hague, by Mr. Cuypers, which Mr. Pearson has shown us. In this country we have more sympathy with the horizontal planning than with the vertical, and I do not suppose we shall bring ourselves to build hospitals on the vertical principle; the main reason for which planning is climatic. In New York they have great extremes of temperature which we have not in this country, while on most days of the year we are able to open the windows of our wards.

I was much interested to hear all that Mr. Pearson had to tell us about private wards and private patients, because one feels that there is a great future for the pay wards and pay rooms, and also for pay blocks. I think that in this country we shall soon see large nursing institutions, where patients can have the advantage of the various treatments, and where surgeons, physicians and specialists all do team work together.

Mr. Pearson to-night has given us a great deal to think about, and I have great pleasure in proposing a vote of thanks to him for his paper.

Dr. JANE WALKER, J.P. : There are a few things I should very much like to say about Mr. Pearson's most excellent paper. I also have been in America, and I have seen a good many hospitals there, and I think that those who know the work of the firm of which Mr. Pearson is a very honoured member will agree with me that America has no real monopoly of the best hospitals in the world. The worst hospital I have seen in my life was in America; so was the best, a mental hospital, near Effalo, not far from Lake Erie.

There is one thing which occurred to me—I do not know whether anyone else thought of it—that in considering the shape of wards, there has been no mention

of round wards. There used to be a great vogue for them. I was myself a physician in a round ward for many years, and there is a great deal to be said for this form, from the patient's point of view. As Mr. Pite said, the patient is the element which should be considered in a hospital. If you think of a round ward, you will see that no patient is lying immediately opposite another patient, nor is a patient lying opposite a window. Those two things are so cruel and so maddening to people in a long rectangular ward, with a patient on one side and a patient on the other, and a window on both sides, the patients staring at one another and at the window all day long. Though I doubt very much whether people in this country would all like to have a single ward, still I think there should be a better arrangement of wards than the rectangular ward, with beds facing each other. I should like to see wards with one row of beds, not two.

Mr. Pearson said, I think, that one person estimated that 30 per cent. of people would like to have single wards; I do not think there is so large a proportion in this country. I know the institution of which I am Medical Superintendent—the East Anglian Sanatorium—has a unit of two or four, and there are very few working-class patients under my charge who care to be for weeks or months in a single ward.

Mr. Pearson said nothing about children's hospitals, I do not know whether he went to any, or whether there were departments for children in the hospitals he visited, and of which he has shown us views. If there were, I feel that children should be kept apart from men and women. They certainly should not be in the women's wards; if they have to be with grown people at all, they should be in the men's wards. Women have as much to do with children every day of their lives as they wish to have, and when they are ill I think they might be spared the screaming, laughing, crying and wailing of the children.

I have very much pleasure in seconding the vote of thanks.

Sir HOLBURT J. WARING, F.R.C.S. : I am not a member of your Institute, though I have had the pleasure of coming here on several occasions. I appreciate your invitation to attend this evening in connection with Mr. Pearson's lecture, to which I have listened with great interest.

With regard to the remark which was made that the Americans pay more attention to the staff of the hospital than to the patient, I think Mr. Pearson might have gone further and said that Americans pay a much larger share of attention to the accommodation, equipment and the convenience of the staff than we do. But in addition—and this is the main key—they provide for their staff what I may speak of, for lack of a better word, as the plant and machinery for their work, for attending to the patient, a fact which is often forgotten in our country. At the present day, when chemistry and physics and the



biological sciences have made a big advance, and can be so well applied to the investigation and treatment of patients, a large amount of plant and machinery is required. And that point, especially in a number of municipal institutions, is not sufficiently realised; the authorities governing them seem to imagine that the doctor can carry on his investigations and make his diagnosis and go on with the treatment with rather limited supplies such as he has been having in the past. That is impossible, and the sooner the public authorities and private individuals see the facts of the case, and provide or render available proper appliances, the better. That is the explanation of the remark which the reader of the paper made as to the difference between Americans and Englishmen.

As I have seen a good many of the hospitals which have been referred to to-night, I am able to speak from some personal experience. Concerning the vexed question of the one-bed ward, or the two-bed ward, or the small ward, this must be looked at from more than one aspect. Take the new hospital in Copenhagen; it is a beautiful hospital, well fitted up. It has beautiful arrangements, and the wards, though comparatively large, are divided cross-wise, so that there are compartments for six or four beds. That may be an advantage in regard to the light. But it has two disadvantages in connection with what we may call a voluntary hospital, one which is maintained by public subscriptions. First, a hospital arranged in that way is much more expensive to run, from the point of view of nursing and in regard to staff, than a hospital which is arranged in the more or less traditional manner. I have discussed this point with the Surgical Superintendent of that particular hospital, and have gone into the question of the expenses. Another strong objection—though, perhaps, some of you may say it is an advantage—is that in our large voluntary hospitals we have to train a large number of young men for the medical profession, so that they may go out into the world and carry on their work in the best way and give the best attention and treatment. These young men and young women should be given every possible advantage of instruction on actual patients. That is one of the objections in regard to the hospital at Copenhagen; it has been found by the people there that it is unsatisfactory from the point of view of instruction of students. Those two points may not appeal to the world in general, but they certainly appeal to those who have to work a voluntary hospital, and who at the same time are required to educate the rising generation of medical men.

You must bear in mind that all the hospitals which have been described are different in connection with the admission of patients from those in this country. If you take the Copenhagen Hospital, which has been referred to, you find there is a large number of patients who are sent in by the municipality, and there is a considerable number of patients who pay. Again, in some of the American Hospitals, perhaps, only one-fifth of the patients are what would be called "charity patients." It is a very different state of affairs in our hospitals, for in the voluntary hospitals of our country at the present time perhaps nineteen-twentieths are charity patients. That makes a great deal of difference in regard to planning a

hospital. I strongly hold that in hospitals, voluntary or otherwise, in the present condition of economic affairs accommodation should be provided for different classes of patients, and where patients require a single room they should be able to have it on payment. The accommodation could be graded according to the means of the patient.

It is beyond my comprehension why the rich in this country are content to be treated, when they are ill, what are often little better than third-class lodging houses. They seem to be satisfied; all they seem to want is to get into a small house, in a street which has been respectable, and in a nursing home of a set type.

Passing on now to the more technical points in this paper, I should have liked to hear something in regard to the so-called pavilion arrangements as to wards, the method of heating, the material used for ward floors, etc. The pavilion system has been in vogue in this country for 50 or 60 years, and very little variety has been evident in it. There have been slight modifications, but the main principle has been the same; that is to say, each room in which patients are placed has got cross-ventilation, two rows of beds being there. Before that period we had wards which used to be called "spiral wards," in which were four rows of beds. In some places there now seems to be a tendency to revert to modifications in that regard.

I should have liked to hear the lecturer's views on the "sanitary tower," which is said to be more or less universal here. I look upon a sanitary tower in a hospital as not a very sanitary feature, and I think it might be arranged better than it is. In building and designing hospitals, I rather discount the retention of the sanitary tower. It, of course, has served its purpose in a way in that it has taught nurses and doctors, and the people in general, clean ways. There are other means. I believe that in some American hospitals they have built "sanitary rooms," and that they are found to be much better than the so-called sanitary towers.

I should have liked the lecturer to make some reference to the value of what may be called the "glazed tile" in the walls, especially of the theatres in hospitals. I have found doubt as to their value, particularly in operating theatres. There is always a roughened area between the separate tiles or plates. I do not know whose fault it is, but up to the present no one seems to have evolved a means of making all those joints between the tiles smooth and glazed, so that there shall not be a surface favourable to the lodgment of micro-organisms. I do not, for that reason, think these tiles are the best solution for the walls of operating theatres and wards. I am told that a smooth cement can be got, of whatever colour may be the fashion of the moment, but I have never found a place where it has been used. It is a rather important detail in hospital construction. For a long time it has been the fashion to have these expensive tiles lining operating theatres, but I think architects and builders would produce better results by the methods I have mentioned, and they would be cheaper.

Mr. Pearson regrets that he did not see the operating theatres in Rochester, United States. Well, he has missed very much in that respect in regard to seeing

nothing very elaborate. Those theatres are very good for the work, but they are beautifully simple, and that is the keynote of the present day: simplicity and perfection, not multiplicity of detail.

With regard to children's hospitals, that is a very vexed question. I agree that children are better in wards of their own, but hospital administrators do not always like that.

The architectural aspect has naturally been raised here to-night, but though that is interesting, it is necessary to take into consideration the economic aspect. It has been said that you should provide architecturally beautiful hospitals for patients. But the patient does not see much of the architecture of the hospital. Perhaps he sees it when he goes into it, but he does not look at it when he goes out. To my mind, it is much better, in the case of hospitals, which are continually changing, that they should not be elaborate in construction nor architecturally beautiful; I think they should be made to serve their purpose and should be built economically.

With regard to the bandage and dressings question, and whether bandages and dressings should be sterilised and used again, I have often wondered why, in this country, if everything can be made clean by sterilising, bandages, etc., are not used again after passing through this process. But it is not done; it is contrary to tradition. If you go to Paris or to some German cities, you will find it is constantly done, and I think it is economically sound. If you can sterilise the bandages, etc., that does it matter if you use them twice or twenty times so long as they are efficient for their purpose?

With regard to nursing homes and nurses, I am not quite certain whether, in the future, nurses will not go on strike and say they will not live at "the shop." I am not sure that you will not build hostels and residential houses, so that they may live away from their work. I think it would be an advantage, but I am in a minority as regards that.

I would like to mention one other point. I think that our Government, or our municipal authorities, were to spend as much money in providing first-class maternity homes for the arrival of the babies as they spend on providing accommodation for the mentally unfit, it would be all the better for the country as a whole. A municipality, or a county, will erect most elaborate buildings for the reception and treatment of the insane, but they will do comparatively little in the way of providing maternity homes for the mothers of the working classes when they are giving birth to their children. That is a disgrace to this country, and perhaps architects, when they are designing hospitals, will have some regard to that point.

Mr. W. A. PITE: May I say a word which may comfort Sir Holburt Waring? We are now getting rid of spitiary towers and annexes; they are regarded as rather a thing of the past.

Dr. LOUISA MARTINDALE: I would like to say, publicly, how much I admire the paper which Mr. Pearson has read this evening, and especially the way in which he has illustrated it. It seems to me that his illustrations are extraordinarily interesting to those concerned with hospitals. I have had the good fortune to

visit many European hospitals and hospitals in America, and if I wanted to see a hospital which well illustrated the pavilion system I should go to Germany. In that country, especially in Frankfurt, Berlin and Hamburg, they have extraordinarily well-run hospitals on the pavilion system, but they are for large numbers of patients. When you have two, three or four thousand patients you can make a great success of the pavilion system—large buildings with 100 or 200 patients in each, in large areas of land. In the case of the new hospital in Dresden there are beautiful gardens surrounding the pavilions, the chief surgeon and the chief physician living on the spot, in their own houses, the whole institution being well arranged from that point of view. In America, it seemed to me, the patient received a very great deal of consideration in the hospital and yet I was struck by the facilities for post-graduate work. At the Mayo clinic I found that everything was made easy for one to learn in the quickest time possible. Some of the theatres had one particular advantage—namely, mirrors which were so placed that when 100 or perhaps 200 post-graduates were watching an operation—and some of them could not see by looking down at the patient—the stages of the operation could be followed by looking in these mirrors. In Philadelphia I was much impressed, in the Gynæcological Hospital, by the beautiful single wards for private patients. Even these patients were used for teaching purposes, the operating part of the theatre being divided from the spectators' gallery by a falling metal screen which was only raised when the patient was under the anæsthetic.

Mr. C. H. JAMES [F.]: I would like to ask if Mr. Pearson can tell us what effect, if any, the appearance of wards has on hospital design. It seems to me it does not make much difference, one way or the other, whether one is operated on in an ordinary room which has ordinary windows with closing bars thick with dust or in a room with sheets of plate glass. I have been operated on about half a dozen times in various places, including a girls' school, and I do not think my recovery was any slower than it would have been in an ordinary hospital.

Mr. C. E. ELCOCK [F.]: I also would like to thank Mr. Pearson, and to ask him if he can let us know—not now, as it is too late to go into it—some detail of things like floors. A lot of research is wanted in some of these matters, and we particularly want an understanding as to what is being done in hospital flooring of all kinds.

Mr. E. STANLEY HALL [F.]: I would like to support the vote of thanks to Mr. Pearson. I would only ask him this: Which of these hospitals, if any, are for infectious cases? They struck me as being nice and charming for surgical work, but I could not understand how they would deal with infectious illnesses in these American hospitals.

The PRESIDENT: We have had a most interesting paper and discussion, and what struck me—and it probably struck many of you too—in looking at those photographs of hospitals which the Americans have treated from the vertical point of view, was that some of them looked exactly like skyscrapers, which is different from our English system. Our hospitals are two or three storeys high and spread over a large area of land. I



think this is a matter we could deal with here, where we are hampered by confined areas, making them floor on floor, on the American system.

Sir Holburt Waring mentioned the use of glazed bricks and glazed tiles for operating theatres. That was a thing of the past years ago. We have so many patent cements and fine enamels that the question no longer exists.

Mr. James raised an extraordinarily interesting point, as to the places in which operations were carried on during the War. It seemed to have no effect on the successful termination of the case whether it was done in a barn or in an up-to-date operating theatre.

Mr. PEARSON (in reply): I will not endeavour to answer all the points which have been raised. I felt that my job to-night was to tell the story, and leave you to draw your own conclusions from it, because I visited so many countries, and they are all working the matter out in their own way. I feel that my instincts are with Mr. Pite. The hospital which seemed nearest to our own was the Dutch hospital. I feel, as Sir Holburt Waring said, that we are somewhat too hidebound in this country by tradition, and that we should reconsider such matters as the sanitary tower in view of modern plumbing.

Dr. Walker asked whether I had seen any children's hospitals on my travels. I did not, but I saw an amazing number of babies; I was always being led into babies' wards. And I realised there is a difference in the way they bathe the baby in America compared with the method here.

Dr. Walker raised the question of round wards. I do not think I saw an instance of a round ward. I am afraid that, as a firm, we put a round ward only when we cannot put anything else on the site.

Mr. James asked whether war surgery had any effect on hospital planning. I think it will have eventually though the change is slow in coming. The War upset many notions. Fortunately, I had the great luck to be a patient in a house on the Malvern Hills, which was designed by Mr. Ernest Newton, and though it was designed as a private residence and not as a hospital, it made a charming hospital when it was used for that purpose, and I regarded it as ideal.

Dr. Martindale recommends me to go to Germany. She advised me to go to America, and I acted upon it, so I have nothing left to me now but to go to Germany and see the pavilion system.

## The Old Ashmolean Building

In commemoration of those who had most to do with the foundation of the Ashmolean Museum in the seventeenth century, a window containing four memorial panels, which has been placed on the staircase of the old Ashmolean Building, was unveiled on 17 May by the Chancellor of the University (Lord Cave).

The two larger panels are in memory of Sir Christopher Wren, and of Elias Ashmole, who handed over his "treasures" to the University, and so formed the first natural history museum in this country. In the other panels are commemorated Robert Plot, the first curator, and John Tradescant, whose collection of curiosities passed through the hands of Ashmole to the museum. In each light the shield of the benefactor commemorated is shown in bright colours and embellished with representations of distinctive instruments or relics. Wren's compasses and scientific instruments and Ashmole's books are shown. Before the unveiling the window was formally handed over by representatives of the donors to the University at a ceremony in the Divinity School, over which the Chancellor presided.

The President of the R.I.B.A. (Mr. E. Guy Dawber, R.I.B.A.) handed over the Wren Light on behalf of the Royal Institute, whose members had subscribed to the memorial. The President said:

"No greater honour, perhaps, could fall to any man of my craft than to be chosen, through the accident of circumstance, to perform on behalf of his fellow craftsmen such an act of homage to the memory of Sir Christopher Wren as the presentation of this memorial window.

"I am, however, emboldened to do so by the fact that although a university training may, and doubtless does, give a wide range of erudition and general culture, yet at the same time, it seldom gives knowledge or appreciation of the art of which Sir Christopher Wren was so great an exponent.

"I cannot but wish that the study of architecture should be considered as part of the ordinary education of every gentleman, as it used to be in the days of Evelyn and others who followed him. Of Wren himself, to-day, it is unnecessary to say much. We all know his history, his rise to eminence in his profession, his great work at St. Paul's and his other public buildings. There are those, however, who find difficulty in understanding how he could design and carry through his masterpieces with so meagre an amount of recognisable architectural training, as could have been possessed by him in 1662, when he accepted the position of Deputy Surveyor General, and was instructed to report on work necessary in old St. Paul's and Windsor Castle, and to complete Inigo Jones's Palace at Greenwich.

The amazing thing is that Wren should have been entrusted with this work, when it was known that he was without any experience in architecture. A position of such serious responsibility would have frightened a man of less confidence in his own powers, but Wren's resource and incomparable quickness of intelligence enabled him to avoid disaster. He was a man of extraordinary natural endowments, a 'miracle of youth,' as Evelyn called him, and he appears to have been able to grasp very quickly any subject to which he applied his mind. His remarkable knowledge of mathematics helped him in problems of construction, to the solution of which he also brought the spirit of an explorer in the fields of science. The further fact that he was an astronomer of European fame shows that he was gifted with imagination.

"The work that Wren did was not the work of rashness but that of sound scientific knowledge, and though we attribute to-day much to the skilful operatives with whom he surrounded himself yet his was the genius that surmounted difficulties of gravitation and durability. His early work was, as might be expected, crude and tentative, but experience brought with it facility, and he learnt his craft as he went along. He is an outstanding example of an architect who received his training, not at the drawing board, but on the scaffolding of his buildings. He followed his own path and appears to have been little influenced by Inigo Jones, or his busy disciple John Webb, who both drew their inspiration in the main from Palladio.

"Wren had an outlook of his own, and while working in the classic style of the day, he allowed himself an elasticity of treatment in his designs from which less original spirits shrank, breaking with tradition in many cases, and following it in others. His work combines a solution of constructional problems with a boldness and restrained freedom of architectural treatment such as to justify us in regarding him as the greatest of our English architects.

"His outstanding works are, of course, St. Paul's Cathedral and the City churches. In domestic work he has no great record, but Hampton Court, with its gracious simplicity and quiet charm, shows how well he would have dealt with it had it come his way in greater volume.

"It was perhaps fortunate that Wren never went to Italy, and made but a short visit to France, for this made him rely upon his own inspiration and the architecture of his own country, and develop his national powers of mechanical invention into a faculty of architectural design almost without a parallel in range and resourcefulness. Some technical details, on which he may be open to criticism, are trifling in comparison





with his greatness, both as an architect and as a man. His great conception of architecture and his wonderful fertility of idea in planning and construction all put him on a level far above his fellows.

"With all this, it is curious to observe how short his immediate influence was, for, at the close of his career his architectural taste reverted to Palladianism, largely influenced in this direction by the publication of the designs of Inigo Jones and Webb. Yet the common sense and simplicity of Wren pervaded the domestic work of the eighteenth century, and the fine craftsmanship which he encouraged, and to which he gave so great an impetus, continued to adorn our houses until the close of the Regency period and the introduction of railways and machinery. Those who think that his epitaph, 'Si quaeris monumentum circumspice' only applies to his one great building, and that it should only apply to it, forget that it takes a far wider meaning, and if we wish to look around for a monument to Wren's genius, we shall find it in the great tradition of refined building that survived so long in our country and was largely due to the influence of the man whose memory we are honouring to-day.

"I often wonder what Wren would think could happen but come to earth and look around this fair land, and see on every side, in almost every town and village, the degradation of building to-day, the sort of dermatitis or architectural skin eruption we are suffering from. Is it not a sad falling away from the gentle and dignified building of his day, and may we not hope that some means can be found to control this outbreak?

"The armorial window which has been presented to the Royal Institute of British Architects, includes several novel features. First, the crest which Mr. Gunther copied from an engraved plate presented by Wren. Secondly, the swags by the sides of the shield which are based on Grinling Gibbons' work at the Admiralty. They include the astronomical instrument used by Wren when he was Savilian Professor and his own pair of compasses now in the possession of the Royal Society. Thirdly, his monogram 'C.W.' from the backs of his books in the Savilian Library.

"The inscription, in what I understand is Mr. Gunther's elegant Latin, records the fact that in this year 1927 the Royal Institute of British Architects has honoured the memory of Sir Christopher Wren, Savilian Professor of Astronomy, famous for his wonderful buildings.

"As the object of the 'Lewis Evans Collection' is largely the illustration of the History of Science in Oxford, there is perhaps hardly any man more appropriate for commemoration than Christopher Wren.

"On behalf of the Royal Institute of British Architects I commit this window to your care."

(For particulars of the window see page 528.)

# The Study of Architectural Design\*

BY THEODORE FYFE [F.].

This is a serious and purposeful work emanating from America. Mr. Harbeson is Assistant Professor in Architectural Design at the School of Fine Arts, Pennsylvania University, and Instructor at Pennsylvania Academy of Fine Arts. With these qualifications, explanation of a system of design which is applied

The book begins with a brief account of the Ecole des Beaux-Arts method in Paris, admittedly the pattern for his own system. It then proceeds to a discussion of the main points in his system—the “analytique” or order problem; the Class B plan problem; the archæology projet and measured drawings; and the



FIG. 371.—ELEVATION OF DESIGN FOR A CREMATORY. Class A Projet, by T. P. Yang



FIG. 372.—SECTION OF DESIGN FOR A CREMATORY. Class A Projet, by T. P. Yang

him, presumably in both of the institutions mentioned, is found to be of value, especially when he inserts 376 illustrations in the text.

*The Study of Architectural Design*, with special reference to the program of the Beaux Arts Institute of Design. By Joseph F. Harbeson, A.I.A. [The Pencil Points Library: Pencil Points Press, New York, 1926.]

Class A problem. There is a further section on the Sketch problem and Prize problems which is one of the most attractive in the book, as it illustrates many of the well-known studies and finished designs of the French prize winners. In the last section, dealing with some general matters, including perspective, two admirable life studies by Mr. Bellows are illustrated. There is a full index.





FIG. 321.—DESIGN BY M. ALBERT FERRAN, PUPIL OF M. LALOUX, FOR " LE PAVILLON CENTRAL D'UN PALAIS DE L'INSTITUT " First Preliminary Competition, Prix de Rome, Ecole des Beaux Arts

the whole work merits the careful attention of those responsible for architectural education in this country.

It is a distinctly good feature of the book that it has many photographic illustrations of old work, some of which are side by side with modern renderings of them; but the illustrations throughout are most excellent, especially (at least to the casual reader) those which accompany the analysis of the work of the senior students. The book is, of course, frankly one-sided. It deals with design only, and design very much on its elaborate presentation side. It is chiefly by examination of the masterly sketch designs of the first preliminary competition for the French Prix de Rome that we get a substantial reminder of the constructive basis of design. (See Fig. 321, here reproduced.) This, of course, raises at its whole point and nothing but the point—the sort of training the American student really gets before he produces his Class A problem. (See Figs. 371 and 372 herewith.)

Without attempting to answer that question, we can at any rate admire the broad way in which Mr. Harbeson attacks his subject. He is not content with the architectural problem comprising the single unit, but devotes a considerable number of pages, and many illustrations, to the large lay-out schemes of Washington and Chicago. This combination of architecture and town planning gives a distinctive character to the book, which is, on the whole, one for the advanced student and instructor rather than for the elementary student.

One is already familiar—too familiar perhaps—with the French words that are used when dealing with a system of design that is taught in English. In America, with its devotion to everything Parisian, this is only to be expected; one is only tempted to remark that "soigné" in plan treatments might become "solids and voids," and that an English equivalent could be provided for so obvious a phrase as "plan analytique." But that matter, why refer to any American system as a "Beaux-Arts" one?

But these affairs, after all, are not germane to the issue, and Mr. Harbeson is to be congratulated on a really efficient expository of a systematised method of classifying in design.

## Reviews

**THE LAW RELATING TO DILAPIDATIONS AND WASTE.** By W. T. Creswell, of Gray's Inn and South Eastern Circuit, Barrister at Law, Licentiate R.I.B.A., etc., London, 1927. Price 6s. net. (Builder, Ltd.)

The Leasehold Reform Bill, should it become law, will probably create a new set of duties devolving certainly on the surveyor, and possibly upon those who confine themselves to the practice of architecture; it may be the purpose of this Bill is to make landlords more scrupulous and equitable as regards dealings with purely business premises, and the procedure is to be by arbitration, with restricted rights of appeal. The tribunal will normally consist of those qualified in the Law of Landlord and Tenant and its many and various ramifications, and it will devolve upon architects and surveyors to

deal with those anomalies. Till recently, the law in such matters was deemed sacrosanct, but as nothing else seems to be so nowadays, the relation between lessor and lessee follows others into the melting pot, and, presumably, if this measure is satisfactory, other types of premises will be included into similar provisions, if not embodied in the statute immediately proposed.

At such a time as this architects and surveyors will surely welcome as a refresher a volume, small in bulk, but covering a wide perspective of the subject, dilapidations and waste, and as an examiner for a sister body, I am sure students will gladly welcome a textbook which deals comprehensively with the subject, and deals with it from the future side of Lord Birkenhead's statutes.

Mr. Creswell refers to an interesting case, *Terrell v. Murray* (1901) on the definition of (Fair Wear and Tear), as to how far dry rot can be dealt with, and in the standard case of *Calthorpe v. McOscar* (1924) an analysis of the various terms, usually found in covenants, is found. Reference is made as to evidence of boundaries, where of a hedge and ditch character, but unfortunately no reference is made to boundaries of other characters, which are frequently sources of much heart burning. Mr. Creswell deals at some length with the provisions of the recent statutes in respect to dilapidations, and these chapters will be of interest to those concerned particularly with small class property. It will be remembered that Mr. Creswell some little time ago published a text book on Building Contracts, which is deservedly popular, and this new work will make a useful companion to it. W. E. WATSON [F.].

**THE PRACTICAL DECORATION OF FURNITURE.** By H. P. Shapland, A.R.I.B.A. 2 vols. [Ernest Benn, Ltd.]

In a note on the cover Mr. Shapland states his policy in publishing this book:—"This book will form a complete encyclopædia of every method of decoration and enrichment which has been applied to furniture from the earliest times to the present day." The methods of decoration discussed are (in Volume I) veneering, inlay, marquetry, painting and gilding, and (in Volume II) moulding, pierced work, turned work, twisting and carving. A wide selection of illustrations has been made to explain the subject, including examples of various periods from Italy, France, Switzerland, Germany, Holland, Sweden and England, as well as Oriental work from Turkey and India. The book with its practical notes is intended to appeal primarily to the student and the craftsman.

It is a good thing that this question of the decoration of furniture should be considered from an intelligent and unprejudiced standpoint. It is a common and fashionable error to admire, or pretend to admire, a piece of furniture merely because it belongs to an historic period and is elaborately ornamented. This attitude of mind has been developed to a large extent by the activities of the collector who often makes his purchases less by the canons of good taste than by the recom-



commendation of the dealer. A false standard of values arises when the student is brought up to believe that pompous magnificence or even brilliance of execution represents the essence of fine art. Simplicity and suitability of purpose should rather be the goal of his ambition, and in the matter of decoration a judicious arrangement is of more importance than extravagant display.

OLIVER BRACKETT.

#### RECENT FOREIGN PERIODICALS.

By GRAHAME B. TUBBS [A.].

"Automotive" buildings (this, in the American language, means buildings connected with the motor industry) form the subject of *The Architectural Forum* issue for March, which is yet another useful addition to their series of Reference numbers. Mr. Corbett looks into the future of streets in large cities, and has illustrated his visions by drawings and diagrams. His scheme to provide more space for vehicles on the road is either to raise the pavements above the road, or to recess them into the first floor of the buildings, while additional vehicle space or "parking" room is provided on the road level by recessing the ground floor of the buildings, and throwing this additional space on the streets, on the lines of M. Le Corbusier's scheme. Certain streets are reserved for fast, through traffic, with tunnels under the cross roads to obviate traffic blocks. It is a most interesting article, but many people would not agree with the first of his Basic Principles, that "the growth of the City is necessary and desirable." Garage and "parking" garages have received a great deal of consideration in America, and are more fully developed than they are here. It is interesting to note that in the "parking" garages, where there is a big rush at certain hours, lifts have been abandoned and ramps substituted. It has been found that the most economical form has been to "stagger" the floors with a ramp between, so that alternate floors are, so to speak, at mezzanine level.

In the February issue of the *Journal of the American Institute of Architects* are fine photographs by Rudolph Herold, of twelve Chinese Gates and Bridges, and in the March number is a report of the Architectural League of New York's Symposium—"Architecture as a Problem in Form and Colour," in which eminent architects, sculptors and painters took part.

There are also eight illustrations of Old Charleston, photographs of porches, and so on, and not of that now obsolete form of the dance of that name, where side kicking was indulged in!

Many replies to the A.I.A.'s Questionnaire on Policy are published, most of them being on the question of "exclusiveness or comprehensiveness of membership," and of the relationship of the Central Body to Provincial Chapters. They show as great a diversity of opinion as a similar Questionnaire would from the members of the R.I.B.A.

The February number of *Architecture* has an article on apartment house details and a large collection of photographs of "stairway halls," some from historic

examples and others of modern adaptations of Colonial and Georgian precedents. In the February issue of *Pencil Points*, the second of a series of articles "Fellow Comrades in America," deal with Prof. J. J. Haffner of Harvard, who, after winning the Chenavard and Rea Prizes in 1911 and 1912, won the *Grand Prix* after the War, and then took up a teaching appointment in the States. A series of articles on wrought iron is continued with details of some of the superb grilles from Toledo Cathedral.

The January number of *The Pacific Coast Architect* contained photographs of the new nineteen-storey M. Hopkins Hotel, in San Francisco, by Weeks and Moore, and a photograph of the extremely interesting Hollywood Storage Warehouse, at Los Angeles, by Morgan, Ward and Clements, in which the wall surface is mostly black but panelled vertically, with only three groups of narrow windows, which are surmounted by towers with lattice wireless masts above. Oddly enough, the same illustration is reproduced in the next number of this magazine.

The review of recent work by Canadian Architects, by John M. Lyle, is the feature of the *Journal of the Royal Architectural Institute of Canada*.

In the January issue of *L'Émulation* there is a continuation of a series of articles on the collaboration of the architect and engineer in evolving a theory for the application of ferro-concrete forms in architectural design.

In the ninety-third number of the Spanish magazine *Arquitectura*, Mr. Robert Atkinson's conversion of Percy Lodge, and his scheme for the development of the estate with nice little Georgian houses is shown, with photographs and plans of typical houses are given.

In the German *Innen Dekoration* for March, the work of another English architect, Oliver Hill, is shown, being mostly examples of his more picturesque manner. In this number, the new showrooms, in Berlin, for the Bechstein Pianoforte Co., by Oskar Kaufmann, are illustrated.

In *Wasmuths Monats hefte für Baukunst* is the interesting factory at Charlottenburg, by Hans Hertlein, and the modernisation of two old London houses, one formerly a well-known architect, is shown, by photographs and plans, before and after the conversion.

#### THE OLD ASHMOLEAN BUILDING.

The Wren window presented to the Old Ashmolean Building (see pp. 523-524) was made by Messrs. Jarrett and Powell, of the Whitefriars Glassworks, under the direction of Mr. R. T. Gunther, Curator of the Lewis Evans Collection, Oxford. The inscription was written by Mr. J. Jarrett and Powell, of St. John's College.

#### LIVERPOOL CATHEDRAL.

The photographs which illustrated Professor Reilly's lecture in the last JOURNAL were lent by Messrs. Morris and Sons, Ltd., contractors, to whom we make grateful acknowledgment.

## ACOUSTICS OF BUILDINGS.

Mr. Hope Bagenal, in a letter recently addressed to *The Times*, gives an account of successful treatment with regard to acoustics in the Legislative Chamber at Delhi. Sir Herbert Baker, and the Hastings Music Pavilion. Mr. C. Cowles Voysey and the late H. T. Morgan. Bagenal writes :—

From time to time buildings that are said to be acoustical failures are discussed in the Press ; may I bring to the notice of your readers two among many that have been designed from the early stages for good hearing and have achieved acoustical successes ? They are the large Legislative Chamber at Delhi, by Sir Herbert Baker, and the Hastings Music Pavilion, by Mr. C. Cowles Voysey and the late H. T. Morgan.

Sir Herbert Baker at Delhi had three chambers to design, but mention can only be made here of the largest, in which all the difficulties were magnified. A spacious lofty chamber was necessary for comfort under Indian conditions, but how reduce reverberation in such a building to the point at which debate would be possible ? In the House of Commons rapidity in debate is due to the small volume of the Chamber and to the comparatively low ruffled ceiling. Neither of these could be reproduced at Delhi. The architect therefore resorted to a design designed to concentrate as much sound as possible on the floor of the House by means of wooden panelling and the members' seats tilted forward at an angle calculated to reflect speakers' voices back to members' ears, and on the upper walls and ceiling, where reflections would be dangerous, to absorb as much sound as possible by means of special sound-absorbing surfaces. A light porous tile was employed for this purpose ; in addition, the upper part of the ceiling was pierced in open-patterned plaster-work, above which layers of soft absorbents were placed. There is a consent among members that hearing is good, admitting easy debate. This simple fact in so complicated a problem is a positive result. There were, moreover, no complaints from Press and public in the series.

The Hastings Music Pavilion was designed first for musical tone, but, in addition, had to provide moderately good conditions for the platform speaker. Good tone in a concert room is roughly the result of combining in proper proportions hard plaster surfaces, resonant wood faces, and areas of upholstery and curtains in a room giving a volume that will give the right length of reverberation. These various materials absorb at a different pitch on the musical scale, and therefore actually modify tone. Loudness, or body of tone, is the result of the angle at which reflecting surfaces are placed in relation to the source. Thus the building itself can be made an instrument. At Hastings, though there are minor criticisms to be made, the actual fullness of tone for an orchestra of 50 or 60 in Queen's Hall. The fullness of the speaking voice from the platform is reinforced to the same scale. Actual quality of tone will be testing over a range of musical instruments and of musical opinion. In the opinion of *The Times* Musical critic, "the tone of a comparatively small body of strings is heard through clear and ringing." The success of both these auditories is largely due to experience gained from a series of tests undertaken for

the Indian Government by the Building Research Board of the Department of Scientific and Industrial Research. But further research on English materials and for English building practice is badly needed by architects.

## SERVICE FOR ART IN WESTMINSTER ABBEY.

The service arranged by the Royal Academy with the Dean and Chapter of the Abbey, took place at 5 p.m. on Thursday, 2 June, and was well attended by representatives of all branches of art.

Sir Frank Dicksee, P.R.A., read the lesson, and the Dean (the Very Rev. W. Foxley Norris), who is Honorary Chaplain to the Royal Academy of Arts, gave an address in which he referred to a speaker at the Academy Banquet who said he had looked round the walls and had failed to find the pulpit touch. Dr. Norris asked whether the Royal Academy was to blame or the pulpit, and pointed out that God revealed Himself in many ways, and the first great truth that art should make plain to simple people was truth in beauty. He referred to the work of many great painters, and mentioned sculptors, crafts men, authors, and musicians, but said nothing about architecture or architects, although in such a building, some reference to "sermons in stones" might have been expected.

A full choir rendered some appropriate music arranged by Mr. Sidney Nicholson, the Abbey organist, who conducted the unaccompanied anthem, "O praise the Lord, ye saints above," by Byrd.

The most impressive part of the service was the procession of the choir, headed by acolytes bearing crosses and banners, and followed by the Canons and Dean in their rich copes, and the High Bailiff of Westminster (Lord Muir Mackenzie) in his uniform. As they proceeded round the ambulatory, returning by the south transept, aisle and nave, back through the choir to the sacrum, the choir sang the many-versed hymn, "Light's abode, celestial Salem," with short organ voluntaries between the verses, which sounded most beautiful and effective as they came from the various parts of the Abbey, particularly the distant ambulatory.

L. A.

## BIRTHDAY HONOURS.

Amongst the official list of honours conferred by the King on the occasion of his 62nd birthday on 3 June are the following members of the Royal Institute :—

## KNIGHT.

ALLISON : RICHARD JOHN, ESQ., C.B.E., F.R.I.B.A., Principal Architect to H.M. Office of Works.

[Sir Richard Allison was elected an Associate in 1904 and a Fellow in 1919.]

## K.C.V.O.

DICKSEE : SIR FRANCIS BERNARD, P.R.A.

[Elected an Honorary Fellow in 1926.]

## CIVIL AWARDS.

O.B.E. (CIVIL DIVISION).

KENDALL : GEORGE ERNEST, ESQ., A.R.I.B.A., Assistant Architect, Board of Education.

[Elected Associate 1922.]

## COLONIAL OFFICE LIST.

O.B.E. (CIVIL DIVISION).

HEDGES : WALTER FREDERICK, ESQ., F.R.I.B.A., Chief Architect, Public Works Department, Gold Coast Colony.

[Elected Associate 1921 and a Fellow in 1923.]



## CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE.

## SUCCESSSES AT AMERICAN UNIVERSITIES.

In the years 1926 and 1927 three notable successes have been achieved by Students of the Cambridge University School of Architecture.

In 1926 Mr. F. P. Chambers (Clare College), who graduated B.A. in Architectural Studies in 1923, was awarded a Commonwealth Fund Fellowship at Harvard for the study of Architecture. Mr. Chambers entered the final competition for the Rome Prize in Sculpture in 1924, obtained the Essay Prize of the Royal Institutè in 1925, and won a Royal Academy prize for Sculpture and Architecture.

In the same year (1926) Mr. C. D. G. Nicholson (Jesus College), who graduated B.A. in Architectural Studies in June last, obtained one of two Davison Scholarships awarded, open to Second or Third Year Students in any subject in the University, and tenable at an American University, Mr. Nicholson being nominated for Princeton.

The third success—another Commonwealth Fund Fellowship in Architecture at Pennsylvania University—has just been achieved, subject to formal ratification in America: Mr. Chester H. Jones (Trinity Hall), a Third Year Student, who will proceed to the B.A. Degree in Architectural Studies in June of this year.

The Commonwealth Fund Fellowships, open to British-born graduates of any University in the British Isles in any subject, are tenable for two years at £600 per annum, and are, therefore, distinctions of particular value. Only 20 are awarded in each year. The Davison Scholarships are £300 in value, tenable for one year.

[Received from the Director of the School of Architecture at Cambridge.]

## Obituary

## THE LATE MR. BRYAN WATSON [A.]

Most regrettable news comes from China of the death at Hankow, on 4 April, from peritonitis, of Mr. Bryan Watson [A.], a partner in the firm of architects, Stewardson, Spence and Watson, of Shanghai and Hankow.

In 1908 Mr. Watson was awarded "The Arthur Cates Prize" for the exceptionally high standard of his work for the Final Examination of the R.I.B.A.

His gallant services throughout the 1914-18 War were highly appreciated by his fellow officers, and by all with whom he served; he was twice mentioned in dispatches.

He served at the Front (in the actual war area) from December 1914 until the date of the Armistice 1918, attaining the rank of Captain in the Royal Engineers, having transferred from the Infantry, the 1st Battalion Northumberland Fusiliers, in 1916.

Mr. Bryan Watson married in 1918 Miss Frances E. Matthew, the youngest daughter of the late Frederic David Matthew, Hon. D. Litt. Oxford.

In view of the recent happenings in China, it seems particularly sad that Mr. Watson should have settled with his wife in the very centre of another war area.

To Mrs. Bryan Watson and to all relatives and friends we extend our deepest sympathies. The following some of the important works that have been carried out at Shanghai and Hankow during Mr. Watson's association with the firm of Messrs. Stewardson, Spence and Watson: The Custom House at Hankow; the Post Office, Shanghai; the Grand Stand, Hankow Race Club; the V.M. Memorials at Shanghai and Hankow.

J. H. SOMERSET

## GEORGE HALFORD FELLOWES PRYNNE.

The concise obituary notice under the above heading, the last number of the JOURNAL, encourages me to offer a supplementary line or two.

How well I remember Fellowes Prynne as he "blew in" Street's office, fresh from Canada. His father, the Rev. G. Prynne, whilst a young vicar, had achieved the distinction of being the man first to entrust George Edmund Street with an independent commission, as architect for the chancel of the church of St. Peter, Plymouth; a building which eventually came to be completed, westward of the chancel, by George Prynne himself, after Street's death.

Our new comrade brought a definite contribution, all his own, to the gaiety of our little company, but, despite his air and smiling readiness for whatever fun was going, he could not long conceal a certain streak in him of grim determination, and shortly we realised that Prynne had not come into our office to play. After awhile he got moved on to the Architect's office at the New Law Courts building, a fresh experience for him. There ensued a year or two of active service as chief assistant to Mr. R. J. Withers, a well-known architect, whose work lay largely in church-building; and then Prynne boldly launched out on the troublous waters of architectural practice.

If it be permissible now to retell a story I told long ago to the public, I should like to relate the following, by way of showing the sort of man that Prynne was. The builder for one of his works, suffering, no doubt, from dire need of ready-money, having got the young architect to accompany him to the topmost stage of the building in progress, there and then demanded of him a certificate on account up to a stated amount, and threatened that, failing promised compliance—he—the builder—would pitch the architect off the scaffolding. "All right," said Prynne, keeping his eye on the man, "but we'll go together!"

WALTER MILLARD [F.]

## ARCHITECTS' BENEVOLENT SOCIETY.

The 77th Annual General Meeting of the Architects' Benevolent Society was held in the rooms of the Royal Institute of British Architects on Wednesday, 18 May, at 5 p.m. Among those present were: Mr. W. Hilton Nash (Honorary Treasurer) in the chair, Sir Banister Fletcher, Mr. Osborn C. H. Mr. E. Stanley Hall, Mr. A. H. Moberly, Mr. E. J. Partridge, Mr. W. Henry White, Sir A. Brumwell Thomas, Mr. H. S. Vanderpant, and Sir Charles Nicholson, Bart. (Honorary Secretary).

The Annual Report was read and approved as follows:

The Council have the pleasure to submit their 77th Annual Report. Eighty-five applicants have been assisted with grants during the year, an increase in the number of eight over the previous year. Fourteen beneficiaries have received pensions, three of which are annuities founded by the generosity of Mr. Thomas Dinwiddy, and one—the Henry L. Florence Annuity.

Mr. H. S. E. Vanderpant. One pensioner died in the year of the year, and two new pensioners were appointed. A sum of £1,643 was expended on grants and £514 10s. pensions. £1,055 9s. 6d. was received in subscriptions.

The Council have gratefully to acknowledge the Society's indebtedness to Mr. H. S. E. Vanderpant for a further donation of 1,000 Stock in 2½ per cent. Annuities to increase the amount of the Henry L. Florence Annuity founded by him in 1925; to Mr. H. Greville Montgomery for the sum of £150 to the large donations he has already made to the Society in previous years as Director of the Building Trades' Exhibition.

Other donations which have been received in the course of the year include £30 from Mr. Stanley Peach, £10 10s. each from Mr. W. Hilton Nash (Honorary Treasurer) and Captain A. D. Shiner; £10 from the York and East Yorkshire Architectural Society; £5 5s. from Mr. A. G. Morrice and £5 from the Liverpool Architectural Society. A legacy of £100 was received from the late Mr. Arthur Charles Galbraith and £100 from Mr. H. G. Turner.

The Council report that during the year £60 worth of Stock had been added to the Society's investments.

The Society's insurance department has continued its work of advertisement during the year and has negotiated the issue of new policies in all branches of insurance. As in previous years, the surplus left over after the payment of expenses was handed over to the general fund.

The Council report with sincere regret the retirement of Sir Aston Webb, G.C.V.O., C.B., R.A., from the Trusteeship of the Society, which he has resigned "not through any lack of interest in the Architects' Benevolent Society," but solely because he feels that the time has come to divest himself of the kind of responsibility." In accepting his resignation, the Council wish to record their indebtedness to Sir Aston Webb for the generous gifts and the personal help which he has given so freely to the Society in the past.

To fill the vacancy caused by his retirement, the Council have the pleasure to nominate Sir Edwin Lutyens, R.A., as a Trustee.

The Council regret to report that the Society has lost by the death of many supporters during the year, including Mr. G. H. Prynne, a member of the Council; Mrs. J. Belcher, Charles T. Ruthen, Mr. W. H. Brierley, Mr. Charles H. Worth, Mr. J. W. Benwell, Mr. W. G. Cooke, Mr. P. G. Harrison, Mr. P. B. Houfton, Mr. E. T. Jago, Mr. Delissa Joseph, Mr. Henry Lord, Mr. H. L. Paterson, Stephen Smith, Mr. Thomas Whinney, and Mr. G. Wittet. The five senior members of the Council retire by rotation, Mr. W. Henry White, Mr. Maurice E. Webb, Mr. E. C. P. Prynne, Major H. C. Corlette, and Mr. Edward J. Partridge. To fill the vacancies caused by these retirements and the death of Mr. Prynne, the Council have the pleasure to nominate Mr. H. V. Ashley, Sir Banister Fletcher, Mr. Bates, Sir A. Brumwell Thomas, Sir John Burnet, and Mr. A. Saxon Snell.

The Council have the pleasure to acknowledge their great indebtedness to the Royal Institute of British Architects for the use of office accommodation, and to Mr. MacAlister and the Council of the Institute for courteous help on all occasions.

In the absence of the President, Mr. E. Guy Dawber, R.A., the Honorary Treasurer (Mr. W. Hilton Nash) read the adoption of the Annual Report. Mr. Hilton Nash

In the absence of the President, I have been called upon to take the chair at this meeting, the 77th Annual Meeting of

the Society. It is a matter of sincere regret to all of us that the President is unable to be present. By his absence we are deprived of his society and of the pleasure of complimenting him in person on the honour which the Royal Academy has recently conferred on him in electing him an Associate. I am sure we all congratulate him most heartily.

"It gives me great pleasure to move the adoption of the Annual Report and Balance Sheet; and while noting the increasing prosperity of the Society, I feel impelled to express the dissatisfaction which is felt among those who are interested in the Society with the amount subscribed in comparison with the number of architects who are in a position to subscribe but who do not; and, like Oliver Twist at Dotheboy's Hall, I voice the general discontent and "ask for more." We feel that more individual architects might subscribe, and that more might be subscribed by the Allied Societies. One Allied Society has arranged to make a levy of a shilling per member for the Architects' Benevolent Society, and it would be a great help if others of the Allied Societies followed its excellent example. Architects sometimes give a small donation and then allow their interest in the Society to lapse. Nothing more is heard of them for years, which is disappointing, as the Society is kept going by the sustained interest of its members who subscribe faithfully year after year. We should be very pleased, while appreciating the value of every stray guinea, if these occasional contributors could see their way to become regular subscribers.

"The donations which we have received show that our Society inspires confidence. Among the donations this year you will see that we have gratefully to acknowledge another large donation from Mr. H. S. E. Vanderpant; and Mr. Greville Montgomery, Director of the Building Trades Exhibition, has sent us £150. This Report deals only with donations received in the course of 1926, but I am glad to mention that our Vice-President, Mr. Thomas Dinwiddy, gave us in February last another £500 to add to the sums he has already given for the founding of the Dinwiddy Annuities.

"We all regret that Sir Aston Webb's health makes it necessary for him to resign the Trusteeship of the Society. And we hope that the great interest he has always shown in the Society will not cease with his resignation. It gives me pleasure to announce that Sir Edwin Lutyens, R.A., has consented to act as Trustee in his place.

"Perhaps you will allow me to remind you of the Architects' Benevolent Society's Insurance Department, which exists with the idea of helping the funds of the Society and also of assisting architects with advice regarding their insurances. Architects who have negotiated their insurances through the Society are well satisfied with their policies, and we earnestly hope that an increasing number of architects will avail themselves of the services of this Department."

The Council for the ensuing year was elected as follows:—

*President*.—The President of the R.I.B.A.

*Vice-Presidents*.—Mr. Thomas Dinwiddy, Mr. H. S. E. Vanderpant.

*Ordinary Members*.—Mr. A. H. Moberly, Mr. H. D. Searles-Wood, Mr. Osborn C. Hills, Mr. Arthur Crow, Mr. Michael Waterhouse, Mr. L. S. Sullivan, Mr. H. V. Ashley, Sir Banister Fletcher, Mr. E. Bates, Sir A. Brumwell Thomas, Sir John Burnet, Mr. A. Saxon Snell, Mr. R. Dircks, Mr. E. Stanley Hall (representing the Architectural Association), Mr. Henry Lovegrove (representing the London Society), Mr. W. Hilton Nash (Honorary Treasurer), Sir Charles Nicholson (Honorary Secretary).



## NOTES FROM THE MINUTES OF THE COUNCIL.

16 May 1927.

MR. E. GUY DAWBER, A.R.A.

The cordial congratulations of the Council were conveyed to the President upon the honour which he had received by his election as an Associate of the Royal Academy.

## LIBRARIES OF SCHOOLS OF ARCHITECTURE.

It was agreed to renew the grant of £100 to the Board of Architectural Education and the Allied Societies' Conference for the provision of additional studio text-books for use by students of Schools and of Allied Societies, which have an inadequate supply of text-books.

## FUTURE WORK OF THE ART STANDING COMMITTEE.

With a view to reducing the number of Institute Committees, it was decided to hand over the work of the following Committees to the Art Standing Committee :—

(1) The Exhibition Joint Committee (with power to co-opt additional members who are not members of the Art Committee).

(2) The London Architecture Medal Jury (with power to co-opt laymen and representatives of the bodies at present represented on the Jury).

## UNIVERSITY OF LONDON CENTENARY CELEBRATIONS.

The President was appointed to represent the R.I.B.A. at the University of London Centenary Celebrations, to be held on 23 June.

## THE ARCHITECTURAL ASSOCIATION.

It was agreed to renew the annual grant of £100 to the Architectural Association for the year 1927.

## INTERNATIONAL STANDARDS OF MEASUREMENT IN BUILDING AND ENGINEERING COMPONENTS.

On the recommendation of the Science Standing Committee, the following resolution was passed and forwarded to the British Engineering Standards Association :—

"That the Council of the Royal Institute of British Architects are of opinion that any steps taken to introduce international standards of measurement in building and engineering components will be to the ultimate advantage of British industry."

## CONDITIONS OF CONTRACT CONFERENCE.

Major Harry Barnes and Mr. Maurice Webb were appointed as additional representatives of the R.I.B.A. on the Conditions of Contract Conference.

## THE FELLOWSHIP.

The Council, by a unanimous vote, elected Mr. John Wittet (L.) President of the Inverness Architectural Association, as a Fellow under the powers defined in the Supplemental Charter of 1925.

## STUDENTSHIP.

The following were elected Students of the R.I.B.A. :—

Adair-Thompson, Eric Langdon, (Architectural Association).

Brodie, Angus (Architectural Association).

Bull, Henry Alexander (Technical College, Cardiff).

Fogden, Joseph (Leeds College of Art).

Maitland, Ralph Waldo (Architectural Association).

Roberts, Leslie Hugh Bennet (Architectural Association).

Stanley, Theodora Christine (Architectural Association).

Sully, Charles Walker (Architectural Association).

Tomkyns, Harold Glencoe (Special Exemption).

Turner, Phirozsha Rustoniji (Bombay School of Art).

Williams, Lawrence Paul (Architectural Association).

## RESIGNATIONS.

The following resignations were accepted with regret.

Sydney Francis Bartleet [F.].

George Benson [A.].

Alfred Crumblehulme Flitcroft [A.].

John Francis Chambers [L.].

Harry Joseph Yorke [L.].

## APPLICATION FOR ELECTION AS SUBSCRIBER.

One application was approved.

## APPLICATION FOR ELECTION AS LICENTIATE UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

One application was approved.

## APPLICATION FOR TRANSFER TO RETIRED FELLOWSHIP.

The following member was transferred to the Retired Fellowship :—

Ernest Augustus Eckett Woodrow, elected Associate 1881, Fellow 1905.

THE A.B.S. INSURANCE AGENCY.  
MOTOR RISKS.

The Architects' Benevolent Society offers a safe motor insurance policy with low premiums and a prompt claim service. Comprehensive cover. Security. Write prospectus, stating make of car, H.P., year and value, to the Secretary, A.B.S., 9 Conduit Street, W.1.

Every inquiry received has resulted in a complete insurance.

## ARCHITECTS' REGISTRATION BILL.

EXTRACT FROM MR. ERNEST M. POWERS' LETTER, HON. SECRETARY, R.I.B.A., FOR SOUTH AFRICA.

The Architects' Registration Bill passed the Third Reading in the Union House of Assembly on 6 May. The Bill now goes to the Senate as a matter of course before being placed on the Statute Book.

In the Committee Stage, the Bill was amended in respect of Clause 3(c), which was deleted; this clause reads: "no person shall . . . perform the work of architect or quantity surveyor respectively, for remuneration in respect of any premises within the boundaries of any municipality wherein at least two architects not being in partnership are carrying on business."

The result of the Bill as now passed is that the title "architect" or "quantity surveyor" is protected and only those persons who are qualified and registered as such may use the title in the Union of South Africa.

# R.I.B.A. EXAMINATION FOR CANDIDATURE AS DISTRICT SURVEYOR IN LONDON.

It is to be regretted that more candidates do not sit for the Statutory Examination which should be taken by all students who are anxious to test their knowledge in building craft, whether they intend to apply for appointments as district surveyors or not, as the examination is a strictly practical one and the preparation for the examination is an excellent training.

The London County Council are anxious to increase the number of architects qualified for appointment to district surveyorships. All the appointments are to districts, the fees of which amount to at least £1,000 per annum, and it is felt that were this fact better known many more practising architects would present themselves for examination by the Royal Institute of British Architects with a view to obtaining the certificate of competency required under Section 140 of the London Building Act, 1904. The appointments for which the Council invites applications by advertisement are, it should be noted, for the less lucrative districts, as it is the Council's practice to appoint the district surveyors of proved capacity to the more lucrative districts as vacancies occur.

## RECENT BEQUESTS TO THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

The Royal Institute of British Architects have received information of the following bequests which have been made for the purpose of founding Scholarships or Bursaries for Architectural Students:—

### *The late Mr. A. C. Houston, A.R.I.B.A.*

Under the will of the late Alfred Charles Houston, the residue of his estate is bequeathed to the R.I.B.A., for the purpose of providing educational and maintenance scholarships for the sons of architects and artists who may be or at the time of their death were in impecunious circumstances, such scholarships to be known as "The Houston Scholarships."

The amount to be received is not yet ascertainable.

### *The late Mr. C. W. Hunt, A.R.I.B.A.*

Under the will of the late Charles William Hunt, the residue of £500 is bequeathed to the R.I.B.A. for the purpose of forming a fund, the income of which shall be applied annually in the purchase of book prizes, medals, or in any manner as the Institute shall think fit, for the person or persons of British nationality and under the age of 21 years, who each year, in the opinion of the Institute, submit the best plans, drawings, or designs in connection with housing and town planning or similar purposes.

The residue of the estate up to £2,000 is to be divided equally between the Vicar and Churchwardens of the parish of Burwell and the R.I.B.A., for the same objects as the legacies before bequeathed.

The estimated residuary estate is stated to amount to £118.

### *The late Mr. Delissa Joseph, F.R.I.B.A.*

Under the will of the late Mr. Delissa Joseph, subject to the payment of certain legacies, the Institute will receive on the death of his wife, one quarter of the residue of the estate for the purpose of founding an annual bursary to be known as "The Delissa Joseph Bursary" to be awarded annually, subject to conditions to be from time

to time laid down by the President for the time being, to an approved Student or Students who shall have passed the necessary qualifying examinations of the R.I.B.A., to enable him or them to visit the United States for the purpose of studying architecture. Each student to whom the bursary is awarded shall, on his return, furnish a written report on his visit, which shall be printed in the JOURNAL.

Mr. Joseph, who died on 10 January, left estate of the gross value of £32,606, with net personalty of £25,925.

## BOARD OF ARCHITECTURAL EDUCATION. THE SOANE MEDALLION AND THE TITE PRIZE. FINAL COMPETITIONS.

As a result of the Preliminary Competitions for the Soane Medallion and the Tite Prize, the following have been selected to take part in the Final Competitions.

### *The Soane Medallion.*

- Mr. S. G. Chaplin, Bartlett School of Architecture, University of London.
- Mr. E. F. Davies, School of Architecture, University of Liverpool.
- Mr. Raymond Erith, School of Architecture, Architectural Association.
- Mr. D. H. McMorran,
- Mr. Leonard Monroe, School of Architecture, The Technical College, Cardiff.
- Mr. W. B. Oldacre,
- Mr. W. Percik, School of Architecture, Architectural Association.
- Mr. J. W. Wood, School of Architecture, Architectural Association.
- Mr. J. B. Wride, School of Architecture, The Technical College, Cardiff.

### *The Tite Prize.*

- Mr. A. G. Armstrong, School of Architecture, Northern Polytechnic, London.
- Mr. H. I. Ashworth, School of Architecture, University of Manchester.
- Mr. A. Bailey,
- Mr. W. G. Benoy, School of Architecture, University of Manchester.
- Mr. J. W. Buchanan, School of Architecture, Architectural Association.
- Mr. R. M. Butler, Birmingham School of Architecture.
- Mr. E. J. Carter, School of Architecture, Architectural Association.
- Mr. P. J. Doran, School of Architecture, University of Liverpool.
- Mr. E. J. Harrison.
- Mr. H. A. Hunt, School of Architecture, Northern Polytechnic, London.
- Mr. Allan Johnson, School of Architecture, Leeds College of Art.
- Mr. C. H. Jones, School of Architecture, University of Cambridge.
- Mr. B. St. C. Lightfoot, School of Architecture, University of Liverpool.
- Mr. J. L. Martin, School of Architecture, University of Manchester.
- Mr. Patrick McNeil, Glasgow School of Architecture.
- Mr. Alec Owen, School of Architecture, University of Liverpool.
- Mr. J. W. Parr, School of Architecture, Architectural Association.
- Miss C. W. Preston, School of Architecture, Architectural Association.
- Mr. J. R. Tolson, School of Architecture, Leeds College of Art.
- Mr. Walter Watson, Birmingham School of Architecture.



### LIST OF EXAMINATIONS RECOGNISED FOR THE PROBATIONERSHIP R.I.B.A.

Attention is called to the fact that the Council of the R.I.B.A. have decided to exclude, after 31 December 1928, from the List of Examinations recognised for the Probationership, the Junior (Honours) Local Examinations conducted under the authority of any University in the British Empire.

#### SUBJECTS REQUIRED.

Attention is called to the fact that the Council of the R.I.B.A. have decided that History and Geography shall be made alternative subjects in the list of subjects required to be covered by the Certificates accepted in support of applications for registration as Probationer. The revised list of subjects is, therefore, as follows :—

English Composition.

Elementary Mathematics (Arithmetic, Algebra, Geometry).

Mechanics or Physics, or Higher Mathematics or Chemistry.

History or Geography.

One language other than English.

#### MEMBERS' ADDRESSES.

The Secretary of the R.I.B.A. will be glad to receive any information as to the present addresses of the following members :

##### FELLOW.

George Simpson.

##### ASSOCIATES.

William Edward Benjamin Froome Crook.

Charles Guy Dixon.

Morgan Rhys Howell Harris.

Charles Geddes Clarkson Hyslop.

Burrough de Carle Jackson.

William Sadler.

##### LICENTIATES.

Howard Leslie Baker.

Norman Boothroyd.

Archibald Ellis Chasemore.

James Caughey Walker.

### "REFRESHER" COURSES FOR ARCHITECTS IN PRACTICE.

A suggestion has been made that a series of "refresher" courses for architects in practice should be held by the R.I.B.A. in the same way as is done in some other professions, and that these lectures should embrace the following subjects :—

- (1) Strength of materials.
- (2) Materials : Their Use and Nature.
- (3) Design in Steel, Concrete, Timber, etc.
- (4) Sanitation.
- (5) Heating and Ventilation.
- (6) Gas Installations.
- (7) Electric Installations.
- (8) Building Acts and Bye-laws.
- (9) Light and Air, and other Easements.
- (10) Contracts.

Before proceeding further with arrangements for courses to be held in any, or all of these subjects, the

Council wish to ascertain if there is any general desire on the part of members, and it is therefore requested that members who would be willing to attend should send in their names to the Secretary, R.I.B.A., with a note to the subjects in which they are particularly interested.

## Notices

### THE SIXTEENTH GENERAL MEETING

The Sixteenth General Meeting (Business) of the Session 1926-27 will be held on Monday, 20 June 1927 at 8 p.m., for the following purposes :

To read the Minutes of the General Meeting (Ordinary) held on 30 May 1927 ; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of the candidates for membership whose names were published in the JOURNAL on 21 May 1927 (pp. 497-499).

To read the report of the Scrutineers appointed to examine the voting papers for the election of the Council and Standing Committees for the Session 1927-28.

### BRITISH ARCHITECTS' CONFERENCE, LONDON, 20-25 JUNE 1927.

Final arrangements for all the events of the Conference are now being made. The work of organisation is much more difficult by delay in sending in applications.

It is hoped that all Members who have not already done so will at once refer to the programme sent to them with the JOURNAL on 21 May and send in their names for such of the events as they desire to take part in without further delay.

### R.I.B.A. ANNUAL DINNER 1927.

The Annual Dinner of 1927 is to take the form of a Conference Banquet and will be held in the Grand Hotel Cecil, Strand, W.C., on Friday, 24 June 1927, 7—for 7.30 p.m.

Members who wish to attend and have not yet applied for tickets are requested to do so immediately.

The price of tickets is 15s. each (exclusive of wines and cigars).

### REGISTRATION OF ARCHITECTS.

**VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.**

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the

of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of registration.

The Register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered in the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.1.

## Competitions

### ROSS HOUSING SCHEME.

Members of the Royal Institute of British Architects must not take part in the above competition, because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

### PROPOSED CHAPEL IN NEW CEMETERY, COUNTY BOROUGH OF READING.

The Corporation of Reading invite architects practising or residing in Berkshire, Buckinghamshire, or Oxfordshire to submit designs in competition for the erection of a chapel in the new cemetery at Caversham. Assessor, Charles J. Blomfield [F.]. Premiums, 50 guineas and 25 guineas. Last day for questions, 23 May. Designs to be submitted not later than 1 July 1927. Conditions of competition, instructions to competitors, and plan of the site may be obtained on application to the Borough Surveyor, Town Hall, Reading, on payment of a deposit of £2 2s.

### WINTHROP VALE WAR MEMORIAL COMPETITION.

The Competitions Committee desire to call the attention of members to the fact that the conditions of the above competition are not in accordance with the regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime members are advised to take no part in the competition.

### STRODE PARK ESTATE HOUSE DESIGN COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

### NEW GRAMMAR SCHOOL, BRADFORD.

The Governors of the Bradford Grammar School invite architects to submit designs in competition for the New Grammar School proposed to be erected on the Clockhouse site in Keighley Road, Bradford, Yorkshire. Assessor, Mr. Arnold Mitchell [F.]. Premiums, £300, £200 and £100. Designs to be sent in not later than 1 June 1927. Particulars and plan of site may be obtained, by depositing £1 1s., from W. Brear, Secretary, Grammar School, Bradford, Yorks.

### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 1s., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 1s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity); and Mr. Robert Atkinson, F.R.I.B.A.

### LEXDEN COUNCIL SCHOOL COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926) of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.



## Members' Column

### PARTNERSHIPS.

ARCHITECT (42), F.R.I.B.A., A.M.T.P.I., recently returned from China, on account of unrest, desires partnership or appointment, with partnership in view. Midlands preferred owing to personal connections, but any locality (including overseas) considered. Wide experience as principal in public building, office, domestic and factory work. Credentials and photographs of executed work on interview.—Apply Box 2357, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MEMBER offers partnership to a young Associate in a branch office which has splendid possibilities. No premium required, but a little capital necessary for personal use. English Riviera.—Reply Box 2757, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership, can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### DISSOLUTION OF PARTNERSHIP.

THE partnership subsisting between Mr. Herbert A. Welch (F.) and Mr. H. Clifford Hollis (A.), has been dissolved as from 25 March 1927. Mr. Welch will continue to carry on his practice at 7 New Square, Lincoln's Inn, W.C., and Mr. Hollis will practise in future from 53 Great Marlborough Street, Regent Street, W.1 (Gerrard 6158).

### CHANGES OF ADDRESS.

JOHN C. PROCTER (A.) (late of 62 Woodhouse Lane, Leeds) has changed his address to 40 Clarendon Road, Leeds. Telephone number: 22555.

MESSRS. A. F. SCOTT AND SONS, F.F.R.I.B.A., have changed their address from 24 Castle Meadow to 23 Tombland, Norwich.

MR. ARNOLD SILCOCK (A.) has moved his offices from Gray's Inn to 97 Jermyn Street, St. James's. Telephone: Gerrard 6902.

SIR JOHN W. SIMPSON and Mr. Maxwell Ayrton having dissolved partnership, Mr. Maxwell Ayrton has moved his office to 7 Grosvenor Street, New Bond Street, W.1. Telephone: Mayfair 1470.

### OFFICE ACCOMMODATION REQUIRED.

ARCHITECT wishes to rent a room in an architect's office with telephone, electric light, fitted drawing table, and clerical assistance when required. St. James's or Westminster district preferred. State rent.—Apply Box 2637, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MEMBER desires to rent room in architect's office where use of telephone is available. W.1 or S.W.1 districts preferred.—Apply Box 2057, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE ACCOMMODATION.

A.R.I.B.A. has spare office accommodation (close to Charing Cross), excellent light, second floor, suitable for young architect or provincial firm requiring London office. Moderate inclusive terms.—Apply Box 0484, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A FIRM of architects, members of the Institute, have a room available at Midsummer, with excellent address, near Temple railway station, Victoria Embankment; rent £65 inclusive of services, with independent branch telephone.—Apply to Box 6527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (R.I.B.A.) wishes to let a large light room, 17 feet 6 inches by 15 feet, with fitted plan cupboard and book-shelves, on the first floor in an office in Gray's Inn. Rent £85 per annum. The above includes share of waiting room, rates, taxes, electric lighting and cleaning. Telephone with extension is installed and share of clerk for typing and tracing can be arranged.—Reply Box 8272, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### BACK NUMBERS OF THE R.I.B.A. JOURNAL.

THE WIDOW of a late member is anxious to dispose of 10 complete unbound volumes of the R.I.B.A. JOURNAL, from 1917 to date. Apply to Box 8627, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes XVIII

SESSION 1926-27.

At an Extra General Meeting held on Monday, 23 May 1927, at 8 p.m., Sir Banister Fletcher, F.S.A., Vice-President R.I.B.A., in the Chair.

The attendance book was signed by 9 Fellows (including 1 Member of the Council), 10 Associates (including 2 Members of the Council), 1 Hon. Associate, 1 Retired Fellow, and a large number of visitors.

Mr. Arthur J. Davis [F.] having read a Paper on "Architecture in North Africa" and illustrated it by lantern slides, discussion ensued, and on the motion of Sir John W. Simpson K.B.E. [F.], seconded by Mr. Martin S. Briggs [F.], a vote of thanks was passed to Mr. Davis by acclamation, and he briefly responded to.

The proceedings closed at 9.20 p.m.

## Minutes XIX

SESSION 1926-27.

At the Fifteenth General Meeting (Ordinary) of the Session 1926-27, held on Monday 30 May 1927, at 8 p.m., Mr. Arthur Keen, Vice-President R.I.B.A., in the Chair.

The attendance book was signed by 17 Fellows (including 7 Members of the Council), 13 Associates (including 1 Member of the Council), 4 Licentiates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the meeting held on 16 May 1927 have been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Clarence Tilt Coggin, elected Associate 1881, Fellow 1901, John Mackintosh, elected Licentiate 1912.

John Scotland, elected Licentiate 1911.

And it was *Resolved* that the regrets of the Institute for the loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since election was formally admitted by the Chairman:

Frank Alexander Tattersfield [L.].

Professor C. H. Reilly, O.B.E. [F.], having read a Paper on "Devonshire House Buildings" and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. E. H. Hannon, Chairman of Devonshire House, Ltd., seconded by Mr. H. W. Tompkins, a Past President of the Royal Victoria Institute of Architects, a vote of thanks was passed to Professor Reilly by acclamation, and was briefly responded to by Professor Reilly.

The proceedings closed at 9.30 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

### R.I.B.A. JOURNAL.

Dates of Publication.—1927: 25th June; 16th July; 13th August; 17th September; 15th October.

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THIRD SERIES

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MARRAKESH : THE CITY WALLS  
"Architecture in North Africa."



THE TEMPLE AT DOUGGA

## Architecture in North Africa

BY ARTHUR J. DAVIS [F.]

[Read before the Royal Institute of British Architects on Monday, 23 May 1927.]

HAVING spent several interesting holidays in Mediterranean countries, where among successive conquests and settlements of past civilisations the Mohammedan influence of the Middle Ages left such a lasting impression, I was determined at some future date to renew my acquaintance with the works of Islam by a visit to the ancient cities scattered along the Northern coast of Africa.

In February 1925 the opportunity offered itself, and my wife and I, armed with sketch book and camera, set out for a five weeks' tour through Morocco, Algeria and Tunisia, to gather some idea of the interest and beauty of these historical countries.

Let me say at once that the glowing descriptions I had received were in no way exaggerated and that the interest of our journey far exceeded our most sanguine expectations.

The limited time at my disposal this evening makes it impossible to give anything but a sketch outline of our impressions, but, with the help of the lantern slides, I hope to convey some idea of

the great artistic achievements of the Moors, whose influence in Mediæval times spread not only over the North African continent, but affected many of the European nations with which it came into contact.

Morocco, although situated within a short distance of many well-known Mediterranean ports, was, until recently, practically *terra incognita* to the tourist, owing to the insufficiency of modern means of transport and the hostile fanaticism of its population. Even to-day, although the French have built excellent military motor roads, railway communications are practically non-existent, and much of the interior of the country is all but inaccessible. This state of affairs is changing rapidly, and there is little doubt that in the near future Morocco will emulate its neighbours Algeria and Tunisia and reveal its innermost secrets. The Moors will certainly benefit materially by the change, but they will in the process inevitably lose many of the national qualities which are typical of the dwellers in lands where Islam holds unchallenged sway.



Of the many successive conquests which swept over North Africa each one has left eloquent traces of its passage. The Phœnicians, the Romans, the Arabs, then the Portuguese and the Turks, and latterly the French and Spaniards, either conquered the whole country or built military trading settlements along the coast. Ancient Carthage, the greatest maritime nation of antiquity, alone has left no trace of its glory and power. The very situation of its great harbours is conjectural. The tragedy of its fate was overwhelming, and only a few inscriptions collected together in a small monastery bear witness to-day to the greatness of a people whose very existence was a constant menace and danger to its hated Latin rival.

You now see on the screen a sketch map on which is shown the route we followed. It stretches from the Atlantic Coast to the Bay of Tunis and passes through most of the North African cities renowned in the history of the Middle Ages.

Sailing from Bordeaux on one of the comfortable ships of the *Compagnie Générale Transatlantique*, we landed at Casablanca, and from there motored approximately 2,000 miles. By following the main coastal road many interesting districts of the interior had perforce to be omitted from our itinerary, but, even so, a comprehensive study of the places we passed through would require a much longer time than we were able to afford to do anything like justice to their many beauties.

Casablanca is the principal port of the Protectorate of Morocco, a mushroom city growing out of the sand, exposed to the west winds which lash the Atlantic breakers on its open front. As a natural harbour it leaves much to be desired, but of late a great deal has been done to improve it. France, with a touching confidence, is proud of Casablanca, for whatever else may have been accomplished by others in Morocco, here, she says, is a place of her own creation.

The native quarter is disappointing and in the modern town the architectural interest is confined to the administrative and commercial buildings of the type which we were to become familiar with later on in Algeria.

Our first objective was Marrakesh, 190 miles south. On leaving Casablanca the road for some distance runs parallel with the Atlantic; and an occasional glimpse of the ocean relieves the monotony of an otherwise uninteresting countryside. As we proceeded it was curious to note

the contrast between the old and new modes of transport. Morocco, from a life almost primitive, has plunged without transition into the most modern methods of locomotion. Motor-cars flash past on the newly constructed roads, an occasional aeroplane drones overhead, while on the dusty side-tracks small caravans of burnoused Arabs in picturesque confusion journey with their families and animals as leisurely as did their forefathers centuries ago, when their only means of transport were the horse, the camel and the much ill-used donkey.

Unlike Algeria, Morocco cannot boast of much beautiful scenery; the general outlook is rather bleak and inhospitable. Cultivation is still of a primitive order and the scattered settlers are insufficient in number to make a noticeable impression on the land. In the distance, as we pass on, flocks of Berber sheep and an occasional cluster of tents of the nomad Berbers alone detract from the monotony of the rolling hills. We were told that this barren, and somewhat depressing, landscape changed altogether in early summer, and that the "Bled," as this open country is called, was then green with young grass and dotted with patches of wild flowers, which later on spread all over the countryside like a Bedouin carpet of many colours.

At intervals, along the roads, there are small "Auberges" and farms, with their dovecotes and pigeon houses, and here and there a few stacks of hay, the scanty harvest of the year. There is evidently but little profit for the French colonist out of this hard-bitten, brown African world which is five centuries and many miles away from his beloved France.

After skirting the coast for about 60 miles we reached Mazagan, one of the forgotten settlements which still bear witness to the enterprise and daring of the old Portuguese adventurers, who, in the sixteenth century, opened up the Atlantic Coast of North Africa to European trade. There are several other cities on this coast, but none that bear with more nobility of character the marks of a former great civilisation.

In Mazagan the ancient brass cannon on the crenulated fortification still point their muzzles grimly out to sea. The narrow grass-grown streets, the high blank walls embellished with picturesque doorways, the fine Church of Our Lady of the Assumption, the old Watch Tower and the vaulted

guard room below, all bear witness to the greatness of the adventurous Portuguese.

After Mazagan, the road leaves the coast and proceeds in a southward direction towards Marrakesh, which is situated at the intersection of several passes leading through the slopes of the Lower Atlas. Gradually the landscape became broken and rocky as we neared the snow-capped mountain ranges, which appeared more and more majestic as we approached our destination through a forest of graceful palm trees, above which emerges in the distance, in all its magnificence, the great Katoubia Tower, dominating the city, and visible for miles around.

I do not think that any general description of Marrakesh can be adequate. It is a kind of dream city, a jumble of sand and palms, heat and dust, beauty and misery.

The Moors call it Marrakesh "the Red," owing, no doubt, to the colour of its walls. They are golden brown, save at sunset, when they glow crimson beneath the purple and white reflections of the distant snows. This is a pleasant place in which to idle, full of the subtle charm of Africa with the added magic of the surrounding desert and the haunting Atlas peaks.

Even the excellent hotel, replete with every modern luxury, is designed in harmony with the local decorative tradition.

The city was founded by Youssef Ben Jachfine in 1066, and its prosperity increased and reached its height in the twelfth century, when the Katoubia mosque, with its famous tower, the finest example of a Moorish minaret, was erected.

The reason why the slender circular minarets of Constantinople and Cairo failed to penetrate Western Islam is not clear, but the square based, solid-looking campanile, which is exemplified by the Giralda Tower of Seville, is common, with variations, through Morocco and Algeria. Of these the Katoubia is the classic example. Its large surfaces, effectively decorated by a trellis-work pattern of coloured tiles, apparently add to its height; whilst the gradual tapering of the edifice from base to summit gives an appearance of lightness and elegance in spite of its massive proportions. Unlike the church towers of Europe, whose minarets carry no bells, but are terminated by a platform accessible from a narrow internal staircase from which the Muezzin chants his monotonous call to prayer. The turret surmounting the

edifice supports a mast, to which flags of symbolical colours are hoisted on Feast days.

There were three identical towers built by Joussef Jakoub El Mansour, but only the Katoubia remains to-day in its original perfection. The Hassan Tower at Rabat was never finished and the splendid Giralda at Seville, during the Renaissance, received additions which have entirely changed its character.

Like all old Moorish cities, Marrakesh is encircled by strongly fortified walls pierced at intervals by magnificent horse-shoe gateways, rich with conventional ornament, and often embellished with coloured tiles. These entrances, in their splendid scale and decorative finish, together with the square towers and beautifully ornamented tombs, are perhaps the most characteristic motifs of the mediæval architecture of Morocco.

To anyone who has seen the Alhambra and the Alcazar, a visit to the Saadian Tombs will recall many characteristic features of Moorish architecture in Andalusia. It is a matchless work of art, faultless in proportion and exquisite in detail. For generations few knew of its existence, for it was the memorial of a fallen dynasty, and its safety lay in its being forgotten. We entered through a narrow opening in the outer wall and passed, without pause, into the dim silence of the tombs. Fine massive columns, blackened by age, sustain arches which uphold an ornamental dome of superb workmanship. Below lie the graves of the departed Sultans, some of marble, some of cheap plaster and others of blue and green glazed tiles. The whole interior is suggestive of the dim majesty of these powerful Moslem rulers who reigned a century and a half and claimed descent from the Prophet Mohammed himself. In the corner of the adjoining courtyard is a Moorish doorway, the entrance to a small mosque. Its delicate arch, carried on slender marble columns, casts an intricate shadow on the background. Its flanks are decorated with pierced geometrical patterns and the overhanging roof of green glazed tiles is carried by an elaborately coloured projection supported by carved cedar wood corbels.

Jama El Fna is the name of the great open square which lies in the heart of this curious African city. The clamorous life that moves with wild intensity in this place is the same to-day as it was centuries ago. It is the rendezvous of all the untamed Saharan tribes who throng here to enjoy the attrac-



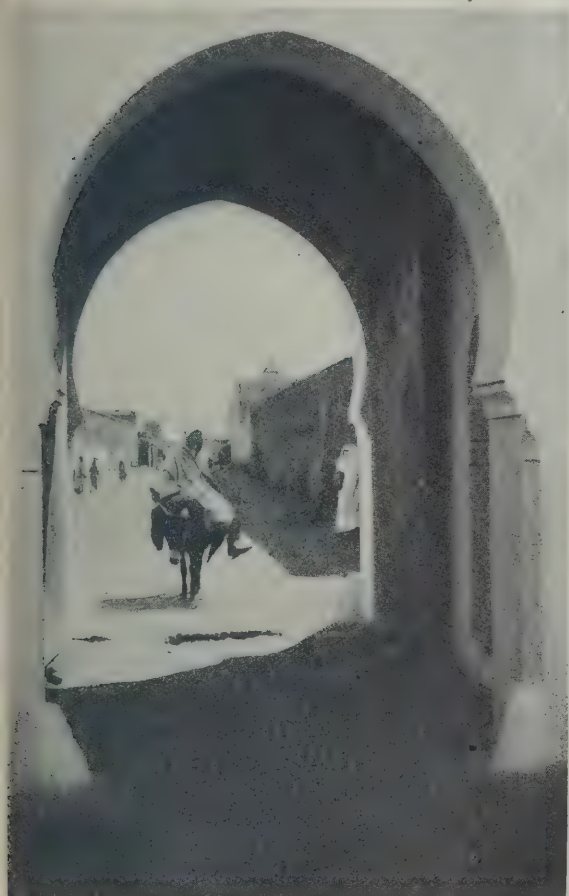


SAADIAN TOMBS, MARRAKESH

ons and to applaud the story-tellers, acrobats, mblers, dancers and snake charmers, who practise their arts amid the gaping crowd. All have their circles of admirers, eager, unsophisticated; a fantastic mixture of seething humanity.

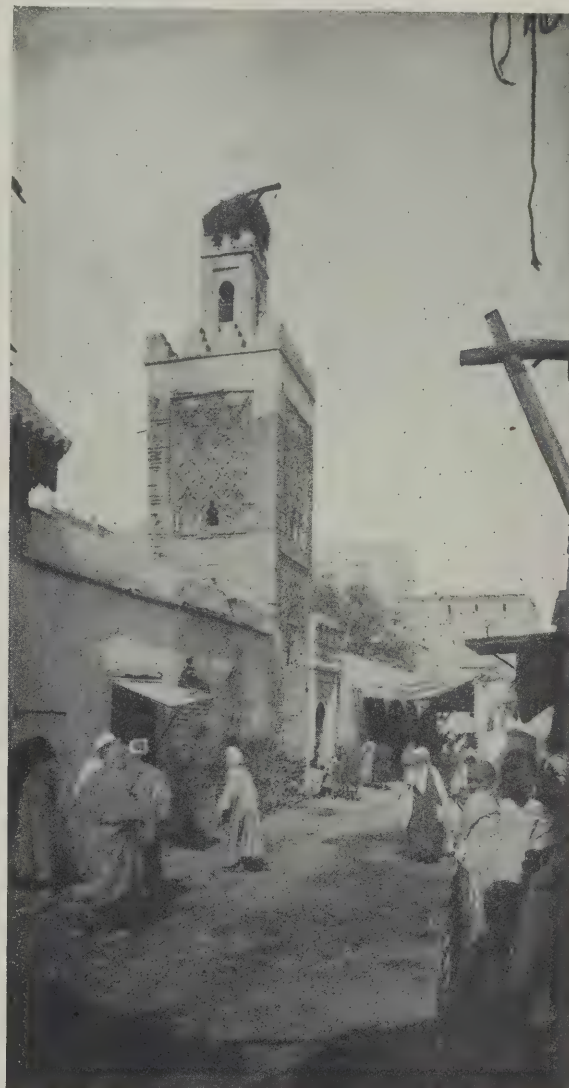
Mere verbal description of scenes like these must always remain inadequate, for they are made up of

Adjoining the Jama El Fna are the souks, or bazaars, a labyrinth of narrow rush-covered streets and alley-ways, bordered by innumerable small booths open to the thoroughfare through which the



A STREET IN MARRAKESH

light, colour, wild music and constant movement. The multitude is composed of every mixture of African races, from the coal-black negro whose ancestors were slaves, to the blue-eyed Berber who has journeyed from his mountain fastness to riot in urban joys. There is no colour line drawn in Northern Africa; all are true believers, and the darkest blood of the continent often flows in the veins of the greatest Sultans.



MOSQUE OF SIDI BEL ABBAS, MARRAKESH

stream of busy, excited people jostle and elbow their way amidst pandemonium of raucous cries and excited gesticulations. The sun shines through the roof of plaited grass, casting a delightful confusion of chequered shadows on the many-hued crowd below.



Every vista forms a complete decorative composition. The drinking fountains, ornamented with

shrines form a succession of pictures of which one never tires.



A FOUNTAIN, MARRAKESH

delicately coloured tiles, the variety of shops, the absence of all vulgar signs and lettering, and the highly decorated entrances to the mosques and

When in Egypt we had wandered through the famous Cairo bazaars, or Mouski, but here was something quite different, a civilisation utterly un-

sophisticated and apparently unaware of the presence of the few Europeans who are ignored by the native inhabitants and are never pestered for backsheesh or stared at as curiosities.

The residence of the Sharif of Tameslouht, a short distance outside the city walls, is remarkable in many ways. The castle, of no special architectural merit, rises abruptly out of the desert and is dominated by a pavilion from which one commands

a graceful pavilion rises beside it, and from its roof views extend to the distant snow-clad Atlas.

The palace of Mamounia, now a military hospital, is another excellent example of a princely habitation, somewhat reminiscent of Italy. Leading from the courtyards to the inner rooms are vaulted doorways with carved shutters enriched



ENTRANCE TO THE HOUSE OF PACHA EL GLOUI, MARRAKESH

a view of enclosed gardens planted with orange trees and magnificent cypresses, centuries old, which shelter a world of birds. In fact the whole enclosure is a bird sanctuary, and every recess in the massive walls is inhabited by happy families of blue pigeons, starlings, white doves and sparrow-hawks, which flutter about in the sun and produce an animated picture of life and movement.

The "Minara" is a walled garden of a more European type, planted with endless groves of olive trees; a wide pool of water lies in its centre,



THE BAHIA, MARRAKESH: INNER PALACE OF THE SULTAN

with geometrical designs executed in ivory, ebony, mother-of-pearl and other precious materials.

The Garden Palace, or Bahia, was built 25 years ago by Ba Ahmed, who was the Prime Minister of the reigning Sultan, and in its essentially modern atmosphere one would hardly expect to find romance, yet this is one of the most lovely spots we saw in Morocco. The cool rooms opening on to



shadowy arcades which lead to marble courts and gardens show that Ba Ahmed, son of a negro

versity, is a building worthy of the best tradition of Moorish art. In the central court a pool of trans-



MEDERSA BEN YOUSSEF, MARRAKESH

and a Jewess, a rare union even in this part of the world, was a worthy patron of the arts.

The Medersa of Youssef, the Mohammedan Uni-

lucent water reflects a noble portal with fretted mesharabiya screens and coloured tiled dado.

The interest and beauty of Marrakesh are in no

way exhausted by the few examples I have shown you, but they may be sufficient to give a general idea of the charm and appeal of that enchanting city of haunting memories.

On leaving Marrakesh we returned to Casablanca, where we had to interrupt our journey, there being no alternative route to Rabat, the principal seat of residence of the Sultan and the H.Q. of the French Protectorate.

Rabat and its rival twin city Salee (Sali), the erstwhile lair of the Barbary Corsairs, familiar to all English schoolboys as the place where Robinson Crusoe was imprisoned, are separated by a shallow river which flows into the Atlantic.

Salee, which, seen from the distance, appears as a city of gleaming silver, with terrace upon terrace of flat-roofed houses, is the older town, Rabat having been built after the Moorish occupation of Spain. In Rabat the Eastern note is dominant.

A prominent feature is an old castle, known as the Kasba Oudaiya, facing the Atlantic and overlooking Salee. High walls with battlements encompass it, and a magnificent gateway in red stone enriched with inscriptions leads to a small white village built round a mosque. Within these frowning walls, on which families of noisy storks have built their nests, a conventional garden, gay with flowers, invites repose. Passing through an archway covered with roses and Bougainvillæa, we enter a pleasant little native café, where mint tea and sweet cakes are provided to the accompaniment of quaint native music.

Older still than either Rabat or Salee, the abandoned city of Shella, originally founded by the Romans, broods over her vanished glories and now merely shelters the dilapidated tombs of departed Sultans.

The entrance is a noble example of mediæval Moorish architecture, broad in its mass, with typical Saracenic detail round the pointed arch. Behind these crumbling walls lies a memorial bearing the following epitaph:—

"This is the tomb of our Master, the Sultan, the Califa, the Imam, the Commander of the Moslems, and Defender of the Faith, the Champion, Abu El Hassan—May God sanctify his spirit and illumine his sepulchre, may God be pleased with him, and receive him into His Mercy to dwell with Him in Paradise."

The great unfinished tower of Rabat was named after this Sultan Hassan. It was probably designed

by the same architect, who was responsible for the Katoubia at Marrakesh, which it closely resembles. It stands on a slight eminence and forms a melancholy and impressive landmark visible for miles from both land and sea.

During our short stay in Rabat we were fortunate in seeing the Procession of the Sultan on the way from his palace to the adjacent mosque for Friday Prayer, a scene which might have been taken from the "Arabian Nights." The famous Sherifian Guard of negro warriors arrayed in blue, red and white, the pashas and courtiers on gaily caparisoned mules, the multi-coloured parasols and the serio-comic state gilt carriage, presented by Queen Victoria, preceded by the brass band crashing out the Grand March from "Aida," all produce an unforgettable scene of Oriental pomp and splendour. The subsequent return to the Palace *after prayer* is no less impressive, but this time the Sultan mounts a spirited Arab horse and the procession disappears within the great gateway in a cloud of golden dust to the accompaniment of the blare of trumpets.

Outside the walls the French have built a garden city of administrative offices and private villas, in the centre of which, overlooking the native town, is the Residency, where we had the honour of being received by the Governor Marechal Lyautey and his charming wife.

The arrangement of this official centre is excellent, as it provides all the accommodation required for the French Government without infringing on the rights or irritating the religious susceptibilities of the native population. The general plan is worthy of the best Beaux-Arts traditions, and the elevations are treated with a suggestion of the Moorish style in harmony with the local atmosphere. I regret that we had no opportunity to photograph this interesting architectural group, as it might have provided a useful example to our town planners when dealing with similar problems in our own Colonial possessions.

The road from Rabat to Mecknes, our next stopping place, first winds through the now familiar "Bled," which we presently left and passed through a forest of cork trees, on emerging from which we received our first impression of Mecknes with its outline of countless towers and minarets silhouetted against the evening sky.

We approached by a main road which encircles the city, runs under a ruined double archway, and



then passes the nine gates for which Mecknes is famous.

This city, with its buildings of the fantastic proportions of an Assyrian palace, is a prodigious monument to its builder, that magnificent but bloodthirsty tyrant Moulai Ishmael, the man who



MOULAI IDRIS: ENTRANCE TO THE CITY

had the temerity to demand the hand of a niece of Louis XIV. The colossal schemes he conceived were carried out by Christian slaves, who were sacrificed in thousands to his insane ambitions. His stables, the mighty arches of which still stand, accommodate 12,000 horses, and a stream of running water in covered stone gutters flowed through each stall. He even contemplated building double walls from Mecknes to Marrakesh, a distance

of some 300 miles, the traces of which are still visible. Moulai Ishmael has left behind a sinister record, but nevertheless he is to be remembered for his great architectural conceptions. He was responsible for the massive gateways, of which the Bab Mansour is the best example. They are all superb compositions in the Moorish style of the seventeenth century.

Once through the colossal portals, Mecknes is found to be a city of serenity and elegance with streets relatively straight and clean, shop fronts elaborately incised, and in the souks life, animation, and brilliant colour.

The road from Mecknes to Fez leads through a rugged country of undulating plains sparsely populated, with great open stretches which made us realise the illimitable vastness of the country.

Midway between the two towns we came upon a village of great historical renown. Perched like an eagle's nest on the summit of a rocky crag, it was built by Idris Ab Allah, the founder of the first dynasty of the Moslem rulers in Morocco. Idris was a relative of the Prophet. After having sustained a crushing defeat at the hands of the predecessor of Haroun al-Raschid, the immortal Caliph of Bagdad, he escaped into Morocco and founded Moulai Idris, which bears his name.

His fame spread all over the country and at his death the place of his exile became holy ground, and a pilgrimage for all true believers. So jealously is the sanctity of this shrine guarded, that to this day the infidel finds a cold welcome in the maze of narrow streets which wind around the resting place of the saint.

In the valley below lie the ruins of ancient Volubilis, the outpost city which marks the extreme limit of Latin penetration westwards. Roman settlements in Northern Africa, of which there are many, were purely military. Volubilis, about the size of Pompeii, was built of local stone and shows all the characteristic features of similar remains in the outlying colonies of the Roman Empire.

In the small museum, among the collection of fragments and details from the excavations, I was interested to find a tablet on which was inscribed:

"This stone has been erected to the glory of the Emperor Commodus by the officer commanding the levies from Britain."

Continuing our journey through bleak, open country, we approached, with feelings of high expectation, Fez the mysterious, the great capital

Moghreb, closely guarded from the outer world for a thousand years. It is situated in a deep valley surrounded by rugged hills. From its

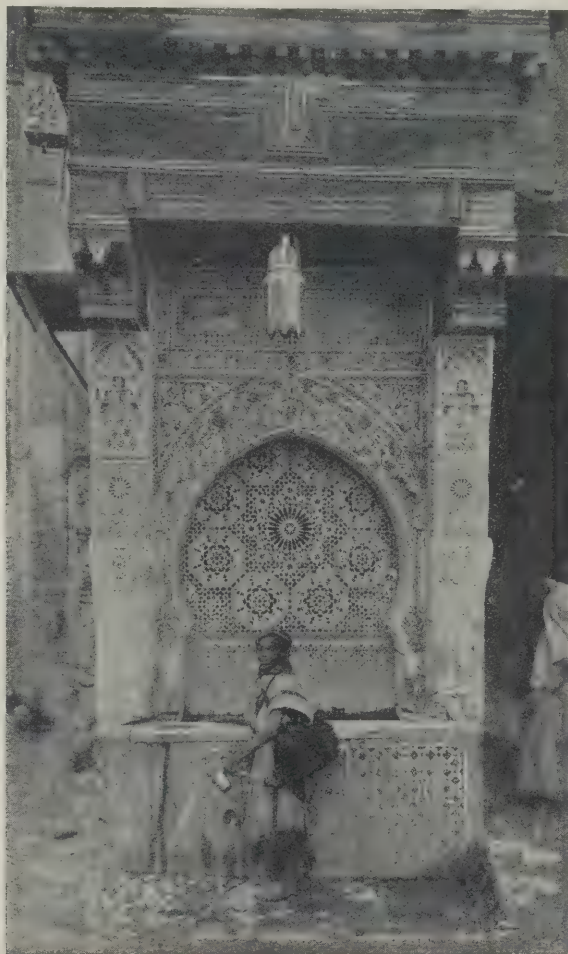


FEZ: MOSQUE CHRABLINE

roofness, and its inaccessible position, one realises how hazardous it was for strangers to attempt to penetrate its secrets before the French conquest, about 15 years ago.

The only means of traversing the old Moorish capital is on foot or on horseback, as the modern

road skirts round the crenellated and loopholed walls without entering the city. Having passed through the great gateway, one is immediately confronted by a dense maze of narrow winding alley-ways, often incredibly steep, interlaced with-



FEZ: FOUNTAIN NEDJARINE

out plan, slippery, evil-smelling and teeming with vigorous life. In many cases the houses are built right over the footway, forming tunnels, some of them of considerable length. Mysterious sounds of invisible running water are heard, produced by the many streams which pursue their courses under the dwellings and feed a multitude of fountains in the courtyards.

Imagine, if you can, a city of 120,000 souls



without a single road wide enough for a carriage, much less a motor-car, to drive through, and where even a casual stroll is impossible without a guide.

In the region of the souks the animation amounts to a frenzy. Endless rows of open-fronted stalls fringe the streets devoted to trade, and in these are exhibited carpets, harness, silks, copper ware, leatherwork, strange fruits, the whole speckled by the sunlight which filters through the trellis roof above.

The passers-by are hustled and jostled by the never-ceasing stream of donkeys, camels, water carriers, closely-veiled women, and barelegged Arab urchins.

In the midst of all this turmoil stands one of the great sanctuaries of the world, the tomb of Moulay Idris II, who carried on the holy work of his father and founded the original city of Fez. Strangers are warned on passing not to glance in the doorway, for fear of offending the religious scruples of the devout pilgrims gathered about its walls. However, I was fortunate enough to be taken for a short flight over the city in an aeroplane, and so was able to obtain a bird's-eye view of this unapproachable shrine in its setting. All the houses are covered with flat terraces where, as in Eastern countries, at sundown, the women gather for gossip and fresh air. At this time all males are prohibited from appearing on any roof. This is the reason why the Muezzin, who from the minaret calls the faithful to prayer, is mainly chosen from among the blind to avoid any indiscreet spying on the carefully secluded women folk in the neighbourhood.

There are many Mederas, or religious colleges, in the city, most of them with sumptuously decorated interiors. The courtyards, with their limpid fountains, are embellished with marble columns, mosaics, and cedar and lemon wood doorways, elaborately carved and inlaid.

Of the many picturesque features which occur in the tortuous streets, perhaps the most pleasing are the drinking fountains, which adorn the public ways, with their geometric designs in skilfully-blended coloured mosaics, and the green glazed tiles of their overhanging roofs.

The ever-changing stream of pedestrians, the broad shadows cast on blank white walls besplashed with shafts of bright sunlight, the narrow strip of deep blue sky seen between the jagged silhouettes

of the overhanging eaves, an occasional cypress tree suggesting the privacy of a hidden garden, all produce a colour symphony of gorgeous tones which cannot be described in words, nor can the camera give an inkling of its variety.

From Fez we proceeded towards Taza, where we were again among the slopes of the Lower Atlas Ranges. Taza we found to be a poverty-stricken place, as French enterprise has not fairly reached it. This was our nearest approach to the war zone of the Riff district where two months later Abd El Krim caused so much anxiety to our neighbours. Military outposts were dotted on the surrounding hills, and it was reassuring to see the roads patrolled by the famous Foreign Legion and efficient-looking native troops, led by French officers.

Crossing the Algerian frontier beyond Oujda we were able to enjoy to the full extent the scenery on the road to Tlemcen. At the very border line the change was striking: there was a more intensive cultivation, the roads were shaded by trees, the farmhouses were more numerous, the vineyards better cared for. The impression was somewhat reminiscent of the agricultural districts in French Provence. But the wonderful views seen from the hills, through forests of pine and olive trees seemed somewhat tame after the wild and rugged Moroccan scenery which we had recently travelled through.

At Tlemcen, which vied with Granada as a seat of art and learning in the fifteenth century, we were permitted, for the first time, to enter a mosque, which contains a fine courtyard, where the worshippers make their ablutions before performing their devotions.

Beyond the city, the ruins of Mansourah, surrounded by almond and olive orchards, form an impressive background for the Mansourah Tower. The back wall, the stairway, the upper platform and the Muezzin's turret have fallen in, but the ruin, with its golden masonry glowing in the sunshine in its peaceful surroundings, has an indescribable charm.

Tlemcen is a well-known health resort and the neighbourhood is as beautiful as any to be found in North Africa.

The road, sloping down eastward, winds through orange groves and rich fields, past onyx quarries, and for 26 miles skirts along the shore of a great salt lake, until Oran, the second seaport of Algeria,

s reached. Strongly fortified, the headquarters of an army corps and a torpedo boat station, this city has no special architectural interest, and except for its Arab population it might pass for a French provincial town.

Continuing east, the Corniche Road, with mountains looming up on one side, and a dizzy drop to the Mediterranean on the other, passes through several prosperous French villages. After spending a night at Tenes we enjoyed the most picturesque part of our journey so far. Up and down, round narrow hairpin bends, with nothing to prevent the car diving hundreds of feet into the sea, the Corniche Road winds through well-wooded gorges and wild country until the aspect changes and a stretch of macadam with tramlines brings us into the suburbs of Algiers, the capital of the colony.

This city should be approached from the sea, as the harbour is renowned for its magnificent setting. Row upon row of houses built in terraces give the appearance of a gigantic amphitheatre rising from the Mediterranean.

Algiers reminds one of a French town, although unbanned Arabs and veiled women stroll along its boulevards.

In striking contrast the Kasbah, the old Turkish quarter, with its ancient gabled houses almost meeting overhead and leaning wearily on high wooden trunks, appears untouched by Western civilisation. Its narrow lanes are steep, picturesque and indescribably dirty. There are many good examples of mosques, and these are not closed to unbelievers as in Morocco.

In the modern quarter, reminiscent of the Riviera towns, we admired the fine municipal buildings, of which the Post Office is a good example.

Dominating the city and commanding a view of the harbour, the Kasba or castle, now a Zouave barracks, is well worth a visit. One of its entrances is overlooked by a small observatory from which the Dey could spy on his subjects entering and leaving the palace and amuse himself by throwing coins to the crowds below.

Inside one finds a confusion of courts and great reception rooms decorated in a florid Turkish style, and a small projecting loggia is shown to the visitor as the room in which, after a heated discussion, the Dey of Algiers insulted the French ambassadors, thus causing the war which resulted

in the ultimate conquest of the country, after an heroic resistance led by the Sheik Abd-el-Kader.

In Algiers there are a number of palaces and private dwellings which bear eloquent witness to the high artistic achievements of the ancient rulers. Among these the "Bardo," formerly the Harem of the Bey of Algiers, contains a delightful garden surrounded by cool marble arcades, enlivened by coloured tiled decorations and murmuring fountains.

The Djenan el Mufti, or Garden of the Councilor, laid out more than 300 years ago, is another well-preserved and complete example of mediæval Arab architecture and garden design.

Constantine, our next important stopping place, is situated about 2,100 feet above sea level. Built on a succession of huge crags, divided to a depth of 1,500 feet by chasms and perpendicular ravines, it is distinguished by many fine bridges, large viaducts and tunnels through the rocks.

The French took the city after a desperate assault in 1837, and this event is considered to be the culminating effort of the Algerian campaign. That this was no easy task can be realised when one examines the extraordinary natural defences which protect Constantine on all sides.

We spent a morning here wandering through the picturesque Jewish quarter, where the inhabitants differ in dress and appearance from the Mohammedan community.

In every city in North Africa there is the Mellah or Ghetto, where the Jews are segregated as they were in Europe during the Middle Ages. Until the French conquest liberated them, they were treated as a servile and despised race, and were forced to wear distinctive costume and were subjected to every indignity. In their features and their bearing they still show the marks of centuries of oppression. The women, in bright attire, walk abroad unveiled, while the men ply their trades and carry on their numerous vocations in an indescribable atmosphere of squalor and noise.

After a short stay in Constantine we resumed our journey, passing through miles of fertile but treeless country.

This aspect gradually changed, and we were soon amid mountainous scenery again. At Hammam Mas Kutine we saw the hot sulphur springs and their strange lime deposits, whose medicinal virtues were well known to the Romans.



Leaving Bone, a flourishing fortified port, and journeying south, we crossed into Tunisia, where the Romans built many of their cities, notably one at Dougga, now a poor Berber village.

The most conspicuous landmark is the Capitol, one of the finest ruined temples in Tunisia. It is approached by a lofty flight of steps and consists of a cella with a Corinthian portico of 6 columns, over which is an inscription dating to the time of Marcus Aurelius.

It would take too long to describe all these ruined cities, of which Timgad and Djemila are the best known, but I cannot resist the temptation of showing you a few pictures of these remains of Roman greatness.

Tunis, a thriving city of a quarter of a million inhabitants, shows a striking contrast between the Eastern and the Western developments.

Here are broad boulevards, planted with magnificent fig trees, close to narrow souks, in which every unpleasant odour assails the nostrils.

The Belvedere gardens afford a splendid panorama of the old city, the lake of Tunis where flocks of flamingoes disport themselves, the distant hills, the cathedral of Carthage and along the coast small white villages like jewels gleaming in the sunshine.

The palaces, as in Algiers, are mostly of a debased Turkish style and contain tasteless European furniture of an ornate character.

At a short distance outside Tunis lies the site of ancient Carthage, once the proud Queen of the Seas. Of this great metropolis nothing remains, and the exact situation of its two famous harbours is still doubtful. The hill on which it is assumed the Acropolis stood is disfigured by a large and indifferently designed modern cathedral, perpetuating the memory of Louis the Saint, who was buried here. The views from the terrace are magnificent, and reach to the distant hills, truly a noble setting for the city of Hamilcar Barca.

But, alas, only a few rare fragments found among the excavations recall the vanished glories of ancient Carthage.

In the monastery of the White Fathers near the Cathedral we saw a few Punic inscriptions and some votive stones on which were carved in coarse

bas-relief representations of Tanit, the goddess of the moon.

Her right hand is extended with the palm outstretched, and on her head she wears a crescent with its horns pointed heavenwards.

The early followers of Mohammed adopted both symbols, changing the first into the hand of Fatima, which turns away the evil eye, and the second into the Crescent of Islam, the emblem of their religion.

About 100 years after Carthage was destroyed the Romans returned and founded a new city, some fragments and bas-reliefs of which are to be seen in the Museum.

The holy city of Kairwan, a five hours' motor drive due south, is one of the most curious towns in Tunisia, purely Oriental, most of the mosques dating from the Turkish period.

The handsome minaret of the Barbier mosque rises as a massive block of masonry and is surmounted by a super-structure in two tiers, terminated by a small circular dome. This is one of the great sanctuaries of the province.

Tozeur, still further south, a small town built in an oasis of the shores of lake Djerid, is famous for its baked mud houses, mostly one-storeyed.

The geometric ornamentation in brick network is curiously Byzantine in character.

We had now completed the African part of our journey and it was with feelings of great regret that we said "good-bye" to the mysterious continent.

We had travelled with speed and comfort through some of the most inhospitable districts of North Africa, which before the advent of the French rule would have meant an expedition fraught with much discomfort and possible danger. You will, no doubt, realise that it is impossible in this paper to give you anything but a brief description of these fascinating countries and that I was necessarily obliged to omit many descriptions which might have added to the interest of this paper.

I cannot conclude without a grateful reference to the Compagnie Générale Transatlantique, whose unfailing courtesy and efficient organisation enabled us to enjoy this delightful tour without a single delay or mishap.

## Discussion

SIR BANISTER FLETCHER, F.S.A., VICE-PRESIDENT, IN THE CHAIR.

Sir JOHN W. SIMPSON, K.B.E. [F.]: I have been asked to express our thanks to Mr. Davis for the delightful account he has given us of his travels in French North Africa. With our thanks, I think, is mingled just a grain of envy—the envy that is without malice—that he should have had the good fortune to make so delightful a voyage, and that we should not have been there.

We have been in fairyland to-night. We have been led out of the commonplaces of our daily life, we have set aside for a moment the grim utilities of European architecture and have stepped into the fantastic realms of the Thousand and One Nights. With us are the shades of Haroun al-Raschid, that great Caliph, attended by his Grand Vizier Giafar, and that singular professional person, Massroux, who was not only an expert headsman but the chosen companion of the monarch. I thought for a moment, in the half-light, that I saw a glimpse of Settebeida and the beautiful Scharazade. Aladdin is, perhaps, in one of the architectural schools, anxious, as always, to exchange the seven old lamps of Architecture for new ones. And the Forty Thieves, of course, are still outside awaiting the completion of a pending event in order to be admitted and registered. They were a mighty race, these Moors: very great people, whose kingdom extended from Fez and the Atlantic Ocean on the west, to Damascus, Cairo, Baghdad, Basra, and the very confines of Afghanistan. Not only did they influence the architecture of Spain, where they established themselves for nearly 800 years, but their tradition crossed the Atlantic with Cortez and Pizarro, and we find, in Lima and the cities of Spanish South America, the colour, the poetry, and the gardens which are so important a feature of Moorish architecture. And these enormously enriched surfaces which, seen in drawing and photograph, are intolerably restless, take on simplicity and breadth when they are seen in the blazing sunlight in which they were intended. You must never judge Moorish architecture, or the Spanish version of it, unless you have seen it in its proper setting. The Moors made the architecture of Spain more distinctively stylistic than that of any country in Europe.

There is nothing more detestable than long speeches from the people who follow a lecturer. I loathe listening to them myself, and I hate still more having to give them. But though my remarks are brief, I hope Mr. Davis will not take their brevity as a measure of our attitude to him to-night. It is a very great pleasure to me to propose to you a vote of our sincere thanks to Mr. Davis for his lecture, and with that, as the toastmasters in the City, I venture to couple the name of his charming wife, to whom we owe so many of the photographs which have contributed very largely to our entertainment.

Mr. MARTIN S. BRIGGS [F.], in seconding the vote of thanks, said: I suppose there must be a good many people in this room who have seen a more Eastern counterpart of this Moorish architecture. Personally, I am glad Mr. Davis calls it Moorish. I believe purists object to that word, as to "Saracenic" and possibly "Mogul," because, they say, all this architecture has an underlying

religious thread and should be called "Moslem," or "Mohammedan." That may be, but the Moors represent a definite province of this Mohammedan architecture, the school of Spain and of the Northern African countries. I like to think of the Syro-Egyptian school, that is, the school of Syria and Egypt, as Saracenic. It carries us back to the times of the Crusades.

It seems a long way to North Africa from here, and it is not as familiar to some in this room as Egypt, where so many men were sent at His Majesty's expense during the War. But the nearest mosque to London—barring that at Southfields—is at Cordova or in Algiers, or at Trebinje, a place I saw a month ago in Herzegovina; they are all about a thousand miles away as the crow flies.

There are one or two questions I should like to ask Mr. Davis.

I have heard doubts expressed as to the way in which the ancient monuments of these countries have been preserved since the French occupation. Apparently nothing could have been worse than the way they were treated during the Turkish occupation, which extended to 1830 in Algeria and 1880 in Tunis. Have the French handled those monuments as carefully and sympathetically as one would expect?

I also ask Mr. Davis if he can tell us how the modern French buildings, in that curious style that has been adopted, struck him as a critic; whether he was pleased to see imitation Moorish buildings going up, or whether he would have preferred something more definitely European. Perhaps he can tell us whether he has any knowledge as to the way in which the old Moorish buildings were erected. For instance, were there such people as professional architects? Not exactly that, perhaps, but does he think there were people at that time whom one would call architects? Was there evidence on the inscriptions which he saw as to this, and were any buildings signed?

Dr. J. W. MACKAIL: What thrilled me as a layman in the delightful photographs was the fresh proof of the enormous energy and vitality of Rome, as shown by those Roman remains, where no attempt was made to alter the European tradition, which was carried through by main force into Africa, as it was over the whole Roman world. These buildings, even in their ruins, seem nearer to us and more intimately connected with civilisation than any architecture, either the Oriental or the mixed kind, such as possibly, in the course of the revolutions of the next century, may extend into Europe as a sort of return gift for all that Europe has done, of good and harm, to Africa. Of course, in the Roman time Africa was one of the richest provinces, but, otherwise, from its agricultural and mineral wealth, not an important one. The greatness of Carthage is one of the curious and not wholly explainable phenomena of history. It was a purely commercial city, deriving immense wealth from its absolute control of the whole of the commerce and trade of the Western Mediterranean, and when that maritime supremacy was once challenged and checked by the Roman Navy, the Carthaginian power went down before a European rival like a house of cards. The end was delayed for



many years by the immense genius of a single Carthaginian, Hannibal, but, apart from that, the issue of the contest was never doubtful, and the result was the total destruction of Carthage. Yet the natural advantages of that rich Northern African district were so great that again and again Carthage rose from its ruins and became a flourishing State, and at the time of Augustus it was probably larger and more wealthy than it had been during the Carthaginian periods. From Carthage a Vandal fleet in the 5th century went across to Italy and sacked Rome. Such are the revolutions of human history.

If you travel down farther you come to those half-fabulous episodes in which crusades or European raids were made by Charlemagne and his Palladins, such as are described, with intense vividness and magic, in the great epic romance of Ariosto. There was the crusade of St. Louis, and the crusade of Emperor Charles V; and, after that, as Mr. Davis has said, the safety of the architectural remains in that Moroccan and Algerian country was secured by neglect.

The CHAIRMAN: I have much pleasure in formally putting this vote of thanks, which has been proposed by Sir John Simpson and seconded by Mr. Martin Briggs, to Mr. Davis for his Paper to-night, and to Mrs. Davis.

The vote was carried by acclamation.

The CHAIRMAN: I am very well acquainted with the part of the world which the lecturer has been dealing with. It is now 15 years since I visited Algeria, so many of Mr. Davis's pictures brought back to me very pleasant memories of that part of Africa. I must have been in Morocco when Mr. Davis was there, just before the trouble with the Rifi, and I remember particularly my visit to Rabat, which is the French headquarters, where I saw Marshal Lyautey, who was very kind to us. I was very much struck with the method which the French have adopted in dealing with the old cities of Morocco. As I think Mr. Davis told us, they leave the old cities completely alone and build new ones alongside, or within a reasonable distance, which seems to be the proper way of dealing with the old cities of the East. It is impossible to drive modern streets through these interesting old bazaars.

It is an extraordinary thing—I do not know whether Mr. Davis found it so—but in Morocco it is impossible to go into any mosque. Marshal Lyautey was invited to go into the Great Mosque at Fez, but he declined; he knew that the natives really do not want any infidel of a Christian to go into one of their mosques, and though he was honoured by being asked he did not accept. I think that fact explains the hold the French have in Morocco.

When you think of North Africa, you think of it as Saracenic, the word I prefer, or as Roman, and Mr. Davis has dealt with the Saracenic aspect of these wonderful old cities. To my mind, it is the Roman cities of North Africa which really appeal to us, and nothing I have ever seen in any part of Europe or of Africa has made such an impression upon me as that wonderful old city of Timgad, which has come down to us in almost perfect preservation, with its houses, its baths, its great system of drainage, just as it was left so many hundreds of years ago by the old Romans themselves.

I should like to express my own personal pleasure at the delightful lecture which Mr. Davis has given us.

Mr. DAVIS, in reply: I should just like to make a

few remarks on the pictures I have shown you to-night. There is one thing missing in all of them, and that is colour. From photographs no one can visualise the beauty of the colouring of these buildings in their proper setting: the trees, the flowers and the inhabitants in their multicoloured robes—they must be seen. And that is where I do not agree with our Chairman when he said he thought the Roman architecture was the more interesting. What appealed to my wife and myself so much was to see the mediæval architecture with apparently mediæval people, dressed as they were in the Middle Ages, thus giving life to the streets. The Roman buildings are a wonderful monument to a dead and departed race, but we saw, in Morocco and Algiers, mosques and palaces, shops and houses inhabited by a people who looked the same as when the buildings were originally erected. When you travel in Italy, France and Spain to-day I think you always feel a little disappointed when you see the beautiful old cities with people walking about in modern dress. One feels there is something out of harmony. But in Morocco the visitor is taken back to the Middle Ages; he feels he is really living the life of people of the eleventh and twelfth centuries.

With regard to Mr. Briggs's questions, I think Sir Banister Fletcher has answered them for me. The French have been very careful, especially in Morocco, to preserve the old buildings. When they conquered Algeria, 60 years ago, they were not so particular, and one is rather disappointed because one comes across little cities, like French provincial towns, in which Arabs are sitting about and drinking in the cafés. But in Morocco they have had the genius to deal differently with the native towns. Marshal Lyautey has gained the sympathies of the Chiefs and Sheiks of the tribes; he understood their prejudices and their religious views and took care that they should be respected; he made no attempt to interfere with either the life or the architecture of the inhabitants. The French say, "We are here, we are occupying the country in a military way; we will erect our administrative centres, but we will build them outside the city." By doing that they have earned the admiration and respect of all the Moorish inhabitants. As for the Marshal himself, he was the most popular man in North Africa.

To return to architecture, I think this Moorish or Saracenic architecture is interesting, and can be compared more to our mediæval architecture than to anything else. Because of their different traditions and their religious prejudices, which forbade them to use any representation of human beings or animals, the Moors had to confine their decoration to geometrical designs and beautiful coloured effects. They worked in much the same way as did our great cathedral builders in Europe; that is to say, they were hampered by the lack of machines which were well known to the Romans, and so they were unable to employ heavy materials. The whole effect is that of a great lightness and delicacy, almost a feminine delicacy. If one can compare their architecture and their art to anything we know, it is to early Gothic and Byzantine work.

Our greatest disappointment was Carthage. We had heard and read so much about it that we had hoped to see at least some vestige of that great city and its civilisation, but absolutely nothing remains except a few fragments in a room half the size of this one.

# The Architect in History\*

BY J. ALFRED GOTCH, HON. M.A. (OXON), F.S.A., P.P.R.I.B.A

The object of Mr. Briggs's book, as its title implies, to shew the kind of position architects have held the world, alike as to their training, their methods, their remuneration and their social status; and a very interesting study it is. The mediæval architect shrouded in much obscurity, but Mr. Briggs is persuaded that he was a separate entity, and not a body of persons working on traditional lines. He advances good arguments to support his view, but more definite information will have to be obtained before any certainty on this point can be reached. It is tolerably clear, in regard to England, at any rate, that in the great building age of Elizabeth and James I. though there was usually a surveyor who produced the whole conception—certainly the plan and not infrequently the elevation—yet the designs for the details of the various trades were provided by the craftsmen themselves, a method of procedure which is much to recommend it. It is also beyond question that the workmen received comparatively few drawings and no great amount of supervision.

The nebulous state of the mediæval architect is changed for one of considerable clarity when the period of the Italian Renaissance is reached. The architect received an extensive training, not only in architecture, but in subjects nearly and even remotely connected with it, as may be gathered from Mr. Briggs's careful survey of this period. His personal influence increased amazingly, and eventually honours were paid to some of the craft comparable to those bestowed upon the most renowned conquerors. With honours came affluence, and even wealth, a minor matter (of course) in comparison with the satisfaction rendered by the pursuit of art, yet one calculated to inspire sombre reflections in many architects of the present age when comparing yesterday with to-day. The changed condition of the world is also forcibly brought to mind when contrasting the select number of accomplished architects of old with the difficulty experienced in preventing the designation of architect being assumed by persons whose chief claim sometimes only claim to use it is their wish to do

The status of the architect in France under the Renaissance is next considered, and controversial matter in regard to the share of Frenchmen and Italians in designing the fine buildings of the Francois I. period is dealt with. There is no need to enter the controversy here, but Mr. Briggs writes with restraint

and judgment that lend weight to his views. So also does he in dealing with architects of the Renaissance in England, with the Thorpes and Smithsons, in connection with whose activities there are many gaps to be filled, and then with Inigo Jones and Wren, and the few other seventeenth century architects. Needless to say, the expression of views does not necessarily carry conviction, but here they are lucidly given and without over-insistence. A small correction may perhaps be allowed; it is stated that Inigo Jones used models, but there can be little doubt that the two "models" referred to were plans which are preserved among those at Worcester College. The word was often used in this sense at that period, and it appears in the quotation from Henry IV, Part II, given by Mr. Briggs.

We first survey the plot, then draw the model. Another caution may not be out of place, and that is in connection with what Inigo Jones says of himself in *Stonehenge Restored*. That treatise was not written by Jones, but by Webb from "some few indigested notes of Jones," and although the substance of the words may be perfectly true, they are not so much what Jones says of himself as what Webb puts into his mouth.

The subject of English architects is carried down through the eighteenth to the nineteenth century, and concludes a book that is of unusual interest to architects. It shews a wide range of reading and research, is enlivened by a number of anecdotes of famous architects, and in its survey of his brethren of the past, may well make the architect of to-day proud of his calling.

\*\*\* Mr. Briggs has dedicated his book "To the Royal Institute of British Architects."

## BRITISH ARCHITECTS' CONFERENCE 1927.

The proceedings of the Conference which began with a largely attended reception in the Galleries of the R.I.B.A. on the evening of the 20th, and the inaugural meeting of which was held on the following morning, when Mr. Walter Tapper (President Elect) read the address of the retiring President (Mr. E. Guy Dawber), who, to the regret of every member of the Conference, was unable to be present owing to illness, and Mr. Maurice E. Webb followed with a Paper on Architectural Education. During the week various visits were paid to interesting buildings, while on Wednesday afternoon a well attended garden-party was given at Hampton Court in beautiful weather.

Reports of the whole proceedings will be published in the next issue of the JOURNAL.

\*The Architect in History. By Martin S. Briggs. Clarendon Press, Oxford.



# History of Art at the Universities\*

BY PROFESSOR A. M. HIND, SLADE PROFESSOR OF FINE ART AT OXFORD.

In his address at the annual meeting of the National Art Collections Fund on 9 June, Sir Robert Witt rightly emphasized the need of adequate study of Art History in our Universities, and a letter from Mr. Sidney Paviers in *The Times* of 13 June, makes a direct appeal to Oxford to take some action.

As I am now at the end of six years' work at Oxford in the Slade Chair, I should like to record briefly the results of my experience in this matter, and to summarize the efforts which are being made towards realizing the objects in question. My own election in 1921 to the non-resident professorship occurred after the failure of very considerable efforts on the part of the University Committee for the Fine Arts (established in 1918, chiefly for this purpose) to found a Diploma. The scheme formulated fell through as support (moral rather than financial) was lacking to provide a resident professor, a condition which was regarded as essential to the proper working of the scheme.

At the end of my first year, keeping the former failure in view, I brought forward proposals which aimed in the first place at the peaceful penetration of certain other schools and at the establishment of lectures on the History of Architecture and Renaissance Art, in the hope that such study might be included as special subjects in the Final School of Modern History; and, in the second place, at the ultimate revival of the Diploma. The first aim has been partially realized by the organization of four series of lectures on architecture, for each of which the University has granted £100 in successive years. It would be eminently desirable if some amateur of architecture would offer to perpetuate the series and endow what might fittingly be called the Wren Lecture-ship in Architecture.

The second point, however, i.e., the inclusion of some art subject in the History School, is still unrealized, except in so far as a new special subject of the Renaissance is being introduced next year, in which is included the study of Leonardo and Raphael on the basis of Vasari's *Lives*. With regard to the Diploma, a more limited scheme, dealing exclusively with the History of Medieval and Modern Art, has been recently outlined, and its conditions are at present at issue between the Committee for the Fine Arts and the General Board of the Faculties. I feel at liberty to say that the crux of the problem is the qualification required from the intending student.

I do not think that the History of Art by itself can compete with the great literary, historical, and philosophical schools of the University, and it would be a great pity if premature specialization should mar a broader education. Moreover, to those who are not taking up the study of art as a profession, I think it is better done alongside other studies, such as that of Modern History, or even left like Music to the less sullied enjoyment of leisure hours. It should certainly not be given a place

in University study as a soft option. The chief justification for some discipline in art history and critical method lies in the increasing interest in museums, and in the advisability of giving future keepers, directors, or lecturers the right basis and direction for their special duties. The field is necessarily a small one, but it is gradually increasing as provincial municipalities begin to show more enlightenment in the selection of their museum staffs.

The question resolves itself into whether the Diploma shall be (a) post-graduate, or (b) part of a degree course. The ideal, in my opinion, is (a), but it must occasionally depend on whether a fourth or fifth year can be afforded for the study; and, if it cannot, on whether the standard under (b) can be kept sufficiently high.

Whatever the decision of the University on the institution of the Diploma, as at present proposed, or in some modified form, the further question of the residence of the Slade Professor, is inevitably bound up with it. I began my work at Oxford in considerable distrust of academic study of art, and in general agreement with the idea that the chief need was for a professor from the outside world of art to encourage the appreciation of art in general. My conclusion, now that my work there is finished, is that this aim is good, but not of the first importance in the University. The undergraduate has little time in these days to devote to subjects which are not in some way encouraged by the curriculum of his school. The undergraduate or graduate demands consideration before the general audience that art lectures may attract, and I conclude on that account that the professor should devote his efforts chiefly to developing his subject in relation to University studies. This can hardly be done by a non-resident, and, to secure a resident professor of the requisite prestige, half-measures in the increase of the present emoluments might be a danger rather than an advantage. His work for some years would naturally be more restricted than that of many other professors, but the encouragement of research (part of the justification of every professorship) cannot be measured in terms of hours devoted to pupils, and the beginning of a new study would inevitably demand much spade work from which other schools are now free. I should deprecate the loss of visiting lecturers from the outside world of art, but the Committee for the Fine Arts now have machinery for direct application for grants for the provision of such lectures. If the Slade Professor is left in his present status, he will be side-tracked, and become of no moment in the direction of University study, when he should, I think, be the centre of inspiration.

Much will depend on the election of my successor in the autumn. He will still be elected under the old non-resident conditions for the usual term of three years, but the direction of his interests and sympathies will be of the greatest moment in the future development of the Chair, and in giving encouragement or obstruction to the foundation of some serious study of the History of Art.

\* From *The Times*, Wednesday, 15 June.

## BAD BUILDING.\*

The following letter by Mr. E. Guy Dawber, A.R.A. (the President), appeared in *The Times* on 13 June :—

The letters of Sir William Forwood and Lord Leconfield in your issues of yesterday and to-day† are sad reading, but they only voice the feelings of many of their fellow countrymen who see the rapid destruction of the beauty of our country proceeding apace and unheeded.

There is no gainsaying the fact that to the bulk of the people of England it is a matter of absolute indifference ; were it otherwise, public opinion, the Press, and meetings in protest would try to stop it, but until this is done and some system of control put in force, it will go on unchecked.

The cause of the deplorable condition to-day of the building of the vast numbers of small houses in every direction is that the control of the designs, and in many cases the making of them, is and has been in the hands of people unfitted for the work. I say this without the least intention of being offensive, but is it not unreasonable to expect lay committees of local tradesmen, farmers, and others to pass, criticise, or condemn plans or drawings laid before them without the least technical knowledge of what the buildings may look like in execution, or only acting upon the advice of their surveyor, who may doubtless possess a sound knowledge of roadmaking and sewerage works, but in many cases is without the least æsthetic or architectural training ? One might as well expect the same committee to prescribe the treatment of the cases in their local hospitals, with perhaps the matron to advise them.

There are scores of small houses scattered throughout the country, built within the last few years, which are a pleasure to look at, simple and unaffected, suitable to their surroundings, and in every way an addition to the beauty of the countryside, but these are by architects of sympathy and understanding, and form but a negligible fraction of those that are built by speculative tradesmen or builders, and which are offensive and stupid in their meaningless vulgarity. These are the houses we see on every side.

It is difficult to understand that without the least protection the country should see what is nothing short of a national disaster going on before its eyes. What Sir William Forwood says about the Lake country applies with equal force in other districts. What will happen to Chyngton estate, near Seaford, Lord Leconfield only too truly predicts. What is happening throughout the South Coast, where tracts of exquisite country are ruined, is known only too well. The peaceful country of the fens in Norfolk is rapidly being spoilt, and on the lower Thames and numerous other places the quiet charm has been lost by the ill-considered buildings which are being put up.

The Council for the Preservation of Rural England is devoting its energies towards trying to remedy this condition of things, and to get some proper system of

control over the designs of these new buildings, and in its efforts it appeals for the support of the public, as, unless steps are taken quickly, it will be too late.—Yours faithfully,

E. GUY DAWBER, A.R.A.,  
*Vice-President of the Council for the Preservation  
of Rural England.*

18 Maddox Street, Hanover Square, W.1.

## Correspondence

THE INFLUENCE OF RATES OF EVAPORATION  
ON STONE DECAY.

*Heriot-Watt College,  
Edinburgh.  
12 May 1927.*

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—I have already published in your JOURNAL an account of the experiments which I have made on the rates of drying out from surfaces of stone, brick, and mortar after they have been soaked with rain, and the bearing of this upon brick and stone decay, though I believe I cannot claim to be the first to realise the importance of this question, as the possibility of infection from mortar had already been mentioned by Dr. Stradling in his lectures.

The whole matter can be summed up in the following propositions :—

(1) That the principal cause of stone decay in our modern cities is to be found in the attack on lime compounds, whether present in mortar, cement, limestone, or the calcite often present in sandstone, by the sulphur acids due to the burning of sulphur in coal with the formation of sulphate of lime.

(2) The crystallisation of this sulphate of lime within the surface of the stone or brick, and the breaking up in consequence of that stone or brick surface.

(3) After a wall has been soaked in rain and is drying out, the surface which is drying out most rapidly will draw water containing sulphate of lime in solution from the parts of the wall which are drying more slowly, the sulphate of lime then crystallising *in situ*.

To take a simple example of a brick wall built with ordinary mortar, the sulphur acids will attack the lime in the mortar forming sulphate of lime, and if the brick surfaces evaporate more quickly than the mortar surfaces the solution of sulphate of lime will be drawn into the bricks where the sulphate of lime will crystallise and break up the brick.

This principle, having once been recognised, has many applications and also suggests many possibilities which require further investigation.

It is evident, for instance, that the right way to use the so-called stone preservatives is to combine their use with repointing, first raking out the mortar, then treating with a stone preservative and then pointing afresh, the main purpose of the stone preservative being to reduce the rate of evaporation from the brick or stone surface.

It is also evident that the repointing of old brick and

\* From *The Times*, Monday, 13 June.

† Lord Leconfield : *The Sussex Cliffs*, *The Times*, 8 June.

‡ Sir William Forwood : *Lakeland*, *The Times*, 9 June.



stone walls requires very careful consideration, as the mortar must be more porous than the old and crumbling surface of stone and brick, and that, therefore, the use of cement is ruled out unless it is mixed with some porous material like crushed brick instead of with sand. There is more than one example to be found of the rapid decay of the stone of ancient buildings, which had endured through the centuries, by injudicious pointing of this kind.

It also has a very interesting bearing on the proposal of the Office of Works to carry out the repairs at the Houses of Parliament with Stancliffe stone, which comes from the Millstone grit, and is, therefore, of the nature of a sandstone. The sulphur acids in the London air will continue to attack the magnesian limestone which was used for the building of the Houses of Parliament, and, therefore, the question arises whether owing to the more open and porous surface of the Stancliffe stone the sulphate of lime which will be formed within the limestone will not be drawn in solution into the sandstone and there crystallise, with the result of the rapid destruction of the sandstone itself. This possibility obviously requires very careful investigation before a final decision is made as to the stone to be used for the repair of the Houses of Parliament.

This also suggests another possibility, and that is whether where we are dealing with mouldings or carvings of limestone they could not be preserved by the introduction of a rapidly evaporating surface either of sandstone or of a porous cementing material in places where they would not be visible, with a view to drawing the sulphate of lime to this new centre of crystallisation. Experiments that I have made in this direction have not so far been conclusive, as there are many practical difficulties which I have not yet been able to overcome.

There is also a further question which I think is worthy of consideration by our architects, and that is whether in building a wall of limestone which is to be exposed to the action of the London atmosphere it would not be better to introduce a vertical cellular wall construction with ventilation at top and bottom and comparatively thin stone faces so as to keep the wall dry and to encourage a certain amount of internal evaporation.

It is interesting in this connection to remember that the outer walls of the Roman villas in this country contain upright flues connected to a central heating chamber, and also that in many of our Gothic structures loose rubble has been found inside the outer wall facing. I do not know if archaeologists have any theory as to the history of this loose rubble, and I imagine that in the first instance it must have been a kind of coarse mortar concrete very loosely laid, and that owing to the crumbling of the mortar with time it has now become more open and porous. Whatever its history it must result in an internal ventilation of the wall which may tend to preserve the face of the stone from decay, and it is at any rate not impossible that the filling up of such loose rubble with liquid cement, while strengthening the wall, may increase the rate of decay of the stone face.

In this connection the methods of treating the walls at Versailles adopted by Monsieur Knapen are obviously of interest.

May I apologise in conclusion for sending you a letter which is so largely speculative and so full of queries.

All the implications of the discovery as to the rates of evaporation and their bearing on stone decay are not obvious at first, and I therefore write this letter merely to set our architects thinking on these aspects of the problem.—I am, Yours faithfully,

A. P. LAURIE.

R.I.B.A. JOURNAL.

*New Jersey Chapter of the American Institute of Architects,  
665 Broad Street,  
Newark, N.J.  
1 June 1927.*

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—We are in receipt of your Journal through the courtesy of the Royal Institute of British Architects, and I cannot tell you how much we appreciate it and how deeply obliged we are to you for sending it to us so regularly.

It is of great benefit to the profession, and speaking for our Society, I will say that we believe it is doing a great deal of good in this country. We were particularly interested in what you say about the Architects' Defence Union\* and we are giving it publicity with the hope that we may have something of the same kind in this country before long.—With best wishes I remain,—Yours very sincerely,

HUGH ROBERTS,  
*Secretary.*

\* See JOURNAL of 20 November 1926

#### THE PRESERVATION OF ANCIENT COTTAGES

The Royal Society of Arts have published in pamphlet form an Appeal by the Prime Minister for subscriptions "to assist in the establishment of a substantial fund for application on the broadest national lines in furtherance of the movement organised by the Royal Society of Arts for the preservation of Ancient Cottages.

"At the outset, at all events," the Prime Minister states at the conclusion of his appeal, "the Society will be able to place its organisation at the service of the Fund, so that administration expenses will be reduced to a minimum and practically all the money subscribed will be available for the actual work of preservation. The scale of operations must obviously depend upon the amount subscribed to the Fund. As there are thousands of cottages throughout the country in imminent danger of demolition, I beg for a wide and generous response to this appeal. To every motorist, to every cyclist, to every pedestrian who has toured through rural England and whose eye has rested with delight on some lovely old-world cottage, I appeal for a contribution to help us in this cause; nor do I forget our good friends in America, many of whom are second to none in their admiration of our countryside, which, after all, is as much their heritage as our own."

The pamphlet contains some interesting illustrations and concludes with a note by Mr. Thomas Hardy, O.M. It can be obtained from the Secretary of the Royal Society of Arts, John Street, Adelphi, London, W.C.

## SIR ASTON WEBB AWARDED THE ALBERT MEDAL.

The Albert Medal of the Royal Society of Arts for the current year has been awarded by the Council, with the approval of the President, the Duke of Connaught, to Sir Aston Webb, "for distinguished services to Architecture."

Among his works may be mentioned the new facade to Buckingham Palace, and the architectural surroundings of the National Memorial to Queen Victoria; the Admiralty Arch, Charing Cross; the completion of the Victoria and Albert Museum; the Britannia Royal Naval College, Dartmouth; the Royal College of Science, Dublin; the Imperial College of Science and Technology, South Kensington; and many other public and private buildings.

The Medal was founded in 1863 as a memorial to Prince Albert, for 18 years President of the Society, and is awarded each year "for distinguished merit in promoting arts, manufactures, and commerce."

## ROME SCHOLARSHIPS 1927.

On the recommendation of the Faculty of Architecture of the British School at Rome, the Commissioners of the Arts have awarded the Rome Scholarship in Architecture for 1927 to Mr. Robert Percy Cummings, of Queensland, aged 26, a student of the Architectural Association; and on the recommendation of the same body the Royal Institute of British Architects have awarded the Henry Davis Studentship for 1927 to Mr. Harold Thornley, aged 22, a student of the Bartlett School of Architecture, London University.

## PROFESSOR CHARLES GOURLAY MEMORIAL SCHEME.

At the Committee Meeting in the Royal Technical College, Glasgow, Wednesday, 8th inst., it was arranged to unveil the Memorial to the late Professor Gourlay which is being erected in Hillfoot Cemetery, Glasgow, on 26 June 1927. The work is being speedily carried out by Messrs. Scott and Rae, Ltd., and the Memorial Stone will have a bronze plaque by Mr. G. H. Munro, of London, bearing a bas-relief profile of the late Professor.

It is expected that the Very Rev. Dr. Morrison, Ex-Moderator of the United Free Church will officiate at the ceremony at 3.30 p.m. on Sunday, 26 June, and past students, colleagues and friends are cordially invited to be present.

While the Committee are well satisfied with the support which has enabled them to carry through this part of the Memorial Scheme they hope to obtain an annuity which will provide a yearly prize in architecture and for building to commemorate the late Professor Gourlay, and will, therefore, welcome further subscriptions to be sent to Mr. James Rodger, Honorary Treasurer, Professor Charles Gourlay Memorial Scheme, The Royal Technical College, Glasgow.

## MR. RAFFLES DAVISON'S DRAWINGS.

Messrs. B. T. Batsford will shortly publish a book of Mr. Raffles Davison's drawings with a Foreword by Sir Aston Webb and a Preface by Sir Reginald Blomfield. Mr. Davison says that the collection "forms a delightful series, not only for the Architectural Student, but also for those who care for our old buildings. . . . He resolutely refuses to use the tricks of the draughtsman, and draws with a firm, firm line that seems somehow the fit expression of the modest, yet beautiful, art of the subjects that he depicts."

## CENTRAL SCHOOL OF ARTS AND CRAFTS.

An exhibition of work done at the Central School is always interesting and should be specially so to architects. In so far as this work relates more directly to the design and construction of buildings—united, in this case, to evening instruction—one wonders at the outset as to the still unsolved question of the relative values of the older and newer methods of architectural education. It appears that a large number, if not the majority, of the students of building in this school are also pupils or improvers in offices—in some cases offices run by well-known architects. Accordingly they seem to be in the fortunate position of being able to extract the best from both the old and the newer system of architectural education, a circumstance which suggests whether such a combination of two methods does not, perhaps, make for the best success. But, from the nature of the case, exact ideas are impossible. The office pupilage system, in its better aspects, produced many able practitioners of the art and business of architecture, and the more obvious defects of a system that is now being largely superseded—as the influence of the schools becomes paramount—resulted from its dependence on what may be called accidental circumstances; such as the personality and ability of the master or principal concerned; the nature and extent of his practice; the way in which he regarded, and discharged, the responsibility towards his pupil; the latter's natural bent, or otherwise, in the direction of an architectural career, and his industry and capacity to use the advantages that conditions in a particular office might afford him. Of these the most vital necessity of all is possession, by the student, of that subtle combination of qualities—practical and imaginative—without which the highest success is impossible. The hazards making for success, in such circumstances, are always many, but the gain from association with a working architect of personality, and with a talent for producing fine work (a Norman Shaw, for example), might be immense, and, in practical effect, could morally find its equivalent in school training alone. To base conclusions on exceptional cases would, however, be unfair. As compared with the common neglects, from which most office pupils suffered, it must be acknowledged that the organised and systematic instruction—well thought out, and based upon an accumulation of special teaching, and other experience—as offered by the architectural schools of to-day, much reduces the risks that attached to the former somewhat haphazard system.

To return to the specific case of the Central School, the work shown goes to confirm that a reputation long ago established, in respect of sound training along the lines of traditional craftsmanship, is being sustained. Such a school, covering so many of the arts and crafts ancillary to architecture, fills a very definite need, even when looked at in relation to the exceptional educational facilities that London offers. On the side in which we may be assumed to be primarily interested, the instruction given seems to be based on the idea that architecture is evolved, naturally and logically, by trained judgment exercised through plan and construction "founded on modern needs, materials and inventions." It further leads its students to the knowledge and precedents offered by study of ancient work, and by no means neglects those aspects of real decoration that arise from the legitimate



use and right treatment of material—as all great and sincere art teaches. One has only to realise the quality of the masters in architectural design at this school, and that they work on the principles established years ago by Professor W. R. Lethaby—which, may we suggest, are now much more readily and generally accepted as valuable than was formerly the case—to be assured that the students of building are here in safe hands. The work shown expresses the basic principle of the training so given, and is essentially related to the practical requirements of actual building—devoid of the frills and unreality so often to be found in designs on paper. The block of shops and flats by A. L. Osborne is an example of the soundness of this method of approach—carefully planned and expressed in quiet, simple, brick elevations showing the right sense of what is required in the communal architecture of a street. So also C. J. Mills's "Design for an elementary school," shows "natural" building expressed in pleasing proportions, based on simple direct planning (not devoid of faults) and quite charmingly rendered; while A. S. Gray, in his Anglican church, combines constructive sense with poetical imagination, and realises the three-dimensional aspect of building in the massing of walling and roofs—a creditable study in abstract design. Other students who show good work are R. Lawes, A. B. Waters, and G. H. Willson. And though space will not permit of an extended notice of the technical excellence, in many crafts, represented at this exhibition, the advantage—in real value—gained over ordinary mechanical trade productions is very apparent. There seems, indeed, but one seriously disturbing note which leaves us wondering why such crude presentations of the human figure—purporting to be from the life—are allowed to distract us from exhibits otherwise so consistently, and so quietly, interesting.

F. R. H.

## Allied Societies

### THE INCORPORATION OF ARCHITECTS IN SCOTLAND.

EXTRACTS FROM THE REPORT BY THE PRESIDENT AND COUNCIL FOR SESSION 1926-27, SUBMITTED AT THE ANNUAL GENERAL MEETING ON 3 JUNE 1927.

There have been seven Council Meetings during the Session—the average attendance being sixteen.

The following elections to Membership have been made—7 Fellows, 15 Associates, and 26 Students. The total Membership is now about 680.

The Council having considered it desirable to have in the Council Room a portrait in oil of Sir R. Rowand Anderson, the founder and endower of the Incorporation, gave the commission to Mr. John M. Aiken, A.R.S.A.

The Prizes awarded during the past Session were:—

1. *Rowand Anderson Medal and Scholarship of £100*—Mr. A. D. Cordiner, 26, Midlothian Drive, Shawlands, Glasgow; and a second prize of £20—Mr. Douglas L. Crawford, Tower Drive, Gourrock.

2. *Maintenance Scholarship of £50 per annum for 3 years*—Mr. Thomas Mitchell, Barnhill, Broughty Ferry.

3. *Third Year Students' Prize, Session 1926-27*—Mr. R. M. Noad, Glasgow School of Architecture.

In connection with the last Prize there were 22 competitors—Aberdeen, 4; Edinburgh, 6; and Glasgow, 12. The subject was a Monumental Staircase for an Embassy in a foreign capital.

In June 1926 there was sent to Headmasters of Secondary Schools and to Education Authorities throughout Scotland circular detailing very fully the facilities for Architectural Education in Aberdeen, Edinburgh, and Glasgow, in each of which centres there is a School of Architecture.

There was issued in September 1926 a circular on the Town Planning (Scotland) Act, pointing out to Local Authorities the desirability of engaging qualified and competent architects in connection with their town planning schemes. This circular was sent to provosts and town clerks of large burghs throughout Scotland, also to county conveners and district clerks.

Certificates of membership were, for the first time, issued to the Fellows and Associates numbering about 500. It is intended to issue at an early date certificates of membership to all the students.

On the subject of model building by-laws which are in process of being drafted, the Secretary for Scotland and the Scottish Board of Health were written to, pointing out certain differences in such bye-laws between burghs and counties and urging uniformity in these matters.

The following four representatives of the Allied Societies in Scotland have been elected to the R.I.B.A. Council for the ensuing year, namely:—Mr. G. P. K. Young, Mr. T. M. Cappon, Mr. J. K. Hunter, and Mr. T. F. MacLennan.

At the request of the R.I.B.A., their Final Examination for Scottish Candidates for Associateship was, for the first time, conducted at the Headquarters of the Incorporation during December 1926. It is intended to hold these examinations twice each year.

The Council have taken a great interest in the Architect Registration Bill. After the Draft Bill had been sent to the Chapters for consideration, some suggestions were communicated to the Registration Committee. The printed Memorandum on the Bill drawn up by the R.I.B.A. was sent to the Scottish Members of Parliament, along with a letter asking for their support, and the President and two of the Vice-Presidents went to London at the request of the R.I.B.A. when Parliament re-assembled in February, in order to assist the Registration Committee in obtaining a place in the ballot.

Under the auspices of the Incorporation a semi-public meeting was held in March in connection with the movement for the Preservation of Rural Scotland, at which Sir John Stirling Maxwell, Bart, presided. Many public bodies were represented, and a Committee was formed to deal with the matter.

For the purpose of encouraging good architecture in town streets, the R.I.B.A. offered to present a medal every five years to the architect whose design would be considered best. Nominations have been sent in, and the award will be made before the Annual Convention, when the medal will be presented.

The Members of Council for Session 1926-27 were appointed as follows:—

PRESIDENT—G. P. K. Young, F.R.I.B.A., Perth. PAST PRESIDENT—John Keppie, F.R.I.B.A., Glasgow. VICE-PRESIDENTS—Aberdeen: James B. Nicol, architect, Aberdeen; Dundee: T. M. Cappon, F.R.I.B.A., Dundee; Edinburgh: F. C. Mears, architect, Edinburgh; Glasgow: James K. Hunter, F.R.I.B.A., Ayr; Inverness: Thomas Munro, architect, Inverness. CHAPTER REPRESENTATIVES—Aberdeen: R. G. Wilson, Jun., F.R.I.B.A., Aberdeen; Dundee: William Salmond, L.R.I.B.A., Dundee; P. H. Thoms, F.R.I.B.A., Dundee; Edinburgh: T. F. MacLennan, F.R.I.B.A., Edinburgh; T. A. Swan, A.R.I.B.A., Edinburgh; John Wilson, F.R.I.B.A., Edinburgh; Dr. Thomas Ross, architect, Edinburgh; J. R. McKim, A.R.I.B.A., Edinburgh; Glasgow: Geo. A. Boswell, F.R.I.B.A., Glasgow; Colin Sinclair, F.R.I.B.A., Glasgow; Andrew Balfour, F.R.I.B.A., Glasgow; Professor T. H. Hughes, A.R.I.B.A., Glasgow; G. A. Paterson, F.R.I.B.A., Glasgow; David Salmon, F.R.I.B.A., Glasgow; Inverness: J. A. Smith, architect, Inverness. INCORPORATION REPRESENTATIVES—James Shearer, architect, Dundee; James Lockhead, F.R.I.B.A., Hamilton; A. G. Henderson, A.R.I.B.A., Glasgow.

## THE INTERMEDIATE EXAMINATION.

MAY 1927.

The Intermediate Examination qualifying for election as Student R.I.B.A. was held in London from 20 to 26 May, and in Manchester from 20 to 25 May, 1927.

Of the 85 candidates examined 30 passed and 55 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the examiners:

- HALL, ARTHUR LEONARD [P. 1924], 61 Oxgate Gardens, Dollis Hill, N.W.2.  
 FORD, HUGH HUBBARD [P. 1925], "Windyridge," Le Brun Road, Eastbourne, Sussex.  
 LYONS, EDWARD DOUGLAS [P. 1925], 40 Henderson Road, Forest Gate, E.7.  
 CARR, FRANK HENRY [P. 1927], 25 Byfeld Gardens, Barnes, S.W.13.  
 THOMPSON, ERIC [P. 1926], "Ellesmere," Wigston Fields, Leicester.  
 CARTWRIGHT, THOMAS NELSON [P. 1924], 7 Pelham Crescent, The Park, Nottingham.  
 HARTLAND, ERIC JOHN [P. 1925], 385 Pinner Road, Harrow, Middlesex.  
 PENN, COLIN TROUGHTON [P. 1926], 75 Abbey Road, Warley, Birmingham.  
 MUNGEAM, REGINALD HERBERT [P. 1925], "Oakdene," Stoneleigh Drive, Worcester Park, Surrey.  
 PEARSON, CHARLES EDWARD [P. 1925], 14 Highbury Place, N.5.  
 COOPER, KENNETH JAMES [P. 1925], "Hollyhurst," West Hill Road, Bournemouth.  
 CROSBY, EDMUND LIONEL [P. 1926], 11 Hillfield Avenue, Wembley.  
 EVANS, CHARLES HERBERT [P. 1922], 106 Montherma Road, Cardiff.  
 GALE ARTHUR HARRY [P. 1924], 16 Ridgdale Street, Bow, E.  
 GROVE, EDWARD ATKINS [P. 1925], 28 Kings Road, Fareham.  
 HARTLEY, WILLIAM SUTHERS [P. 1923], "Arenig," Brook Lane, Oldham.  
 HEDGES, HAROLD MASON [P. 1919], 57 Gower Street, W.C.1.  
 KING, FREDERICK STANLEY [P. 1920], 9 Whitfield Avenue, Newcastle-under-Lyme, Staffs.  
 LANE, GEORGE CHARLES [P. 1921], 3 Garden Village, Newby West, Carlisle.  
 LANE HOWARD ROSS [P. 1923], "Bramshaw," King's Avenue, Christchurch, Hants.  
 NORTH, GUY WOOD [P. 1923], 23 Cannon Place, Brighton.  
 PARKER, HEDLEY [P. 1926], 22 Addington Mansions, Highbury, N.5.  
 REUBEN, SAMUEL SIMON [P. 1926], 112 Gower Street, W.C.1.  
 RIDOUT, ALFRED HENRY [P. 1925], 15 Tennyson Street, Swindon.  
 SHEPHERD, GEORGE HENRY [P. 1927], 39 Hillhouse Road, Huddersfield.  
 SMITH, ALFRED [P. 1926], 11 Victor Street, Heywood, Lancs.  
 STABLEFORD, SAMUEL HORACE SAWBRIDGE [P. 1922], 185 Fosse Road South, Leicester.  
 TATTERSFIELD, LEONARD [P. 1924], "Glen Maye" Union Road, Heckmondwike.  
 VAUGHAN, REGINALD [P. 1924], 15 Harrel Lane, Barrow-in-Furness.  
 WHITE, EDMUND JULIAN [P. 1924], 213 Marlborough Avenue, Hull.

## BIRTHDAY HONOURS: CORRECTION.

In the last issue of the JOURNAL the honour which His Majesty was pleased to confer upon Mr. C. E. Kendall was the M.B.E. [Civil Division] (not O.B.E.). Mr. Kendall was elected an Associate R.I.B.A. in 1899. The Editor much regrets the error.

## THE ANNUAL ELECTIONS.

The results of the Annual Elections are recorded in the subjoined Report of the Scrutineers which was read at the General Meeting on Monday, 20 June.

The Scrutineers appointed to count the votes for the election of the Council and Standing Committees for the Session 1927-28 beg to report as follows:—

1,295 envelopes were received—442 from Fellows, 530 from Associates and 323 from Licentiates. The result of the election is as follows:—

## COUNCIL, 1927-1928.

PRESIDENT.—Walter John Tapper, A.R.A. (unopposed).

PAST-PRESIDENTS.—Edward Guy Dawber (unopposed); John Alfred Gotch (unopposed).

VICE-PRESIDENTS.—Henry Philip Burke Downing (unopposed); Henry Vaughan Lanchester (unopposed); Percy Edward Thomas (unopposed); Maurice Everett Webb (unopposed).

HON. SECRETARY.—Edwin Stanley Hall (unopposed).

MEMBERS OF COUNCIL.—*Elected*: Arthur Keen, 790 votes; Robert Atkinson, 785; Sir Herbert Baker, 753; Henry Victor Ashley, 671; Major Hubert Christian Corlette, 658; Walter Cave, 640.—*Not Elected*: Henry Martineau Fletcher, 536; Sir Banister Fletcher, 514; Robert Burns Dick, 492; Sir John James Burnet, 491; George Churckus Lawrence, 439; John Alan Slater, 387. 1,253 voting papers were received, of which 19 were invalid.

ASSOCIATE MEMBERS OF COUNCIL.—*Elected*: Harold Chalton Bradshaw, 749 votes; Michael Theodore Waterhouse, 734; Charles Cowles-Voysey, 607.—*Not Elected*: Herbert James Rowse, 558; John Douglas Scott, 421; Harold William Chester, 210; John Batty, 177; Nugent Francis Cachemaille-Day, 95. 1,253 voting papers were received, of which 26 were invalid.

LICENTIATE MEMBERS OF COUNCIL.—*Elected*: Arthur Baldwin Hayward, 817 votes; Captain Augustus Seymour Reeves, 744.—*Not Elected*: Joseph William Denington, 700. 1,253 voting papers were received, of which 14 were invalid.

REPRESENTATIVES OF ALLIED SOCIETIES IN THE UNITED KINGDOM OR THE IRISH FREE STATE.—*Six Representatives from the Northern Province of England*.—John Malcolm Dossor (York and East Yorkshire Architectural Society); Frederick Ernest Pearce Edwards (Sheffield, South Yorkshire and District Society of Architects and Surveyors); Harry Smith Fairhurst (Manchester Society of Architects); Edmund Bertram Kirby (Liverpool Architectural Society); T. Butler Wilson (Leeds and West Yorkshire Architectural Society); James Henry Martindale (Northern Architectural Association). *Five Representatives from the Midland Province of England*.—Edward Thomas Allcock (Leicester and Leicestershire Society of Architects); Ernest Chawner Bewlay (Birmingham Architectural Association); Edward Thomas Boardman (Norfolk and Norwich Association of Architects); James William Fisher (Northamptonshire Association of Architects); John Woollatt (Nottingham and Derby Architectural Society). *Four Representatives from the Southern Province of England*.—Arthur Charles Alfred Norman (Devon and Cornwall Architectural Society); Thomas Overbury (Wessex Society of Architects); John Arthur Smith (Hampshire and Isle of Wight Architectural Association); Harold Sydney Rogers (Berks, Bucks and Oxon Architectural Association). *Four Representatives of Allied Societies in Scotland*.—Nominated by the Council of the Incorporation of Architects in Scotland: Thomas Martin Cappon (Dundee); James Kennedy Hunter (Glasgow); Thomas Forbes Maclellan (Edinburgh); George Penrose Kennedy Young (Perth). *One Representative of the*



*South Wales Institute of Architects.*—Charles Samuel Thomas (Swansea). *Two Representatives of the Allied Societies in Ireland.*—Professor Rudolph Maximilian Butler (Royal Institute of the Architects of Ireland); Edwin Riddell Kennedy (Ulster Society of Architects).

REPRESENTATIVES OF ALLIED SOCIETIES IN THE BRITISH DOMINIONS OVERSEAS.—To be nominated by the Council of each of the following: The Royal Architectural Institute of Canada, the Federal Council of the Australian Institutes of Architects, the New Zealand Institute of Architects.

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION (LONDON).—Gilbert Henry Jenkins.

REPRESENTATIVE OF THE ASSOCIATION OF ARCHITECTS, SURVEYORS AND TECHNICAL ASSISTANTS.—William Henry Hamlyn.

CHAIRMAN OF THE BOARD OF ARCHITECTURAL EDUCATION.

CHAIRMEN OF THE ART, LITERATURE, PRACTICE AND SCIENCE STANDING COMMITTEES.

HON. AUDITORS.—Henry Albert Saul [*F.*] (unopposed); James Maclaren Ross [*A.*] (unopposed).

ART STANDING COMMITTEE.—FELLOWS.—*Elected*: Francis Thomas Verity, 826 votes; Louis de Soissons, 808; Henry Philip Burke Downing, 797; Arthur Keen, 794; Oswald Partridge Milne, 767; Harry Stuart Goodhart-Rendel, 755; Francis Winton Newman, 731; Charles Henry Holden, 674; Stanley Churchill Ramsey, 596; Philip Dalton Hepworth, 574. *Not Elected*: Sir John James Burnet, 555; Gilbert Henry Jenkins, 552; Heaton Comyn, 505; Charles Holloway James, 441; Robert Lowry, 422; George Grey Wornum, 422; George Blair Imrie, 400; Maurice Chesterton, 375; Edmund Frazer Tomlins, 243. 1,202 voting papers were received, of which 22 were invalid.

ASSOCIATES.—*Elected*: Leonard Holcombe Bucknell, 1,071 votes; William Harding Thompson, 951; Hon. Humphrey Arthur Pakington, 892; Ronald Aver Duncan, 844; Harold Chalton Bradshaw, 812; John Chiene Shepherd, 775. *Not Elected*: Claude St. John Garle Miller, 733; Frederic Edward Towndrow, 520. 1,202 voting papers were received, of which 21 were invalid.

LICENTIATES.—Reginald Francis Guy Aylwin (unopposed); Archibald Stuart Soutar (unopposed); Francis Robert Taylor (unopposed).

LITERATURE STANDING COMMITTEE.—FELLOWS.—*Elected*: Louis Ambler, 882 votes; David Theodore Fyfe, 847; Sydney Decimus Kitson, 809; Basil Oliver, 800; Martin Shaw Briggs, 764; Arthur Hamilton Moberly, 760; Charles Sydney Spooner, 754; Henry Martineau Fletcher, 695; Major Hubert Christian Corlette, 663; William Henry Ansell, 628. *Not Elected*: Frederick Bligh Bond, 623; Walter Cave, 620; Arthur Stanley George Butler, 587; John Murray Easton, 502; John Herbert Pearson, 461; Frederick Charles Eden, 408; Sir Alfred Brumwell Thomas, 407; Norman Evill, 287. 1,200 voting papers were received, of which 11 were invalid.

ASSOCIATES.—*Elected*: Grahame Burnell Tubbs, 859 votes; Henry Castree Hughes, 843; Charles Cowles-Voysey, 811; Professor Frank Stephen Granger, 763; Arthur Trystan Edwards, 701; Professor Lionel Bailey Budden, 688. *Not Elected*: Eric Rawlstone Jarrett, 566; Eleanor Katherine Dorothy Hughes, 564; Charles Douglas St. Leger, 535; Ernest Jesse Mager, 380. 1,200 voting papers were received, of which 15 were invalid.

LICENTIATES.—Captain William Thomas Creswell (unopposed); Arthur Edward Henderson (unopposed); Edwin Morecombe Hick (unopposed).

PRACTICE STANDING COMMITTEE.—FELLOWS.—*Elected*: William Gillbee Scott, 797 votes; George Hastwell Grayson, 796; David Barclay Niven, 735; Frederick Chatterton, 723; John Carrick Stuart Soutar, 699; Henry Victor Ashley, 690; Gilbert Henry Lovegrove, 655; John Alan Slater, 647; Percy Edward Thomas, 611; Sydney Joseph Tatchell, 588. *Not Elected*: Edward Charles Philip Monson, 543; Herbert Arthur Welch, 517; William Ernest Watson, 500; Edward John Partridge, 499; Edmund Bertram Kirby, 400; Arthur William Kenyon, 360; Herbert Shepherd, 339; Charles Nicholas, 315; George Arthur Lansdown, 313; Noel Dennis Sheffield, 229; Edgar Sefton Underwood, 186. 1,212 voting papers were received, of which 49 were invalid.

ASSOCIATES.—*Elected*: George Leonard Elkington, 1,062 votes; Harry Valentine Milnes Emerson, 1,046; William Henry Hamlyn, 1,018; Charles Woodward, 983; Horace William Cubitt, 935; Hubert Lidbetter, 836. *Not Elected*: Frederick Richard Jelley, 705. 1,212 voting papers were received, of which 22 were invalid.

LICENTIATES.—*Elected*: Joseph William Denington, 1,088 votes; Frederic Roger Betenson, 874; Captain Augustus Seymour Reeves, 781. *Not Elected*: Malcolm Waverley Matts, 568. 1,212 voting papers were received, of which 40 were invalid.

SCIENCE STANDING COMMITTEE.—FELLOWS.—*Elected*: Alan Edward Munby, 993 votes; William Alexander Harvey, 959; Major Charles Frederick Skipper, 898; Herbert Duncan Searles-Wood, 874; Lionel Godfrey Pearson, 844; Augustus Alban Hamilton Scott, 830; George Reginald Farrow, 827; James Ernest Franck, 809; Ernest Hollyer Evans, 767; John Hatton Markham, 765. *Not Elected*: Thomas Wallis, 745; Alfred John Taylor, 684; John Edward Dixon-Spain, 638; Digby Lewis Solomon, 595. 1,207 voting papers were received, of which 15 were invalid.

ASSOCIATES.—*Elected*: Edwin Gunn, 809 votes; Robert John Angel, 798; Arnold Fielder Hooper, 741; Harvey Robert Sayer, 727; Alfred Ernest Mayhew, 694; Hope Bagenal, 681. *Not Elected*: William Thomas Benslyn, 623; Percy William Barnett, 618; Richard Goulburn Lovell, 587; Charles Stanley White, 550. 1,207 voting papers were received, of which 12 were invalid.

LICENTIATES.—*Elected*: Percy John Waldram, 954 votes; Lieut.-Colonel Percy Alfred Hopkins, 896; George Nathaniel Kent, 894. *Not Elected*: Louis William Jukes, 605. 1,207 voting papers were received, of which 20 were invalid.

SCRUTINEERS.—Henry Lovegrove [*A.*] (Chairman), E. J. W. Hider [*F.*], Robert Lowry [*F.*], Geoffrey C. Wilson [*F.*], Charles H. Freeman [*L.*], Ernest G. Allen [*F.*].

## THE SITUATION IN CHINA.

Copies of a booklet entitled *China in Chaos*, have been received at the R.I.B.A. from members who are resident in Shanghai. These will be sent to those members who are interested in the matter on application to the Secretary, R.I.B.A., 9 Conduit Street, W.1.

## Competitions

### ROSS HOUSING SCHEME.

Members of the Royal Institute of British Architects must not take part in the above competition, because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

### PROPOSED CHAPEL IN NEW CEMETERY, COUNTY BOROUGH OF READING.

The Corporation of Reading invite architects practicing or residing in Berkshire, Buckinghamshire, or Oxfordshire to submit designs in competition for the erection of a chapel in the new cemetery at Caversham. Assessor, Charles J. Blomfield [F.]. Premiums, 50 guineas and 25 guineas. Last day for questions, 23 May. Designs to be sent in not later than 1 July 1927. Conditions of competition, instructions to competitors, and plan of the site may be obtained on application to the Borough Surveyor, Town Hall, Reading, on payment of a deposit of £2 2s.

### BERTHYR VALE WAR MEMORIAL COMPETITION.

The Competitions Committee desire to call the attention of members to the fact that the conditions of the above competition are not in accordance with the regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime members are advised to take no part in the competition.

### STRODE PARK ESTATE HOUSE DESIGN COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural competitions.

### NEW GRAMMAR SCHOOL, BRADFORD.

The Governors of the Bradford Grammar School invite architects to submit designs in competition for the New Grammar School proposed to be erected on the Clockhouse site in Keighley Road, Bradford, Yorkshire. Assessor, Mr. Arnold Mitchell [F.]. Premiums, £300, £200 and £100. Designs to be sent in not later than 5 June 1927. Particulars and plan of site may be obtained, by depositing £1 rs., from W. Brear, Secretary, Grammar School, Bradford, Yorks.

### CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Manchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 rs., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

### EXDEN COUNCIL SCHOOL COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926) of the Royal Institute of Architects of Western Australia

(Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

### CLERK OF WORKS.

MR. SYDNEY TATCHELL [F.] recommends a Clerk of Works, who has done excellent work for him, and is seeking a fresh appointment. Experienced and reliable.—Bank Chambers, 32 Strand, W.C.2.

### PARTNERSHIP WANTED.

ARCHITECT AND SURVEYOR, A.R.I.B.A., P.A.S.I., in Westminster, with small practice, is open to discuss partnership with another architect in similar position. Or to enter into an arrangement for sharing offices and staff.—Reply Box 1467, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42) with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE ACCOMMODATION.

LARGE light office to let in Gray's Inn, with electric light—share of waiting room, storage space, etc. Share of clerk also can be arranged.—Reply Box 1690, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating and fitted drawing table.—Reply Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT wishes to rent a room in an architect's office with telephone, electric light, fitted drawing table and clerical assistance when required. St. James's or Westminster district preferred. State rent.—Apply Box 2637, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. has spare office accommodation (close to Charing Cross), excellent light, second floor, suitable for young architect or provincial firm requiring London office. Moderate inclusive terms.—Apply Box 0484, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

## Minutes XX

### SESSION 1926-27.

At the Sixteenth General Meeting (Business) of the Session 1926-27, held on Monday, 20th June, 1927, at 8 p.m.

Sir Banister Fletcher, F.S.A., Vice-President in the chair.

The attendance book was signed by 18 Fellows (including 12 Members of the Council), 3 Associates (all Members of the Council), and 5 Licentiates (including 2 Members of the Council).

The Minutes of the meeting held on 30th May, 1927, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Charles William Ball, transferred to Fellowship, 1926.

William Edward Benjamin Froome Cook, elected Associate 1901.

Bryan Watson, elected Associate 1906 (Arthur Cates Prize-man, 1908).

William Willis Gale, elected Licentiate 1911.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The Chairman announced that by a resolution of the Council the following had ceased to be members of the Royal Institute:—



*Associates*.—Henry Stanley Morran; John Desborough Watt; Kenneth Edward Webb; Frederick Newall Young.

*Licentiates*.—Vivian Sydney Rees Poole; Arthur Wakefield Wheeler.

The following candidates were elected to membership by show of hands under Bye Law 12 :—

#### AS FELLOWS (20).

BRIDGEN : CHARLES HENRY EDWARD [*A.* 1901], York.  
 CLEMES : FRANK [*A.* 1919], Salcombe, South Devon.  
 COULDREY : MAJOR WALTER NORMAN [*A.* 1921], Paignton.  
 GOODWIN : BERNARD MALCOLM [*A.* 1911].  
 GRANGER : WILLIAM FRASER [*A.* 1922].  
 KIRK : COLONEL ALBERT EDWARD, O.B.E. [*A.* 1892], Leeds.  
 LEATHART : JULIAN RUDOLPH [*A.* 1922].  
 PORTER : HENRY ARTHUR [*A.* 1907], Lagos.  
 ROBERTS : ROBERT GEORGE [*A.* 1912], Newcastle-upon-Tyne.  
 SILCOCK : ARNOLD [*A.* 1914].  
 WIGHTMAN : THOMAS BLAIR MONCRIEFF [*A.* 1917], Brisbane.  
 YOUNG : JAMES REID [*A.* 1920], Belfast.

And the following Licentiate, who is qualified under Section IV, Clause C (ii) of the Supplemental Charter of 1925 :—

BEVAN : JOHN, Bristol.

And the following Licentiates who have passed the Qualifying Examination :—

BRENTFORD : BERNARD, Lahore.  
 FINCHER : PERCY ROBERT, Leigh-on-Sea.  
 FRY : REGINALD CUTHBERT.  
 JOHNSON : JOHN GRAHAM, Victoria, B.C.  
 MARCHMENT : WALLACE.  
 SHUTE : MONTAGUE ARNOLD, Nuneaton.  
 VERMONT : JOSEPH, Bucarest.

#### AS ASSOCIATES (20).

BEATY-POWNALL : DAVID HERMAN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].  
 BRAYSHAW : KATHLEEN ORREY [Passed five years' course at Manchester University. Exempted from Final Examination after passing Examination in Professional Practice], Huddersfield.  
 BROWN : FRANK BOWEN REYNOLDS [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Maldon, Essex.  
 COWLEY : ARTHUR DAVID RICHARDS [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Hartford, Cheshire.  
 ELDER : ROBERT WALKER [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Glasgow.  
 ELLICOTT : LANGFORD PANNELL [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Barnet, Herts.  
 ERITH : RAYMOND CHARLES [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Sutton, Surrey.  
 GREIG : JESSIE MARJORIE [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Hounslow, Middlesex.

GRICE : RICHARD GERALD [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Bootle, Cumberland.

HOBBS : CAPTAIN ATHOL JOSEPH [Final Examination], Perth West Australia.

JELLCOE : GEOFFREY ALAN [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

JOHNSON : HENRY ARTHUR [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Doncaster.

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SHORT : CHARLES HATTON [Passed five years' course at London University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice].

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TAYLOR : EDGAR RICHARD [Special], Berkhamsted, Herts.

TODD : ARTHUR CATON [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Liverpool.

WARBURTON : GEOFFREY EGERTON [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice].

WATSON : FREDERICK JAMES [Final Examination], Sanderstead Surrey.

WRIDE : JAMES BARRINGTON [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], Cardiff.

#### AS HON. ASSOCIATE (1).

HOGARTH : DAVID GEORGE, C.M.G., M.A., D.Litt., Hon. Litt.D. (Cantab), F.B.A., F.S.A., F.R.G.S., Keeper of the Ashmolean Museum, Oxford.

The Scrutineers' Reports giving the results of the annual elections of the Council, the Standing Committees and the Hon. Auditors, were read.

The Chairman declared the officers, members of Council the Standing Committees, and the Hon. Auditors duly elected in accordance therewith.

On the motion of the Chairman, a vote of thanks was passed by acclamation to the Scrutineers for their labours in connection with the elections.

The proceedings closed at 8.15 p.m.

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#### R.I.B.A. JOURNAL.

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SIR HERBERT BAKER, A.R.A.  
ROYAL GOLD MEDALLIST 1927



THE FAÇADE TO PICCADILLY

From a drawing by J. D. M. Harvey. Carrère & Hastings and C. H. Reilly, Associated Architects

## Devonshire House Buildings

BY THOMAS HASTINGS, Hon. M. Arch., Liverpool, Hon. Corres. Member, Royal Gold Medallist 1922

[A Paper read before the Royal Institute of British Architects, by Professor C. H. Reilly [F.],  
on Monday, 30 May 1927]

NOT so many years ago on the west side of Central Park, in New York City, an enterprising American built an apartment house as an investment. He was regarded as eccentric, and the building was much discussed at the time as a startling invasion and an effort to introduce the French way of living into our municipal life.

The building resembled many of the more ordinary "Boîte à loyer" type which line the streets and boulevards of Paris, and its advent

appeared to make very little impression upon our way of living, for it stood alone or surrounded by private houses an unimproved property for many years.

The rapid growth of the city and the consequent increase in property values have contributed to a marked change during the past few years, and the private house has had to make way for a more commercial type of building, of which the apartment house is a notable example.



The general character of the city has completely changed, and Fifth Avenue, which in my time, as an architect, was our principal residential street, is now lined with commercial structures, many of them "skyscrapers"; and the most elaborate houses of our richest families are rapidly being destroyed to make way for business and apartment buildings.

The wastefulness of this destruction of modern and usable buildings has been and continues to be appalling, and in all probability would never have happened if we had enacted reasonable laws restricting the height of buildings. It is because of this want of legal restraint that the city has grown in a most unnatural way—the march of progress skipping over entire zones which have become obsolete and unimproved instead of growing, with the growth of population, from a central nucleus in an increasing radius.

The rapid changes which have occurred in New York City, and to a lesser degree in other large cities in the United States, are not likely to afflict conservative London, where you have to build within the requirements of your ancient angles of light, and I sincerely hope your city will never be inflicted with that disease of high buildings which has so completely revolutionised the city of New York, with consequent demoralisation to circulation and intercommunication by way of the city streets, underground tunnels and overhead elevated roads, all of which, at the present time, are taxed far beyond their normal capacity; and it is becoming increasingly evident that unless something is done to limit the height of buildings and insure the growth of the city horizontally rather than vertically, the traffic conditions will become hopelessly involved.

There has been a most interesting development of the apartment building in New York City, beginning with the lowly tenement house, which was intended primarily as the home of the poorer citizens of the community, and, under little or no legal restrictions, in very many cases proved inadequate and lacking in light, air and proper sanitary conveniences.

As the multiple storey residence became more popular improvements continued in the arrangement and equipment of the buildings, and this condition was hastened by the adoption of a very rigid and specific law in 1901, the provisions of which still apply to all buildings occupied as the home of three or more families living independently of each other and doing their cooking upon the premises.

In the evolution of buildings of this general type we have the tenement house and the apartment house, differing in degree only as to location and quality; also the apartment hotel, a combination of the hotel and apartment house functions, with the limitation against independent cooking in the apartments of the several tenants.

In general, in the apartment hotels, the cooking in the apartments is avoided by a central kitchen, operated by the hotel management, with service to the several apartments by means of lifts.

In many of these buildings each apartment is provided with a small serving pantry, through which the lift from the central kitchen passes, while in other cases the service from the central kitchen connects with a serving pantry on each floor, from which the individual apartments are served by the hotel employees.

Under the provisions of our Building Code and Tenement House Law, a non-fireproof tenement or apartment building may not be erected in excess of six storeys in height, nor may it exceed in height one and one-half times the width of the street, or a maximum of 150 feet.

Apartment hotels, however, are under no such restriction, and may be carried to an unlimited height, subject only to the zoning requirements for set-backs as determined by the street width and the particular zone in which the building is erected.

This, together with the ever-increasing assessments levied against property in favourable locations, has encouraged the erection of many apartment hotels.

The enactment of our Tenement House Law in 1901 was primarily intended to provide a healthful and more sanitary housing condition as a substitute for the obsolete and inadequate homes of the poorer classes, and while the law represented a commendable step forward, there are many of its provisions which did not contemplate the improvement in planning and methods of construction which have taken place during the past 25 years. For this reason there are many of the provisions of the law which are held to be restrictive and obsolete, as applied to apartment and apartment hotel buildings of a high type, and the Legislature of the State of New York at its recent session appointed a Commission to study the matter and make recommendations for the revision of the law to bring it in line with present conditions and requirements.

From its humble beginning as a simple tenement house, sometimes housing only six or eight families,

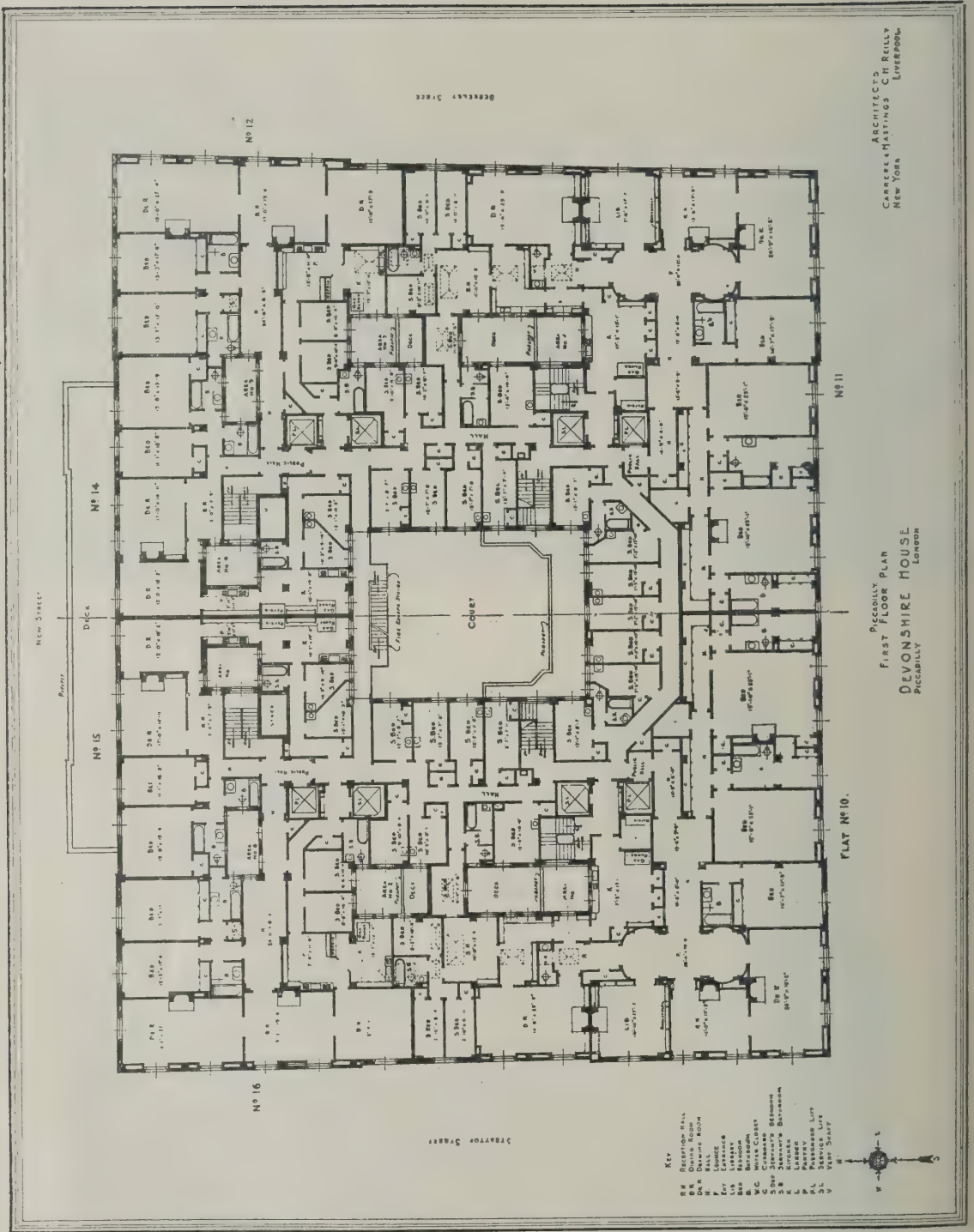


DEVONSHIRE HOUSE BUILDINGS : MAY 1925



DEVONSHIRE HOUSE BUILDINGS : MAY 1926









the apartment building and the apartment hotel have grown into structures covering an entire block front and involving many millions of dollars of investment in land and building.

The large amount of money required to carry forward such a project to completion, and to the point of producing revenue, makes it important that the construction work should proceed with the utmost speed, and that every effort should be made to eliminate avoidable delays.

From the inception of the project these rules apply both to architect and builder, and in each case it has been necessary to develop methods of securing results which have gone hand in hand with the evolution of the building of large area and great height.

The schedules of progress, subdividing the work into its constituent parts, are prepared with great care, and prove most helpful in co-ordinating the preparation of materials for the several branches of the work and in determining in advance the rate at which the work must proceed to insure completion by a specified date.

Expeditors in the field and shop carefully check the progress of the preparation of the materials for the structure, and see to it that shipments are made so that the materials may reach the work as required and in proper sequence.

Successful results cannot be obtained if the architect does not supply the contractor with all needed information in time to meet the scheduled requirements, and the architect must see to it that all contractors employed on the work are co-operating and maintaining the scheduled progress.

These conditions have led to the adoption of methods of construction which ensure rapidity of completion and the development of skilled engineers who are trained in the scheduling of operations and the following through and co-ordinating of the work in the shop and at the site. All of this is of the utmost importance to the investor who wishes to determine the extent of his investment and the period during which he must carry the burden of expense before returns may be expected.

While I trust London will never follow the lead of America and permit the advent of the tall building, it is interesting to note the innovation of an apartment house of the American type on Piccadilly.

When the good old Kent House and leasehold, so long the property of the Dukes of Devonshire,

was sold to the distinguished firm of Messrs. Holland & Hannen and Cubitts, it was realised that, due to the changing character of its environment, the old house must give way to the encroaching commercial demands.

Following the period of the War, during which the building was generously loaned for patriotic and philanthropic purposes, having determined to build a high-class apartment house on the principal portion of the site, and realising in the most commendable way their responsibility to the citizens in the removing of such a landmark and reminder of old London, they determined to consult architectural authority with a view to obtaining advice as to how to secure plans for a building which might in some measure be worthy of such a beautiful site, and at the same time solve their problem in the way of a practical investment.

Messrs. Holland & Hannen and Cubitts selected Professor Reilly as their adviser, and it was because of the fact that Professor Reilly was unusually familiar with American architectural practice, and the development of the apartment house problem in America, that he first advised the selection of an American architect, and then because of the great and much appreciated honour the Royal Institute of British Architects had so recently conferred upon me, that I was suggested as the architect. My delight was unbounded when I received a cable from Messrs. Holland & Hannen and Cubitts asking if I would be interested. The thought of building some one thing in the country of my early forefathers appealed to my imagination and stimulated my enthusiasm.

Professor Reilly, together with Mr. Stevenson, the director of the company, and Mr. Hannen, a junior member of the firm, arrived in my office not two weeks later, and we immediately began work with the understanding that Professor Reilly would collaborate with me to the fullest extent and on an equal footing in designing and assisting in the execution of the building.

To have client and builder in one was a somewhat new sensation, and a most happy one. The intelligent and helpful interest they took in our part of the work will never be forgotten. Their willingness to spend money where no direct interest returns were visible, but all for the sake of art and with a just pride in the traditions of the well-



THE FOYER AND SMALL OVAL HALL LEADING TO THE DEVONSHIRE RESTAURANT



ONE OF THE BALCONIES IN THE DEVONSHIRE RESTAURANT



known site, was most remarkable, and we never could have accomplished whatever there is of interest in the building excepting through such friendly understanding and collaboration.

It was a remarkable experience, and as we had most to do with Mr. Stevenson, I must take this occasion to pay tribute to his ability as an organiser and administrator. During the visit of our client-

at the inception collaborated in the early studies on a very small scale during their visit in New York.

I feel that the most important consideration in any architectural undertaking is the earnest study of what is appropriate and the fitness of things. We did not want to do anything in this conspicuous place which would be too foreign to its surroundings or a shock to the passer-by,



A DOOR IN THE CORRIDOR

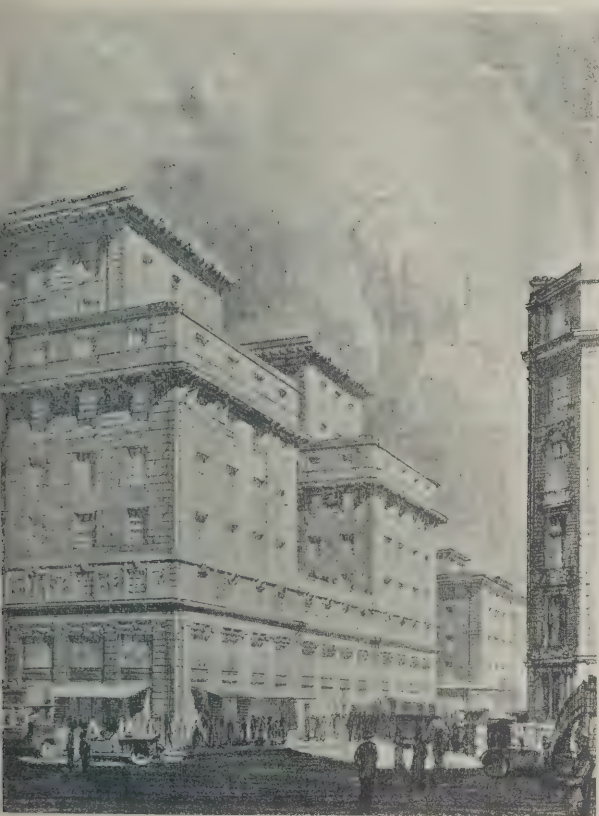
builders in New York we visited a large number of buildings in course of erection, so as to consult together and benefit as much as possible by the general experience of our builders and architects in connection with the character of work on our side of the Atlantic.

Mr. Stevenson absorbed all we could find in a most remarkable way, while Professor Reilly and I

and when time mellows the Portland stone—the most beautiful building stone in the world—and the building with age grows dark in places and varies in colour with the high-lights accented, as always obtains with the proper exposure, I sincerely hope it will become as it were acclimated and still more at home with the architecture in your great metropolis.

The programme is, in a sense, a new one for London, and therefore the outcome or results must of necessity be somewhat foreign, and this fact made us all the more anxious to produce harmony with our neighbours.

While it is difficult to write about one's own work, I shall try, nevertheless, to say a few words to explain things, not to apologise for the results of our labours—" *Qui s'excuse s'accuse.*"



LOOKING FROM PICCADILLY AT THE BERKELEY STREET FAÇADE  
From a drawing by J. D. M. Harvey

We all agreed that we would build as much as possible in a style which would seem to be modern and, at the same time, related to the traditions of our immediate ancestors, emphatically putting aside the efforts of the Mid-Victorian period, where, under the influence of a violent attack upon classicism, the literary critic was mostly responsible for the effort to revive mediævalism.

We naturally drifted into what, perhaps, might be called the period of the English revival of

Italian classicism in the early nineteenth century. As a matter of composition, which, of course, if properly undertaken, will of necessity make its impress upon the style and character of the design, we agreed that we should first of all make the façades express what they clothed.

There is no dominating principal feature in such a building to express itself in façade and add colour to the results. We had to obtain colour



THE PRINCIPAL ENTRANCE IN MAYFAIR PLACE  
From a drawing by J. D. M. Harvey

and interest with all the openings the same size and storeys the same height, excepting the ground floor, which was to be reserved for housing banks or other institutions of similar character.

The first thing we did was to make certain well-defined restrictions for ourselves, so as to come within reason and at the same time adhere to the practical point of view. We fixed the floor lines equal in height, and the window sills and lintels at equal distances from the



floors of each storey, 'without admitting any variation.

This, we felt, was a vital part of our programme, and any colour obtained with the distribution of our openings would of necessity be obtained within these limitations. In accordance with the natural law, if this were adhered to, our design would of necessity express the purpose for which it was made.

We, furthermore, avoided the superfluous use of pilasters and pediments and other architectural motives which would destroy the uniformity and simplicity we believe should express the problem to be solved. In a general way, we soon determined upon a recessed central front, so as to give extra corner rooms for light and air in the apartments. The widening of Berkeley Street was very wisely determined upon by our clients, and we all agreed that the main entrance to the apartments should be placed on a new street we were to determine upon connecting Berkeley with Stratton Street; this would give the maximum frontage for rental on the three remaining streets. These were things practically indicated in our programme.

The plan was a difficult one because of the proportions of the site—the great depth of circulation necessary on the ground floor because of the necessity of placing the elevators so as to arrive advantageously for the best apartments on the Piccadilly front.

I cannot close without a word in appreciation of our gratitude to Mr. Jackson for the admirable and conscientious way he interpreted our drawings in the hallways, somewhat Pompeian in design, and the dining room, which we designed in the Adams character.

I want to express again the great satisfaction I shall always feel as I recall the splendid collaboration which at all times obtained between all branches of the work.

I deeply appreciate the opportunity afforded me by Messrs. Holland & Hannen and Cubitts to participate in this most interesting work, and cherish with increased pleasure the Gold Medal so generously bestowed upon me by the Royal Institute of British Architects, which proved to be the open sesame for me with Professor Reilly, my most efficient collaborator in our architectural contribution to the new Devonshire House.

## Discussion

### MR. ARTHUR KEEN, VICE-PRESIDENT, IN THE CHAIR

Professor C. H. REILLY: That is the end of the Paper which my colleague Mr. Hastings has written from New York. I do not quite agree with all his history, nor with all his implications, and I should like to make some personal corrections. The first is to refute the idea that I had anything to do with the real designing of this building, beyond the early stages when I was over there and worked in a little competition with him in his own office. The working drawings, which, to my thinking, are very beautiful, were entirely made in New York, even to the full sizes. And, further than that, the models for the carving were made over there under his supervision, sent over here, reduplicated and carved at great speed, so that the building seemed to be assembled in something the same way as a Ford car, though a little more substantially.

The history seems to be rather more like this: One day, at Liverpool, I received a telegram, in the School of Architecture, asking me to meet Mr. Stevenson, one of the Directors of the old-established firm of Holland & Hannen and Cubitts, the contractors who built most of our London squares, asking me to meet

him at the Adelphi Hotel. When I got there Mr. Stevenson told me that they owned Devonshire House and that he was sure the real development for that neighbourhood was a great apartment house. We discussed American apartment houses, which he had seen and admired, and he asked me to give him a list of six American architects who would be most skilled in that type of work. Among those six, I am glad to say, I placed Mr. Thomas Hastings. They then asked me to join him in the work, and the next step, very difficult for a professor in the middle of his term's work, was to sail in three days' time on the *Majestic* for New York. The University Authorities were very kind, and let me sail on the following Wednesday, and we set off on what proved the most exciting eight or nine weeks of my life. We produced a complete scheme for a building which was to occupy the whole site of the old house and garden. The present Devonshire House is a minute cottage compared with what we conceived. I had made in the School of Architecture this paper model, which, I think, shows a not unrepresentable scheme for the site now occupied by Devonshire House, by Messrs. Cook's building, and

by the Mayfair Hotel. We were going to have a courtyard into which you could drive, with sunken gardens, and restaurants underground, but also rather plain and simple façades without the great recesses in them which were necessary when we had to make a building occupying only this particular portion. You will see that, from the start, there was always this recessed front to Piccadilly, and the only part I can claim to have had much to do with in the building is the composition of these main masses. When part of the site was sold to Messrs. Thomas Cook and Son, the scheme was reduced, and Mr. Hastings produced a set of drawings, which, I think, as drawings are magnificent; some are by his own hands—those of the decoration of the entrance halls and the restaurant. When the working drawings came over, three months later, they were complete in every way. I think that is one of the chief reasons, apart from the skill of the contractors—of which I want to say something directly—why the building was put up in such a short time. I have here a photograph of the site in May 1925, showing it still bare, but partly excavated. There is a photograph of May 1926, showing the front completed, the stonework up to the roof. That was an achievement which, I think, has never been equalled in this country, and it was due, as Mr. Hastings suggests in his paper, to the remarkable organisation which the contractors were able to bring to bear upon the building. At the very outset they produced a progress schedule, which we have often heard about, but have very rarely seen in great detail in England. They produced it as a diagram, and also in book form, going into the minutest minutiae, both as to the dates when the material was to arrive on the job and the dates when the surplus was to be removed and a particular sub-contractor had to disappear. Such a schedule could only be a result of great knowledge; it meant in this case knowledge of our English methods, such as only a firm of large experience could accumulate, combined with knowledge of the latest American practice. The schedule was not everything, but it was a great guide by which all the sub-contracts could be let, by which material could be arranged to arrive on the site, by which work could be tracked down in the quarry, and everything got ready in the foundry so as to reach the job at the right moment. The other part of the work of the contractor, which was almost as important as the schedule, was the organising of the sub-contractors and their own work on the job itself, which I mean the bringing together of all the unnumbered interests which so large a building involves, focusing them once a week at first, once a fortnight later on, at a meeting of all the sub-contractors and all the manufacturers concerned with the building. They sent their heads and their specialist representatives, 20 or 30 men meeting round a table, under the

chairmanship of Mr. Stevenson, Managing Director of Holland & Hannen and Cubitts. I was there, mostly learning. Those meetings resolved endless difficulties. If some sub-contractor complained that somebody was getting in his way, that certain pipes were not in place, that someone else was not keeping to his part of the schedule, the matter was cleared up then and there. The other great building on the site, Cook's building, was not owned by Messrs. Holland & Hannen and Cubitts, but that was built by them equally quickly, perhaps even more quickly in parts, under the same system. On these two buildings the architect and the contractors worked together as a team, making suggestions to one another and helping one another, in a way which is not always possible under our present form of contract. Both these buildings, Devonshire House and Thomas Cook's building, were under a lump-sum contract, in which the profit to the contractors was a lump sum too; so there was no interest in anyone making extras. The figures had been carefully considered by quantity surveyors at the beginning, to see that the estimates were satisfactory, and I am convinced, from my experience of this work, which was new to me, that it is really the only way to get the best out of everyone. I feel we are coming to a time, in connection with building in this country, when it will be more necessary, in carrying out big contracts, in order to do them at great speed and so save money for our clients, to adopt some method which is different from the old system of competitive tendering and cut-throat competition, architect and contractor always on opposite sides of the fence, with their own clerks of works and foremen watching each other in order to trip each other up. I am sure Wren never carried out his work in that way. His drawings, which we see published under the Wren Society's auspices, are not complete enough for such a contract. He was helped by his contractors, and trusted them, in the same way as Thomas Hastings and myself were helped in Devonshire House; and I am very glad to pay this tribute to the contractors, and to say that, in my opinion, theirs is the only way in which the client can get the best results out of the brains of the architect and the brains of the contractor.

Finally, I want to mention the steelwork. It was designed in America, but it was interpreted, added to and altered by Mr. Sharman, of 6, Queen Anne's Gate.

Mr. E. C. HANNEN (Chairman of Devonshire House, Ltd.), in proposing the vote of thanks, said: It is difficult for me to speak on the questions which have been raised in the paper, because, being the Chairman of the company that owns the building, I feel that any remarks I may make in praise of the building, pointing out its conveniences and amenities, would look like making use of this occasion for indulg-



ing in a little cheap advertisement. As I happen also to be Chairman of the company that built it, and Professor Reilly was very complimentary about the speed, I may perhaps mention that. The cost of the ground-rent of Devonshire House, plus the interest on the money involved, taken as an average over the whole building until it was revenue-producing, amounted to £1,200 per week. Therefore you will see that any methods of economy practically sank into insignificance beside that factor of saving time. That is a question which architects have to consider very deeply when they have a big building to erect on an expensive site.

The most difficult problem which an architect has to deal with at present is, I think, the planning of a big block of flats. The outside presents no serious difficulty; architects are accustomed to having to erect big buildings. The usual difficulties crop up, and have to be solved in the usual way. But in the ordinary building the architect has to deal only with one client, while in the case of a big block of flats, the client is multiplied by the number of flats in the building, and it becomes quite a different proposition, as it usually happens that every tenant has entirely different views as to what constitutes a comfortable apartment. He also has entirely different views as to what is a necessity in a flat and what is a luxury; and what is a healthy temperature. With a uniform temperature of  $62\frac{1}{2}$  deg. F. throughout Devonshire House, one tenant says it is too cold and another says it is too hot. That is a question which architects will have to deal with, and I do not envy them their job!

There is another point. As a rule, the modern flat dweller cannot read a plan, therefore he has to wait until he has seen the flat, and then he is quite sure he does not like it. It is partially torn down, and altered to suit his ideas; which is most objectionable to all the earlier tenants, because of the dust and noise. Yet, in spite of all the difficulties and troubles which are inherent in any big undertaking of the kind, I think at Devonshire House we have all had great fun in carrying out the work, and, from the highest to the lowest, we have thoroughly enjoyed tackling our difficulties, getting the better of them, and bringing the whole venture out a success—at least I hope you will consider it a success. In my opinion, this has been entirely due to the attitude adopted by the architects. They created an atmosphere of co-ordination, co-operation and goodwill throughout the entire building, so that everybody was cheerful and put his shoulder to the wheel to get the work through as quickly as possible. Professor Reilly's view is that architect and contractor must work hand-in-hand all the time, and I am certain he is right. And contractor and workmen must also co-operate. There is, I think, only one way of arriving at this end—there must be one united interest to produce a good design, to work speedily

and economically, and that can only be done, I think, if somebody will devise a new system to work on. Our present system rather leads to antagonism, especially between workmen and master-builders, and a good deal between contractor and architect. This must be done away with, and there is no doubt that the building industry, which I think is the biggest in England, should be at the top of the tree as regards efficiency and speed. For years Professor Reilly has been struggling to attain this system of co-operation, and I have very great pleasure in coupling his name with that of the author of the paper in proposing to them this cordial vote of thanks.

Mr. H. W. TOMPKINS (Past President, Royal Victorian Institution of Architects), in seconding the vote of thanks, said: I was very pleased to hear the remarks to-night as to limitation of the heights of buildings and zoning; they are of great interest. Though I do not quite agree with your Chairman in regard to the limitation of heights, I should be sorry to see buildings in Australian cities as high as those in New York. I can quite understand buildings in New York running up a great height, as land is very limited, and it is necessary to multiply floor areas. But I do not see why every small city in the States should follow the capital in this respect.

The schedule Professor Reilly has shown us, giving details and speed of construction, is of very great interest. Melbourne and Sydney are progressing rapidly; the majority of the large buildings are for commercial purposes, and time in construction is a very great consideration. Warehouse men putting up new buildings in numerous instances have to face severe loss in trade during the erection of the new premises, so that if speedy construction increases capital costs by 15 or even 30 per cent. it is generally a good investment to pay it, as savings in interest charges, etc., trade and trade profits would more than pay for the increase in capital cost. I do not quite see how Professor Reilly's remarks as to his system of contracting would apply. I understand the contractor would have a fixed price and fixed profits, but how would he deal with the question of extras? I am sure that architects, both in England and in Australia, should recognise the great value of time in preparing their drawings; steelwork, and so on, should be arranged beforehand. In that way the stone mason can start his work even before the steelwork is finished, and the period of construction could be reduced at least 25 per cent. to 30 per cent. As it is, in many cases, the drawings are prepared in a general manner, the contract is let, and the details come in afterwards. Sometimes old buildings are pulled down before a contract is let and the site is idle for a considerable time before building operations are begun.

Mr. J. R. SHARMAN (M.Inst.C.E.): Professor Reilly has told you that I had something to do with

the steelwork of this building. I met Mr. Hastings's engineer, and found that he had correctly interpreted our London Building Act, which American engineers think somewhat out of date. We got along well together, and very little alteration had to be made.

One point in the design I would like to mention that has a bearing on the time factor, though I admit the architectural difficulties. It was possible in Devonshire House to arrange the steel stanchions on a more or less methodical plan, a sort of "grid." With some effort you can get duplication of type, which effects a very great saving of time in connection with the steelwork, and means that the loads on the stanchions are more or less equalised, so that the engineer designing the work need use only a small number of sections. Otherwise the steel contractor may say, "I can't get all these sections rolled for some months," but if he has only a small number of sections that does not apply. I had that brought home to me in one instance, that of a large steel-frame building in Liverpool, the Holt Building, the architects of which are members of your Institute. It struck me what an immense advantage it was that that building, on a big square site, had been designed with a grid lay-out to start with. The stanchions were placed on the intersections of the grid, and were largely duplicated for the internal part, which was a great advantage in the matter of speed.

In the building under discussion certain alterations had to be made after the steel frame was up. One of the tenants, the Citroën Company, required the mezzanine floor out in the show room. It is a problem for the engineer when stanchions are up and then one floor is to be removed and the horizontal support of the girders has to be taken out. We got over it by bringing in a concrete and steel combination. The piers required were about 2 ft. square, and I was able to put four angle irons round these stanchions, and bury it all in concrete. That gave sufficient side stiffness to the stanchions, and the original steel remained in the centre with the concrete column round it. This is an illustration of how concrete can be used in combination with steel, and in this case might be called "reinforced steel." Here it was done at comparatively small cost, and proved quite satisfactory.

Mr. W. S. P. GODFREY (Past President, Royal Victorian Institute of Architects): The diagram which Professor Reilly showed was a revelation to me; I have not previously seen anything worked out so carefully as regards time and details. It speaks volumes for the sentiment and loyalty of the British workman when you can use it.

Mr. W. HENRY WHITE [F.]: I have viewed with admiration the way in which the main scheme went forward, and I would like to add my testimony to what has been said about Mr. Hannen and his firm. And I compliment Mr. Hastings and Professor Reilly on the splendid addition they have given us to our modern housing schemes.

The CHAIRMAN: Any remarks I may make will take the form of a digression—namely, the question of the development of Central London at the present time, especially in the matter of high buildings. I view with a great deal of alarm the constant increase that is taking place, in spite of our Building Act, in the height of buildings. And one knows that it is almost inevitable. London is spreading so fast horizontally that the pressure upon the central part of London is becoming enormous. The result is a great increase in the value of land, and a result of that is an increase in the height of buildings, and this results again in the increase in the land value, and so a vicious circle ensues. We have the case of Devonshire House before us as a very moderate example of the condition of things. One remembers the charming old building by Kent which held the site for many years, with its delightful garden. It had to give place to something else, and we have to be thankful that it is of moderate degree. But what is going to happen in the future should be the subject of very careful consideration, and I do not think the last word has yet been said about it. London, from being a City which had a peculiar charm and a delightfulness all its own, with its light and colour and its skyline, is becoming a solid, built-up place, and its aspect is independent of the value of the buildings themselves. However fine a building is in itself, if it is repeated all down the street it loses value.

We have listened with the greatest interest and pleasure to what Mr. Hastings and Professor Reilly have put before us, and all Londoners look with interest to this new departure, which, in many aspects, promises extraordinarily well for the future of the West End of London.

It only remains for me to put this vote of thanks, and I have no doubt you will accept it with acclamation.

Carried by acclamation.

Professor REILLY (in reply) said: With regard to your speech, sir, agreeing as I do with its spirit, you must not think that Devonshire House, big as it is, transgresses the law. It is only 80 feet to the cornice, with the usual two storeys above that. The owners generously allowed us to recess our front, giving up valuable land on the Piccadilly frontage for the purpose; which makes the building a little less grim than it might have been owing to its size.

[\* \* \* *It is desired to acknowledge indebtedness to the "Architectural Review" for a number of the illustrations which appear in this Paper.*]



# BRITISH ARCHITECTS' CONFERENCE

LONDON: 20 TO 25 JUNE 1927

## Inaugural Address: The Work of the R.I.B.A.

BY THE PRESIDENT, MR. E. GUY DAWBER, A.R.A., F.S.A.

*[Read by Walter Tapper, A.R.A., President-Elect, at the Inaugural Meeting of the Conference, on Tuesday, 21 June]*

LADIES and Gentlemen, it is my duty first to express to you our deep regret at the unavoidable absence of our President, Mr. Guy Dawber, who is most unfortunately laid aside by illness. You who have attended these gatherings in the past know how keen an interest he has always taken in them and how warmly he has appreciated the pleasant opportunities of meeting our brethren from the provinces. During his term of office he lost no chance of attending your gatherings, and I know how cordial are the feelings which you entertain towards him. You will realise how keen is his sorrow at being prevented from addressing you this morning and welcoming you to London. I am sure I have your support in sending him, on your behalf, a message of sympathy and an expression of hope for his speedy recovery.

When the Executive Committee of this Conference were considering what should be the topic of this Address and the subject for discussion, it occurred to them that there was one really important subject that was not sufficiently talked about and not sufficiently appreciated. Our members, and the members of our Allied Societies, are busy men. They are not much interested in the work of Committees. They do not read deeply in the journals of the R.I.B.A. and in the professional papers. Certainly they do not make an exhaustive study of our Annual Reports, those immense records of many-sided work which I am afraid the great majority of us are content to "take as read."

The consequence is that the great majority of our members and of the members of our Allied Societies have only a vague idea of the work that is carried on here year by year for the benefit of the art we practise, for the benefit of our members, and for the welfare of the profession generally.

I was therefore asked to make the subject of this "Address" simply "The Work of the R.I.B.A." And a sufficiently alarming task it is.

For I myself do not pretend to be familiar, except in a very superficial way, with a great deal of it. This work is far too many-sided for any one man to grasp with any degree of thoroughness.

I have therefore called upon my colleagues in various reponsible positions to supply me with material for your instruction. First we have the four Standing Committees. The Art, Literature, Practice, and Science Committees—Committees which you yourselves elect and whose work is yearly laid before you in the Annual Reports, which, as I said, you don't read. The Chairmen of these four Committees have attempted in the few words which the limits of time would allow to give you some idea of the work of those bodies. The Chairmen of the Registration Committee and of the Town Planning Committee and Housing Committee have done the same. As to the work of the Board of Architectural Education, that was a field on which it was quite impossible for me to embark. We have therefore asked Mr. Maurice Webb, who has occupied the important position of Chairman of the Board for the last two years, to give you a separate address on this subject, and when I have finished he will take my place here. I should like to commend what he has to say to your very particular attention, for there is no aspect of the work of the R.I.B.A. which is of more vital and enduring importance than the work that it is doing in the field of education, and there is no work which more justly entitles us to the gratitude of the State.

Now before I turn to the material supplied by my colleagues I want to say something of a general nature with regard to the work and functions of our Royal Institute. It is a body which, for nearly a century past, has been entrusted by four successive sovereigns with the duty and responsibility of fostering the art of architecture and working for its advancement in the highest interests of the whole community.

The details of our work constitute the answer which we have to give when we are asked for an account of our stewardship.

How, then, do we discharge our task? First, and by far the most important, by helping to create well-trained architects. Mr. Webb will tell you how we do that. Next, by endeavouring to secure for these men the appreciation of the public and an improved status in the eyes of the community.

The regulation of architectural competitions—both open and limited—has become one of the most important and interesting of our duties. The open competition gives to the young, unknown, and ambitious man opportunities such as are afforded by no other profession. It is our business to ensure that he has fair conditions of competition and competent and judicial assessorship. If the principal competitions of the last few years, which have been conducted under our regulations and judged by assessors of our selection, are dispassionately considered, I think it will be agreed that, on the whole, the system works with remarkable smoothness and success.

The public, broadly speaking, is not interested in architecture and knows very little about it. But no one whose memory can carry him back twenty or thirty years will deny that there is a very marked improvement in this respect. We can fairly claim a measure of credit for this improvement. We have held here, and we have assisted in holding in the provinces, and even in the Dominions, a number of Exhibitions to which the public are freely invited. We have exhibited the work of students, the successful designs in great competitions, priceless collections of the drawings of old masters of the art, illustrations of the work of contemporary architects abroad—in America, in the Dominions, in France and Sweden—and we have shown carefully selected examples of the recent work of our own British architects. The Press and the art critics are beginning at last to talk with some regularity about architecture and to realise that it is time to know something about it.

Once a year we have the privilege of calling the public's attention to the work of a great living architect by the award of the King's Gold Medal. The scene in the Guildhall last November when our new Honorary Fellow, the Prince of Wales, invested Ragnar Ostberg with the

famous medal is still fresh in the memory of the public.

We are trying to secure a due appreciation of fine new work by the award of our London Medal. This has already a distinguished list of Medallists. Its award has become an annual event with the Press, and our tablet commemorating the award will soon become a distinctive feature in the streets of London. We have urged our brethren in the great cities of the Empire to follow our example, and have offered them the medal for this purpose. Scotland is first in the field, and a few days ago the first medal was awarded over the border for a fine building in Glasgow. New Zealand follows close upon Scotland, and we hope soon to hear of the first award being made there too.

It is our task to serve as the bond of union between the architects of this country and those of foreign countries. The award of our Royal Gold Medal every third year to a foreign architect has a stimulating effect upon these international relations. We have just assisted in the revival—after 13 years of disintegration—of the Permanent International Congresses Committee, and in two months' time we shall be taking part in the Congress at Amsterdam. In addition we have assisted in the establishment of that unique social and artistic organism, the Franco-British Union of Architects, which has done so much to bring together our colleagues on both sides of the Channel.

The Secretary could tell you how increasingly his time in Conduit Street is taken up by a welcome flow of visitors from every part of the world who come to take advantage of the hospitality of our famous Library, of our lectures and other functions, and of the advice and information that we are so glad to give them. When our members in their turn go abroad they will find how warmly this hospitality is reciprocated.

And now I come to the contributions of my colleagues in the Chairs of the various Committees of the Royal Institute:

*The Chairman of the Art Committee says:—*

The reference from the Royal Institute to the various standing Committees runs as follows:—

“They shall consider and investigate, either by their own initiative, or by the Members of the Royal Institute, or the Council, any subject apper-



taining to the branches of the profession of Architecture, for which they are respectively appointed, and to make reports and suggestions to the Council thereon." A rather wide reference, most of us will agree, in matters concerning abstract questions of Art. The Art Committee are concerned with the æsthetic side of town planning, the arrangement of our Exhibitions, modern development of Architecture, the preservation and repair of any interesting ancient buildings. These and other matters come under their purview. In the *Kalendar* (page 597) it may be seen that in the year 1865 considerable interest was taken regarding ancient buildings, and a paper was issued laying down certain principles concerning their proper repair. It contained general advice to promoters and others. In 1888 this paper was revised and enlarged, and as late as 1926 was recast. So that for some 60 years we, as an Institute, have made this matter our concern, for which we may with becoming modesty be proud. It is to be remembered that in dealing with this subject, more especially regarding our Churches, their practical uses are of the first importance. They are not to be primarily regarded merely as historical monuments. This Institute has given proper consideration to both points of view. It is a pleasure to recall that in this matter the Society for the Preservation of Ancient Buildings and this Institute have rendered considerable assistance to each other. Our President during his term of office has founded a Society for the Preservation of Rural England, a subject on which he feels very keenly, and one which this Institute has much at heart. The Art Committee intend to keep themselves informed on this important matter, and they hope that they may enlist the service of the various Allied Societies, which have special opportunities of observing what is happening in the countryside. The Committee would like to take this opportunity of thanking the President for calling public attention to a subject fraught as it is with good or ill to the welfare of the nation. No better work could be done than to preserve the architectural amenities of England. The profession of architecture, as expressed by the many fine buildings existing in Great Britain, is the ideal for which this Royal Institute stands, and it may be said with truth that the Art Committee, as representing the Institute in this important branch of its work, has invariably borne this fact in mind, and will continue so to do.

*The Chairman of the Literature Committee says :—*

The main function of the Literature Committee is the care of the Institute Library ; and the Committee has for many years been urging the Council to provide more spacious and fire-resisting quarters in which to house our magnificent collection of books and drawings.

The principal routine work is the purchase of books. Publishers send to the Library all books which they think we might buy, these are examined by the Committee and a selection is made, the aim being to strike a reasonable balance between books which will be of little value to future generations, though they satisfy a present demand, and books of permanent value, some of which will probably rarely be consulted.

In addition to this routine work the Committee deals with questions referred to it by the Council, and suggestions from individuals. The following are typical examples which have been recently approved or rejected by the Committee :—

1. The loan to an Australian Allied Society of measured drawings of English buildings which are inaccessible to its members.
2. A more comprehensive catalogue for the Library, including a special index of all articles published in the technical press.
3. A Loan Collection of lantern slides to be managed by the Institute for the use of members and Allied Societies.

*The Chairman of the Practice Committee says :—*

The Practice Standing Committee is responsible for the guidance of the profession in the principles of practice, professional etiquette and conduct, and for the application of the Scale of Charges. Numerous enquiries are received in connection with these matters and rulings and advice are given to the interested parties. In the cases of alleged unprofessional conduct, the Committee, after the most careful investigations, make their recommendations to the Council and never act on *ex parte* statements only.

Whilst these matters occupy a good deal of the Committee's time they represent but a part of their activities, which, amongst others, have included examining and reporting upon proposed Bills and Acts of Parliament and Bye-laws affecting the profession, and their recommendations have been communicated to the Local Authorities and the Allied Societies concerned.

The question of professional advertising in

periodicals and the press, which so often borders on, if it does not actually transgress, professional etiquette and good taste, has received a good deal of consideration, and the attention of the offending parties has been drawn to the objectionable features, as a rule with satisfactory results. In the same way members' names on notice boards have in some cases given cause for complaint, and in order to ensure some uniformity of practice and afford some guidance to the profession the Committee formulated proposals which have been incorporated in Clause 3 of the "Suggestions governing the professional conduct and practice of Architects."

In consequence of the numerous complaints received concerning whole-time public officials undertaking private work, the Committee collected evidence, which was treated confidentially, was carefully analysed, and the attention of the Government Departments, County Councils, and Local Authorities was drawn to the abuses that were prevalent or were possible under such conditions, and their assistance was invited in suppressing this undesirable practice. It is gratifying to learn from the replies received that a large number of authorities promised to adopt or had adopted the suggestions made to them. Attention was also directed to several instances where unqualified officials, even Inspectors of Nuisances, had been or were about to be appointed architects by Local Authorities for their housing schemes. In addition to letters of protest the Committee took up the matter with the Ministry of Health, and their reply, together with a note on the subject, was published in the JOURNAL, which should prove helpful in preventing similar appointments being made, but the vigilance of our provincial brethren and early information are necessary in these cases.

In consequence of some criticism by an eminent counsel of the Institute's Form of Appointment of Arbitrator, the Committee have prepared new forms which it is believed will prove beneficial to the profession.

Cases of infringement of copyright have been considered and advised upon, but the profession are still awaiting a decided case in the Courts that it is hoped will strengthen the architect's position.

The Committee watch the legal decisions affecting the profession, and publish in the JOURNAL those establishing or varying the accepted principles of practice, and prepare for issuing annually with the Council's nominations a list of these and

rules of practice that have been formulated during the Session.

Applications are often received for assistance in bringing or resisting lawsuits, but applicants have had to be told that the R.I.B.A. has no funds for this purpose. Many undoubted cases of hardship have been brought to the Committee's notice where architects have been involved in lawsuits without adequate funds to pursue them properly, and as a result the Committee have revived a scheme for Professional Defence first mooted about 14 years ago. The scheme has been improved and enlarged, and for a subscription of 3½ guineas a year architects, engineers, and surveyors will be indemnified against claims for negligence, libel and slander, and actions for infringement of copyright, and claims for fees will be fought on their behalf. Not only will their legal costs be defrayed in bringing an action, but they will be indemnified against those of their opponents in an unsuccessful action. Particulars of this Defence Union can be obtained of the Secretary, 28 Bedford Square, and should prove of very great benefit to the profession.

*The Chairman of the Science Committee says :—*

The Science of Architecture may be described as the study of the construction of buildings, especially with reference to adaptation to the end for which the building is designed.

This study is divided into two main divisions. The first deals with the constituents and use of materials, so as to ensure the existence of structures during their usefulness and the preservation of their artistic qualities; the second deals with the conditions under which the structure is to be used, or for which the structure is designed or planned.

Under the first heading a conference was convened of all those interested in the making and use of bricks, so as to obtain standard patterns, and these standards as agreed are published in the Kalendar, being now adopted by nearly all the brickmakers in the country.

Tests on the bearing capacity of brickwork were undertaken, and have been published, but the extents of the test were not sufficient to affect building regulations.

Under our initiative a joint committee was formed to investigate the causes of the decay of brass fittings and builders' ironmongery. It is now possible to obtain a gas bracket of non-corrosive metal and also picture wire which is



non-corrosive, but the full benefits must await the publication of the report of the main Association (which has provided the greater portion of the funds for this work).

The Committee commenced an investigation into the weathering properties of building stones some fifteen years ago, and in conjunction with the Geological Museum have had specimens exposed for thirteen years on the roof of a central London building so as to ascertain their weathering properties.

An investigation was made into the design and construction of the ordinary fire grate with a view to coal economy.

It will be realised that adequate and comprehensive investigation necessitates a long period of years and a technical staff and apparatus far beyond the funds at the disposal of the Institute.

The Committee fully realised the necessity for adequate investigation, and on their suggestion the Council petitioned the Privy Council for the formation of a central authority for building research, and it is no doubt partly, if not largely, due to the action of the Committee that the Building Research Board has been set up.

One of the first problems the Committee asked the Building Research Board to investigate was that of jointless (magnesium oxychloride) floors, and as a result the profession can now be certain of a jointless floor which is non-corrosive. For further information see Building Research Bulletin No. 1, published by H.M. Stationery Office.

A pamphlet on dry rot, its causes and prevention, was published by the Committee. This is a subject which necessitated further investigation by a highly skilled technical staff, which has now been carried out, and we hope the results will shortly be published.

The Committee were likewise responsible for initiating a comprehensive study in the acoustics of building material in this country, and this work is now in process of investigation.

Under the second division, this Committee took the initiative in the framing of rules and regulations in reference to steel-framed buildings and reinforced concrete structures, and collected data on the conditions of buildings which had been erected in the latter material. The reports so obtained were useful in support of the modification of restrictive conditions of their use in new buildings.

The framing of building by-laws and sanitary regulations are likewise considered by the Committee, and many of their recommendations have been incorporated by the various responsible authorities, or the original proposals of these authorities have been modified on the suggestions of the Committee.

It can be claimed that the work of the Science Standing Committee has been for the general benefit of the profession in the solution of the many problems affecting their daily practice and the amelioration of the rules and regulations under which the design and planning of modern buildings must be carried out.

*Competitions Committee.*—The work of the Competitions Committee during the past year shows an increasing tendency on the part of public authorities and others to obtain designs by public competition. In the great majority of cases the conditions under which the competitions have been held have been in accordance with the R.I.B.A. Model Conditions, which have been voluntarily accepted by the promoters, and in other cases where the conditions as first drafted by the promoters were not satisfactory, they were subsequently amended to the approval of the R.I.B.A. In a few unimportant competitions the promoters have refused to amend the conditions and the veto of the competition has been enforced. The membership of this Committee changed at the commencement of this session, and the new Committee has under consideration a number of suggestions for the revision of the regulations and model form of conditions which will shortly be reported to the Council, and will include recommendations for the inclusion of a clause as to the return of the deposit within a specified time, the modification of the existing clause governing the limit of cost, and the amplification of the regulation dealing with the staffs of assessors.

*The Chairman of the Registration Committee says :—*

The report of the R.I.B.A. Registration Committee published in the Council's Annual Report, and made public recently, gives the history of the activities of the Institute in this matter from the time of drafting the first Bill up to the point when the Bill passed its Second Reading in the House of Commons on 8 April and was referred to a Select Committee. The view was then

expressed that the Bill was not likely to go through this Session in view of the pressure of Government business, as it was anticipated that Parliament would be prorogued. Since then, however, Parliament has decided to adjourn in July and resume its meetings in the autumn, so that there is a possibility, in the event of the Bill being favourably reported upon, of its being put forward as an agreed Bill for the Third Reading this Session. The Select Committee, of which Sir Clement Kinloch-Cooke, Bart., K.B.E., M.P., who introduced the Bill, is the Chairman, has already held a number of meetings, and Major Harry Barnes, the Chairman of the Registration Committee, has given evidence on behalf of the R.I.B.A., and the representatives of other interested bodies have been heard. Reports of evidence given have been published in the architectural journals, and therefore all concerned have had an opportunity of seeing the nature of the various proposed amendments which have been discussed so far.

The important point is that the House of Commons has conceded the principle embodied in the Bill, and although this has been accompanied by a strong intimation that the title "architect" will require to be qualified as a condition of registration, I think we ought to congratulate ourselves on our singular good fortune in having made so much progress in Parliament in so short a space of time. If some of us are disappointed at not obtaining all we hoped for in the first instance, that should not cause us to make adverse criticisms or do anything else which might embarrass those who are charged with the task of bringing this matter to a successful conclusion. Rather, I think we ought to accept what Parliament is prepared to concede and to make such good use of it that in due course we may be able to demonstrate that we have reasonable cause to ask for an extension of the powers. It must be remembered that if the present chance of establishing the principle of legal registration is lost, it is not likely that it can be obtained in the future, therefore it would seem wise that we should continue to give the Registration Committee our very hearty support, and show them that we have every confidence in the way in which they are discharging their responsible duties.

*The Vice-Chairman of the Town Planning and Housing Committee says :—*

As a result of the Town Planning Conference of the Royal Institute of British Architects held in 1910, a Town Planning Committee was set up to watch the interests of architecture in connection with town development. This Committee, of which Sir Aston Webb was the Chairman, has since been actively engaged in advancing the interests of town planning.

As examples of the different problems which have come before the Committee and in which they have taken an active part, we would mention :—

The development of the arterial roads round London—the Committee were represented on the Conference of Local Authorities which met during the War.

An embankment on the Surrey side of the Thames—every effort to improve the foreshore on the Surrey side of the Thames opposite the north embankment has always been well supported by the Committee.

The Committee was, perhaps, one of the leading bodies who drew attention to the importance of constructing a new Charing Cross Bridge. This was during the War, and it has since been continually engaged in actively supporting every effort to bring about a bigger and wider consideration of the question of cross-river traffic.

The Town Planning Committee were represented in a deputation to the London County Council to advocate the preservation of Waterloo Bridge. It also gave evidence before the Thames Bridges Commission.

More recently it has given much consideration to the possibilities of preserving Rural England and to the question of controlling the artistic appearance of new buildings. In this connection it has recently prepared a report outlining the statutory powers already existing for controlling the architectural appearance of new buildings, and dealing with the means by which these statutory powers can best be used.

The preservation of London Garden Squares is a question which has continually engaged the attention of the Town Planning Committee, and in the year 1925 the Committee produced a very carefully prepared report on the preservation of



these Squares, which they presented to the London County Council.

Quite recently they have been engaged in supporting the Foundling Hospital Preservation Committee in their opposition to the conversion of the area into a market.

It would only weary you to go in detail into the work of all the other Committees which assist the Council. I can only in the time at my disposal give a most cursory account of some of their activities. The Finance and House Committee looks after our material interests, and a glance at the figures of the income of the Royal Institute from the year 1918 to the year 1927 will show clearly with what remarkable success that side of our work has been conducted. So successful has it been that the problem of providing new and worthy premises has become acute. In collaboration with other members of the Council specially appointed for the purpose, the Finance Committee has been working on the problem, and in a few weeks, at the most, a definite scheme will be laid before the Council which will, we believe, in due course satisfy the hopes of our members and provide us with a home worthy of this great Institute.

An important task which we have taken up since the War has been that of establishing closer and more helpful relations between the great partners in the building industry—the architects, the contractors, and the operatives. We have formed two Joint Boards—one of Architects and Contractors, one of Architects and Operatives—and at this moment the two Boards are sitting as one to discuss a number of questions in which they are both equally interested.

The recent series of lectures delivered in this room to workers in the building trade were the outward sign of a development which may do much to bring new health and harmony to an industry which has at times had a troubled history.

You will find at the beginning of the *Kalendar* a list of names which is perhaps the most

interesting of all—the Allied Societies' Conference. It is a very remarkable body, and I can say with confidence that it has no parallel in any other profession whatsoever. You have there a gathering of one hundred architects representing nearly seventy Architectural Societies and organisations in every part of the British Empire. By means of its periodical gatherings at Conduit Street—one of them took place only yesterday—we are kept in close and harmonious touch with the activities of our colleagues in all these centres of population. Those who have served as members of that body will bear me out when I say that the unifying and stimulating effect of its gatherings can only be fully appreciated by those who have been privileged to attend them.

I was reading yesterday a book which has just come hot from the Press. It was by our old friend, Mr. Martin Shaw Briggs, and is called *The Architect in History*. I read it because its author with loyal devotion had dedicated it to the R.I.B.A., and had thrown much interesting light on its early history. Mr. Briggs' researches in a new field of history have not only thrown much needed light on the mysteries of the early days of our profession—so truly are they mysteries that many writers of note have in fact claimed that we never existed at all, and that the architect is a modern invention—but they have shown us how much we have to be thankful for in spite of all the evils that we complain of to-day.

If a young man is inclined to criticise our competition system, I would recommend him to read the story of Gandon and the Dublin Exchange Competition, and ask himself how he would like such conditions in place of those that the R.I.B.A. has secured for him.

Such a record ought to give us fresh confidence in ourselves, and in the work that we are doing and a renewed determination to do everything that lies in the power of each one of us for the advancement of the Art we love, and for the building up of this great Institute.

# The Progress of Architectural Education

BY MAURICE E. WEBB, D.S.O., M.C., M.A., CHAIRMAN OF THE BOARD OF ARCHITECTURAL EDUCATION

[*A Paper read at the Inaugural Meeting of the Conference on Tuesday, 21 June.*]

[Mr. Webb, before reading his Paper, associated himself and the Board of Architectural Education with Mr. Tapper, the President-elect, in expressing sympathy and regret that owing to ill health Mr. Dawber was not able to be present.]

IT is now some seven years since the late Mr. Paul Waterhouse gave an account to this Institute of the work of the Board of Architectural Education. He was a speaker of the first order, and as a Chairman of the Board beloved, I think, by all who came in contact with him.

During the six years since he vacated the Chair many changes have been made to meet post-war conditions, some of which were outlined in Mr. Curtis Green's address at the International Congress in 1924. In the future further changes will no doubt be needed, and it is right and proper that some statement should be made by the Chairman of the Board from time to time on the policy and trend of our educational system. That it has fallen to my lot to do so to-day is a pleasure not unmingled with regret at laying down the office of chairman of a Board whose members always work in friendly co-operation and whose decisions receive the whole-hearted support of the Council.

Broadly speaking, the main developments since Mr. Waterhouse last spoke about the educational work of the Board have been in three directions—a reorganisation of the Board itself and of the R.I.B.A. Prizes and Scholarships; the increasing number of Recognised Schools and the greater care with which we watch the Schools and our own Examinations. The Board itself has been enlarged to include not only architects but representatives of teaching authorities throughout the kingdom in the hope that Schools of Architecture may benefit from the general experience of other kinds of teaching, and that other kinds of teaching may at the same time absorb some idea of the value of architectural knowledge to every kind of student. In this connection I should like to acknowledge the great help we have received from the representatives of the Board of Education, the London County Council and some of the Universities who have put their experience at our disposal without stint in connection with Examinations, Scholarships and other matters of general importance to us.

The number of Schools recognised by the R.I.B.A. since 1921 are six for exemption from the Intermediate Examination and five for exemption from the Final Examination.

I will, however, to-day endeavour to avoid details and confine the attention of this Conference as far as

possible to the broad principles of our work and the effects of it upon Architecture, the Public and the Profession.

I place architecture first because it is obvious that education must be directed first to benefiting the subject matter of its teaching. I place the public second because the public suffers in a peculiar degree from bad architecture. They may suffer as much from bad architecture as from bad medicine. A bad building has more prolonged effects than a bad pill. I place the profession last because the only effect which the Board of Architectural Education can have upon the profession is to stimulate or otherwise the regard in which our profession is held by the public and the efficiency with which we educate our young men to carry out the work of an architect.

These then are the guiding principles of the Board:—

1. To encourage the good teaching of architecture.
2. To protect the public from indifferent architects.
3. To guide the training of those who are going to become architects in such a way as to fit them to perform their functions towards both their art and the public adequately.

Now in any discussion or paper or talk upon this subject you will always find two opposing schools of thought, and I suppose you always will. There is the school of thought which believes that an architect is a heaven-born artist and can pick up all he needs of practical methods in an architect's or a builder's office and his natural gift for artistic expression will do the rest.

There is the other school of thought which thinks that an architect is another kind of genius who cannot possibly function properly unless he knows and has learned intimately the details of every trade connected with building. Both sides have been heard in Parliament recently.

I know that both these schools can quote examples of architects who have been successful and have built great buildings all the world over to support their point of view, and I am sure future generations will be able to do so again, but what everyone forgets in discussions of this question is that such geniuses occur only very infrequently, perhaps once in a hundred years, and exceptionally talented and clever men perhaps two or three in a generation. Like the parable of the loaves and fishes, what are these among so many? From the



point of view of really fine architecture they are everything, but our business on the Board of Architectural Education is not with the few but with the many. We want to ensure that the many secure the best possible chance of learning what can be taught of their art or craft or profession—call it what you will—and that they are trained to give the public the best that is in them and far better than if they were left to train themselves. We cannot, we must not, in dealing with average men, listen to opposing ideas on the theory of teaching the art of architecture, except in so far as these ideas lead to keeping the pendulum steady between one extreme and the other, and we must watch the trend of modern development. The so-called efficiency, the so-called democracy, the so-called standardisation in every walk of modern life, while they do not affect the fundamentals of art, must affect our method of training. In fact, they have already altered it, partly by the urge of the students themselves, in the direction of a systematic school training in the groundwork of first principles and away from the haphazard bringing up of our forebears in offices or builders' yards.

No artistic career was ever barred to the talented man, but many a talented man has become an architect who suffered all through his life from a lack of a general education; to-day that is no longer necessary. Our modern democracy has opened up the whole educational avenue, from elementary school to university and post-graduate schools, to any boy of sufficient intelligence, however poor his parents may be. That fact alone must have, and has had, a profound influence on the attitude of the R.I.B.A. towards architectural education and necessitated, when it was realised, the closest co-operation between us and all schools teaching architecture. This democratic movement was first dimly recognised within our profession some 50 or 60 years ago and was indicated by the formation of voluntary classes of students at such places as the Architectural Association and elsewhere, and has now resulted in Schools of Architecture in nearly every city and University of importance in England except Oxford. The war had its effect, too, in speeding up this kind of architectural education; young men who had lost valuable years of their lives had learned one lesson at least, and that was that the rudiments of any profession or craft must be taught and could not merely be picked up as crumbs that fall from their masters' tables. They demanded schools all over the country and they got them. Those that existed grew in numbers, new schools were formed or re-organised, until to-day we find ourselves as a Royal Institute at the head of a great Empire-wide educational system. Our problem is not how to alter it but to see that it does not become stereotyped and stale, to see that each school has its individuality preserved intact and at the same time to help its students by accepting their work actually done

in those schools in the place of our tedious examinations, and seeing that the curriculum and teaching comes up to the standard that we have a right to expect.

We have another duty, and that is to see that this school system does not cause the pendulum to swing to its extremes. The extremes are theory and practice. The school inevitably tends to theory, the students learn the history of building, the design of building, the theory of building, but without intimate contact with building. In an office, and I am speaking here of the average office and the average school, the student is taught little of these things, but he picks up what he can of the practice of building, the working drawings of building, and the routine of building. Of history and design and theory he may or may not learn something, according to the type of man to whom he is articled. The Council of the Institute will not recognise any school for full exemption from our examinations which does not include in five years at least one of practical study in an architect's office or a builder's yard in order to prevent the pendulum swinging too far in the theoretical direction. But in the matter of pupilage we have no control at all except our examinations, and in nine cases out of ten these cannot be undertaken unless the pupil has reinforced his office work with evening classes in the local school of architecture to make up for the lack of training in theory which is inevitable in any ordinary office.

It will be seen, therefore, that neither system alone is satisfactory. There must be combination; and after six years' very intimate work on the Board and after visiting every recognised school in the country I have come to this conclusion, that the first three years' whole time study in a School is the most valuable grounding for any whole-hearted student of architecture obtainable in England to-day, and that no architect ought to take a pupil who has not received such a grounding unless he is satisfied that he has the time himself to take his pupil through all the curriculum which such a school gives, and can also give him the run of a good library, access to good examples of actual work and the friendship and stimulus of competition with young men of his own age.

So much for the first three years. After that my conclusion is that it must depend upon the boy. I do not find that the fourth and fifth years in the schools of architecture produce the same remarkable results as the second and third—perhaps that can hardly be expected. For one thing a much higher standard of teaching is required, and also there is undoubtedly a tendency to staleness, to artificiality in these later years of a school course, and it is here that the corrective of an office might perhaps be applied more rigorously than at present. There is a tendency in the schools to regard our requirement of one year in five in an archi-

tect's office as something which can be split up into a month here and a month there until they total twelve—merely to qualify. It is the spirit, not the letter, of our requirements that needs emphasis, and I believe that in the next few years we shall see the pendulum swinging back a little way towards more practical work in these school courses to which this Institute gives recognition for final exemption.

Up to this point I have tried, and I hope it has not bored you, to put down in black and white the thoughts upon which the Board has been working in recent years, and to show you that recent developments are no mushroom growth; they all tend to the same thing—i.e., to keep the pendulum steady and the average a high one.

The Board itself, as I have already explained, has been enlarged to include all educational interests who can help by their contact with our heads.

Scholarships have been founded by the generous aid of architects, the Institute, the Artists' General Benevolent Institution, and others to enable boys of slender means to pursue their studies in the schools of their choice, and more and more financial support is required for these.

Our prizes have been reorganised to enable students to pit their brains against each other's in the centres at which they work and in stages according to their age and attainments, and in such a way that a man who is not likely to benefit by giving up two or three months to a set of prize drawings is eliminated in a preliminary competition. The results this year of over 100 entries for the Tite Prize and 25 for the Soane Medallion seem to justify this plan.

For our examinations we have set up a Board of Moderators consisting of three well known and experienced architects who, in consultation with the examiners, endeavour to keep the standard steady.

Our Visiting Board does the same thing in the schools, and this, I believe, enables us to maintain a standard and to help each school by giving it the benefit of the knowledge of what the others are doing, and to break down any barriers of feeling that may have existed and by helping to secure a competitive spirit without standardising a curriculum. This Visiting Board is now charged by the Council to seek a measure of helping the Dominions in the same way, and Mr. Sullivan, the Honorary Secretary of the Board, is going to Canada this year to consult with the Governing Bodies of the Canadian Schools. It is hoped that similar Boards will be set up in the Dominions.

But all this work, and it does mean a great deal of work, time and patience, is of no use unless the profession is whole-heartedly behind it. It is no use disguising the fact that at present there is doubt in the minds of many of our members whether these great efforts towards a better education of the future

members of our profession are not being overdone. These doubts arise from two causes. The first, a genuine doubt how far theory ought to or can supplant practice, and the other, a selfish doubt as to what value a theoretically trained school student is in pounds, shillings and pence per week in an office to the architect who employs him compared with an office trained draughtsman. My answer to that is that the Board have up to date bent their minds to training architects to be of use to themselves and to the public, and have given no thought to the training of draughtsmen and office hacks, and do not, as far as I know, intend to do so. Our belief is, and the membership of the Institute confirms it, that some men are born to lead and others to follow, but all are better for the best training that can be given them. Half the membership of this Institute consists of architects in practice, and half of architects who act as their assistants. Give them all the same education and the proportion will remain the same, but the work given to the public will be better in proportion as the education is better.

In this connection I ought to mention that during the past two years the Board has through its committee undertaken a complete survey of the existing location of schools of architecture, art schools and technical schools which include architecture in their curriculum. It has been felt for some time past that with applications from such schools for recognition coming in in increasing numbers it was necessary, if useless reduplication and overlapping were to be avoided, to arrive at some definite policy regarding the number of schools really required throughout the country for recognition for exemption from the R.I.B.A. Examinations. The general policy arrived at after careful consideration is to encourage a large number of schools of a preparatory nature—i.e., recognised up to the stage of exemption from the R.I.B.A. Intermediate Examination; while exemption from the Final Examination, for which at present the Council of the R.I.B.A. requires at least a five years' course, should be granted only to the successful students in a few large schools.

But only yesterday we agreed to submit to the Council (after a year or more of exhaustive study of the problems which this Institute must face) a report upon a more active co-operation with the many schools of art and technical colleges throughout the country which teach architecture to part-time students but are not recognised by us for exemption from our examinations. We find that as long as these schools are trying to train students in architecture, whether we approve or disapprove of their methods, we ought at least to extend and help them both here and in the Dominions, and to see that their courses are not, as is unfortunately often the case to-day, merely directed towards the cramming of students to pass our examinations. If our proposals are agreed to by the Council,



I believe a new era will set in for the student in these schools, and instead of the present system of stereotyped sheets of drawings of what we call "testimonies," but which are in many cases laborious copies of text book plates, we shall require real evidence of good teaching by the masters and proper study by the students. If this principle is accepted by the Council we shall expect, and no doubt receive, the co-operation of all our Allied Societies here and abroad, because it will be far too big a thing to tackle in a centralised way from London when once it is in working order. Scotland has set us an example in this respect, and I hope their method of co-operation between the three great recognised schools of architecture at Glasgow, Aberdeen and Edinburgh with the art and technical schools elsewhere in Scotland will be fully studied by the Councils of our Allied Societies—not talked about, but studied. We have heard the principles on which

this co-operation is based from the Scottish Board of Education's representative and the heads of the schools, and there is no reason why these principles should not be applied to England, as we believe they should be, but it lies with the Allied Societies to take the matter up if the Council agrees to our report in principle and points the way. This will be serious work and will mean all over the country, if it comes to fruition, little bands of earnest men who are prepared to inspect and encourage the students and the staff, who often labour in vain. It will take time, it will cost money, but it will be worth it.

It is a great satisfaction to me to know that at the last meeting of the Board at which I shall preside this far-reaching measure for co-operation between the R.I.B.A. and the schools not recognised by us was agreed upon unanimously, and I leave its development in the sure hands of my successor, Mr. Fletcher.

## Discussion on the Inaugural Address and on Mr. Webb's Paper on Architectural Education

MR. W. TAPPER, A.R.A. [PRESIDENT-ELECT] IN THE CHAIR

Mr. T. R. MILBURN, in proposing the vote of thanks, said:—I have only one comment to make about the addresses, and that is with regard to the suggestion that the Allied Societies do not read the literature sent to them, and do not understand the work that is going on in the Institute. To the first I would plead "Not guilty"; to the second I plead, "Guiltyish," because I know that members of the Allied Societies generally do not know of the great work which goes on at the Institute. You never know what work is going on here until you are elected President of one of the Allied Societies and sit on the council. We ought to aim at getting, probably, younger men as presidents of Allied Societies, so that, early in life, they may know more. I have first of all to propose a vote of thanks to our new President for reading Mr. Guy Dawber's address. Speaking on behalf of the Provinces, I may say we are all pleased and proud to know that Mr. Tapper has been elected President of the Institute. We know both Mr. Tapper's personality and his attainments, and that he is well fitted to occupy that high office. We associate ourselves with the expressions of regret at Mr. Guy Dawber's illness, and appreciate the detailed report he has given us of the work of the Institute. As provincial members, we are very much indebted to Mr. Dawber for the work that he has done during his two years of office, particularly for his advocacy, in conjunction with Mr. Bertram Kirby, of the scheme for further representation by the Allied Societies on the Council of the Institute.

I have also to propose a vote of thanks to the late Chairman of the Board of Architectural Education for his paper. I am pleased the Board has come to the decision to gather in the work of the technical and art schools and much good will, I hope, be done. It will concentrate the

work, and I am sure the Allied Societies will co-operate with the Board in advancing the scheme.

Dr. PERCY S. WORTHINGTON [F.], in seconding the vote of thanks, said:—The record of achievement of this year is very great, and it grows from year to year, especially in respect of the Board of Architectural Education. The work of the Council and of the Committees deserves very grateful recognition from those of us who do not take much part in it and for whom all this work is being done, for it is an enormous labour. Representatives of the Allied Societies, who, I am sure, now feel that they are very generously represented at the Institute, can spread throughout the country a knowledge of the work which is most desirable, because when the elections come round it is sometimes difficult for men in the far corners of the country to know whom to vote for. Therefore the closer touch everyone can keep with the Institute the better.

Mr. Milburn put the vote of thanks to the meeting, and it was carried by acclamation.

The CHAIRMAN: The meeting is now open for discussion.

Mr. H. M. FLETCHER [F.]:—I want to associate myself very heartily with the votes of thanks which have been proposed, and I should like to say how much pleasure it gave me to hear Mr. Webb declare his sorrow at leaving the Board of Education. It is a sorrow which will be shared by the whole of the Board. We have worked together in the greatest harmony during his years of office, and his place will be very difficult to fill, because he has sat in the chair not as an official but as a statesman. I think everybody has felt his grasp of general principles and the enthusiasm for the work of the Board, with which he has inspired all the members. The enlargement which

... suggested, to include many people eminent in other branches of education, has been a great success, and we are very much to the advice which has so generously been given to us. When we come to the general question of the schools, I find, in talking to people in the country, a sense sometimes of discouragement. The schools in most centres are supported by a few men who give a great deal of time to them, but say they cannot work up enthusiasm in the rest of the architectural community. Sometimes they say, "Is it worth while?" It is eminently worth while. They should consider the schools, as Mr. Webb has said, in the light of the general improvement of architecture. There is little doubt that the school training has improved the work that we see about us. Many of the charming housing schemes all over the country are the work of school-trained men, and you can see, there, the advantage of training in the massing, the avoidance of over-emphasis, the good form, and the good taste of the work. Every school must be regarded as a centre of architectural propaganda in the district in which it exists. As a member of the Visiting Board I, like Mr. Webb, have visited most of the architectural schools of the kingdom, and one feels that, wherever they are, the schools are keeping architecture in the eyes of the public as a thing of importance. They train men who, though on immediately coming out of the schools they may not be of such financial importance to their employers as the office-trained men, are nevertheless much quicker and more flexible in their minds, and in a short time will be of greater value. Therefore I should say that, at all costs, it is worth while to keep the schools going. If they are falling below the standard, the Visiting Board, with its wide experience of all kinds of schools, will let them know, and if they are really worthless, the Institute will cease to recognise them. New schools are springing up every day, and it is the duty and pleasure of the Board to encourage them in every way.

Mr. E. STANLEY HALL [F.] :—It is a very amazing thing, and one which has not been mentioned because it has happened so quietly that people have hardly noticed it, that this Institute has gradually passed from a sort of little metropolitan gathering into a vast concern which embraces not only the British Isles but the whole British

Empire. It is delightful for us to think that people like Mr. Milburn, Mr. Percy Worthington, Mr. Thomas and Professor Reilly are as familiar in this Institute as any of our London members. That means great strength to the Institute, and we are very proud it should be so. With regard to Mr. Webb's paper, I wish we could have had it extended to a greater length, and perhaps in more intimate detail. Wherever Mr. Webb goes he blazes a fresh trail. I have followed him ever since I started at the A.A. years ago, and I have watched this trail being opened up wherever he went, first at the Architectural Association and then at the Board of Architectural Education. The work he has done will not be realised and understood in its fulness for at least a generation. When he took up the chairmanship of the Board he reorganised it, and made it a wide and expanding thing. Now, as he vacates the chair, he has affixed a sign-post and carefully marked up what it leads to. It is all very fine, and we as an Institute will not know for many years how much we owe to him.

Mr. E. B. KIRBY [F.] :—I so thoroughly endorse everything I have heard this morning that I have no comments to make except to express enthusiastic appreciation of the work of the Institute and its Committees, which you have so carefully detailed, and of the Board of Architectural Education.

The CHAIRMAN :—I can accept the vote of thanks with a little more grace, perhaps, because it is really a vote of thanks to the President, who has been a great asset to the Institute during his years of office. One thing I should like particularly to mention that will make Mr. Dawber's presidency memorable, is his connection with the founding of the Society for the Preservation of Rural England. It is really a matter for grave concern, this question of building on the countryside. As the President has pointed out, it affects the welfare of the whole community, and it concerns us vitally as architects. One of the most important things we have to do is to prevent, if we can, the unworthiness of buildings on our countryside.

I am very much obliged to the proposer and seconder for the vote of thanks, and to you all for your acceptance of it.

Mr. WEBB briefly replied.

## The Annual Banquet

### PRESENTATION OF THE ROYAL GOLD MEDAL TO SIR HERBERT BAKER, A.R.A.

The Conference was concluded by a Banquet, which took place at the Hotel Cecil on Friday, 24 June, in the Great Hall.

The toasts of "The King," and "Her Majesty the Queen, His Royal Highness the Prince of Wales, and the other members of the Royal Family" were proposed by the President.

The RIGHT HON. THE VISCOUNT SUMNER, P.C., G.C.B., in submitting the toast of the Royal Institute of British Architects, said: I have the great honour on this occasion to propose to you the toast "The Royal Institute of British Architects," and to couple that with the name of its honoured

President. What is more fitting than to assume that you know the great services to art and to our country which the Royal Institute's members render? You know, too, and you regard with a mixture of reverence and affection, the services which are rendered to the Institute by its President. How many of us, I wonder, straying into that tiny room at the Royal Academy in which designs of architectural genius are displayed, have stood for a long time to admire the drawings of various country houses, with the name of the President in the corner? How many of us have wished that we might have the privilege of living in them! They combine—and I say this because I have looked at them so often, and I speak without



prejudice to the other works of a different character—a charm of ancient days with a true modernity. They are constructed largely on one floor, with easy staircases, and not too many stairs, and they have every advantage in the way of labour-saving, which is a matter of considerable importance now, and if it were

told I had been addressing the creators of the building. Since then I have been much disposed to keep to myself what I think about architecture. Nevertheless on this occasion, I should think it my duty to give you a second edition of those thoughts, but I am intrigued—I think that is the correct term—by what is the n



THE PRESENTATION OF THE GOLD MEDAL TO SIR HERBERT BAKER AT THE BRITISH ARCHITECTS' CONFERENCE DINNER

not for the tyrannous financial era in which we live, I doubt not they would be the happy homes of many generations of country gentlemen.

I now turn to the other branch of the toast, the Royal Institute of British Architects. Remembering its innumerable aspects, how can I praise that institution better than by judicious reticence? Who, remembering the facts, does not flatter himself that he ought to be heard with a loud speaker? I think a great deal about architecture, and I should like to tell you about it, but there are two or three reasons that restrain me. Once, in a moment of rashness, I accepted an invitation to deliver a lecture on architecture in Conduit Street, and I was flattered by the attendance of a number of persons, not only unoccupied passers-by, but also architects and members of the Institute. In the confidence of my heart, I said what I thought about architecture, and illustrated it by various specimens of recent buildings in London. My points were taken with a certain amount of reserve on the part of the audience. It disappointed me, and I could not understand it; but, when the audience had dispersed, I was

“turn” on the programme, the presentation of the Royal Gold Medal for Architecture supported by—and then I read the names of five representatives of two of the great Dominions of the Empire which have been adorned by Sir Herbert Baker, who has erected therein those solemn and monumental buildings in which Parliamentary institutions are fitly entombed. I have asked myself what is the meaning of the statement that you are to be supported by five Proconsuls. Are your arms, Sir, to be held up, or is Sir Herbert Baker to be borne on high round this room? Or are we going to listen to five orations telling us what each one of them thinks about architecture, its tendencies, its aims and its achievements? I rather think it will be that. It would be wrong if I were to “queen the pitch” of those who have governed His Majesty’s Dominions over the seas, and therefore with your permission, I will defer to a happier and more solitary occasion what I think about architecture.

The PRESIDENT, in responding to the toast, said: When we ask a distinguished guest to honour us by proposing the toast of our own health, we are

ways a little nervous about what he may say of us. He may, perhaps, speak the truth, he may be caustic and unkind and so hurt our feelings. On the other hand, he may overwhelm us with compliments, and land us in confusion. But when we asked Lord Sumner to propose this toast, we knew perfectly well that we should be in absolutely safe hands. Lord Sumner, I am pleased to say, has been our guest on two or three previous occasions, and his presence here to-night is evidence that he enjoys our hospitality. He has made a most delightful speech, and has said all sorts of nice things in his inimitable way, and I feel that on this occasion the Royal Institute has not failed to sound a humble note, because we are really doing our share in the welfare of the Empire, and doing the work that the architect is intended to do.

This banquet marks, as you know, the close of our Annual Conference. These conferences are not for the purpose of discussing matters of deep professional importance, but to enable members to meet together as friends and to bind closer those ties which unite the profession. When you come to think of it, we are wonderfully loyal, singularly free from jealousy, and are all only too ready to combine together for the common good and welfare of architecture and architects. I know of no body of men who receive such unstinted praise and appreciation to the degree and scholarly work of their fellows as do architects. To-day the Institute occupies a very sound and strong position. It guides architectural education in our universities and schools, it honours architects, and it enables the greatest of them, in all countries, by recommending them for the Gold Medal to his Majesty the King. It conducts examinations, sets the standard of professional conduct, governs the procedure of competitions, and it is always ready, at any time, to advise the Government or municipal bodies, if asked to do so. I often wonder why architecture is not more appreciated by the public at large. It is one of the greatest influences we have in everyday life. When we look round, we see undesirable buildings, untidiness, confusion, chaos and loss of dignity in our civic life, all of which, had we sufficient forethought, might have been avoided. Dismal buildings and mean streets have a depressing and dispiriting effect upon those who pass. Acres of buildings in our towns and in our countryside, testify to the lack of imagination on the part of builders and designers, though it is only to say that architects had little or nothing to do with them; and I am convinced it is living amongst these surroundings that accounts for a great deal of our public taste to-day. When we think of it, what strange people we are! We build museums, libraries, galleries; we organise institutions and societies for the cultivation of the arts, and yet those things that are of equal importance, our towns, our cities, and

our country-side, the things we see every day are neglected, and no attention is paid to them. As you know, this is an age of industrialism and the desire to make money, and in our towns and cities, in the North of England especially, we are swamped by merely materialist buildings which to-day we are, at vast expense and great trouble, trying to reconstruct to decency and order. The same thing is happening to our countryside, the most beautiful and precious heritage which has been handed down to us by our forefathers and which we are, without a protest of any kind, allowing to be ruined and spoiled by ill-considered and meretricious buildings. I think no building syndicate and no private individual has the right to destroy what belongs to all England, the beauty of this country. And I am convinced that in years to come we shall regret our lack of vision and foresight in not safeguarding what is really a national asset, just the same as we are now trying to correct the errors of our forefathers in our towns and cities. Architecture to-day is an extraordinarily complex problem; it needs far more education than it did in olden days; it has gone long past the period when a man need only understand mechanical construction. The architect to-day must be a man of wide sympathy and inspiration, he must command a knowledge of all buildings that are required: cathedrals, churches, colleges, hospitals, shops, factories, warehouses. He must clothe those buildings with beauty, he must build them in a practical manner, and he must keep them within reasonable cost. It is a great duty that lies on architects to-day. We have a very great service to perform to our country. But, however much good architecture we may carry out and preach, without the support and encouragement of the people I fear we shall do but little good. I do not despair, nor am I despondent about the future in any way; I am sure there is much better work being done in the country now than has ever been done in the past. Look around, in any part of England, and you will find buildings which, had they been erected fifty years ago, would have been acclaimed architectural triumphs. To-day they pass almost without comment, because the average standard is so high. We have also a brotherhood of younger men who are coming on, the products of our schools and universities, who are doing brilliant work. Some of us older men may think, perhaps, it is eccentric and bizarre; but let that pass. They, like all of us, are doing the best they can. For that reason I am confident that architecture in this country will soon come into its own. We know perfectly well that our domestic architecture is unequalled in the world, because of its sobriety, commonsense and beauty, and our public and commercial buildings will soon be on an equal level.



If I may touch a personal note, I should like to say how proud I am at having been President of the Royal Institute of British Architects. I believe in the Institute; I always have done so. I think it is the greatest organisation for the advancement of architecture, and for the education of architects, in any country in the world. I have been a member for forty years, and I can look back with the happiest memories to the time I have spent within its walls and the many friends I have made. In a few days I shall sink into obscurity, but I am glad to think that my place as President will be taken by my old and valued friend, Mr. Walter Tapper, in whose hands the Royal Institute of British Architects is safe.

Our gathering to-night marks a threefold purpose. First, it is the Dinner of the Institute, which has been held annually for very many years; secondly, it is the event which closes our annual Conference, at which I am delighted we have had such a large gathering, not only of our members, but also of their wives; and, thirdly, it is the occasion on which we give the Gold Medal to one of our most distinguished architects. It has been the privilege of the Royal Institute, since the inauguration of this Medal in 1848, to advise the Sovereign upon the architect who should receive that honour; and we were singularly fortunate and singularly unanimous in recommending as the recipient this year Sir Herbert Baker. This honour, as you know, is not confined to the British Isles; recipients of it are in France, the United States, Germany, Austria, Italy, Holland, and last year we gave it to a Swedish architect. This year we were rather in a difficulty, because we do not know really to what country the recipient belongs. India will claim him, South Africa will claim him, and certainly we in England claim him. I think we had better let it go that he is an architect of the Empire. I have had the pleasure of knowing Sir Herbert Baker for over forty years, and I have followed and watched his career step by step, until he has now attained a pinnacle of greatness in our profession of which we are proud. It is unnecessary for me, in this room and before a company of architects, to enter into detail respecting what he has done. All of us, I think, know and admire his work in England, and in India and in South Africa; we know it by excellent representations and papers. We feel that if anyone thoroughly deserves this honour, it is our guest to-night, Sir Herbert Baker.

We have the honour to have with us to-night, as guests, three ex-Governor-Generals of South Africa, and two ex-Viceroy of India, and, without further delay, I am going to call upon each of these gentlemen to say a few words about Sir Herbert Baker, before we invest him with the Royal Gold Medal. I call first of all upon Lord Selborne.

The RT. HON. THE EARL OF SELBORN K.G., P.C.: My friend, Lord Sumner, may be a good judge, he may be a great judge, he may be able to interpret the Statute Law of England, but I am afraid he cannot even read a toast-list correctly. He told you that my noble friends and myself were put down on the programme to support Sir Herbert Baker in some fashion or other, and I think he suggested that that fashion might be of a corybantic nature. But, if you look at the toast-list, you will see that we are not even mentioned in connection with Sir Herbert Baker; we are put down for the privilege of supporting the President. That is the function which has been allotted to us. We have been told by the President and by the Secretary that, in a few words, we may say something about Sir Herbert Baker.

When I landed at Capetown, 22 years ago, I am afraid I had never heard of Mr. Herbert Baker, but I was very soon to do so. I was first taken to see a house built for Mr. Cecil Rhodes who had then but lately died. Dr. Jameson was at that time living there. I had never before seen a house like it; it was of a style completely new to my experience, but I was at once struck by its beauty. I was told it was an adaptation of the style which the old Dutchmen had stamped on some buildings in the Cape Peninsula. I asked who built this house, and I was told, Mr. Herbert Baker. I passed through Capetown, Bloemfontein, and I was taken to see the Cathedral. It had been the Cathedral for a good many years and was the best our small English colony was able to afford; it was a red brick rectangular barn. But at the end of this building was a new erection, a campanile of plain brick, and I was told—I do not know whether correctly or not—that it had cost some absurdly small sum, such as £1,500. But this plain, unadorned campanile was, owing to its proportions, a thing of beauty, which dominated the whole town of Bloemfontein and the flat surrounding veldt. I asked who built it, and I was told, Mr. Herbert Baker. I went to Pretoria, and in Pretoria I found, in course of erection, the Government House. I was the first Governor privileged to live in that house, which—I say it without hesitation—is the most beautiful Government house in the Empire. It is built in the same style, taken from the Dutch model, but adapted and improved by genius. And the builder of that Government house was Mr. Herbert Baker. I went from Pretoria to Johannesburg, and going through the residential suburbs of Johannesburg at that time was a painful experience. There were many houses of well-to-do men, no doubt very comfortable inside, but painful to look at from the outside. One would be classical

type, the next would be Gothic, the third would be Chinese, the fourth would be Elizabethan, the fifth oriental; and many of them tried to combine in themselves the features of several different styles. I have never in my life seen houses in which so much misplaced and unmeaning ornament existed, or in which there was such an essential lack of proportion. In an early Victorian suburb which you may have seen on the outskirts of London equals that suburb of Johannesburg. When I went back to Johannesburg three years ago I passed through a new residential suburb, and I have never seen so many delightful homes; every single one of them was a pleasure to look at. They were built by different architects, but they all were built in the style which Sir Herbert Baker had created, and if ever a man has put the stamp of domestic architecture on a continent, it has been done by Sir Herbert Baker on the architecture of South Africa.

There is much more to be said about Sir Herbert Baker's work in South Africa, but I leave it to be said by my friends who are to speak.

Before I sit down, I cannot forbear to mention one work of Sir Herbert Baker's in England, namely, the War Cloisters at Winchester College, dedicated to Wykehamists who fell in the War. They stand side by side with the fourteenth century work of Wykeham and the seventeenth century work of Wren, but they harmonise with both, and are worthy to stand beside the work of those two great master builders. If any of you who are present have not seen those War Cloisters, as a Wykehamist I invite you to take an early opportunity of doing so; then you will understand why I say, with my brother Wykehamists, that it is the finest War Memorial in England.

**THE RIGHT HON. THE EARL BUXTON, P.C., C.M.G.:** After the speech of Lord Selborne, I am tempted to say "ditto" and to sit down. But I feel I would like to say a few words in reference to Sir Herbert Baker.

It is not given to many men to mark an epoch, but in architecture and the building of houses in South Africa Sir Herbert certainly marks an epoch. When he went out there, there was—to put it mildly—no architecture, as Lord Selborne has said. Baker determined to alter that. He saw, in the houses of the old Dutch families of many years before, the standard which he might introduce into the country. And he was not like some architects who want to be completely original; he was prepared to accept beauties of the past and adapt them to modern requirements. He took the picturesque old Dutch house, with its beautiful lines, angles, and the appropriate proportions, and applied them to modern purposes and requirements. He has revolutionised the building

and the architecture of South Africa. And while some 25 or more years ago, when he first went out, the architecture was about as bad as it could be, I do not think you will see more beautiful buildings in any part of the world than there are at present in South Africa. I have had the pleasure of living in some of those houses, Government houses, to which Lord Selborne has referred, and have worshipped in some of the churches, in the Cathedral, and I have worked in the impressive Government buildings of Pretoria, and throughout the country Sir Herbert Baker has left his mark. Those of us who have been to South Africa owe a debt of gratitude to him, and I feel that those of you who visit the country will also feel indebted to him for what he has done on behalf of South Africa and the Empire.

Lord Selborne referred to the War Memorial at Winchester, and I do not think he was exaggerating when he said it is the most beautiful Memorial in this country. I should also like to add that I think abroad, among all the many war memorials, in France and elsewhere, there is nothing more impressive, more in keeping than the Memorial at Delville Wood, a very fitting Memorial to the South Africans—Dutch and English—who gave their lives to humanity and the Empire.

**THE RT. HON. THE VISCOUNT GLADSTONE, P.C.:** My illustrious South African colleagues have about exhausted South Africa, and so they have left me very little to say. Even Lord Buxton took away my opportunity of supplementing what had been said by pointing out that Sir Herbert Baker has not only left his mark on England, on India, but also on France. But, turning to the remnants which have been left to me in connection with South Africa, I have also to say that I have had the great privilege of inhabiting a considerable number of Sir Herbert Baker's houses in South Africa. I have always admired the outside and the inside of these houses, and I can bear witness to the fact that beauty of design never interfered with comfort of occupancy. But there is one point in connection with South Africa which my colleagues have not dealt with. The one thing which struck me forcibly and continuously in South Africa was this: the genius which Sir Herbert Baker showed in adapting his designs to the rough ground and the ridges which are peculiar to South Africa. And when I read of the great proposals of the Indian Government for their building developments at Delhi, where I knew the ground, I said: "Well, that ground is a good deal similar to the ground in South Africa," and I said further to myself, "Baker is the man for India." Consequently, I at once wrote to Lord Crewe, who at that time was Secretary of State for India, impressing upon him, as strongly as I could, what I felt about



Sir Herbert Baker's work, its character, and the wonderful way in which he had erected his buildings on hard and rocky sites. I was glad to have a reply from Lord Crewe, saying he had been much struck by my suggestion and had forwarded it to the Government of India. In the presence of my friend on my left, I speak modestly, and I have no doubt whatever that if I had not written that letter, the result would have been much the same. Still, I like to remember that I was on the spot, and that I had a very small finger in the pie. It gave me untold pleasure when I heard that the Government had selected Sir Herbert Baker to be associated with the great constructive work at Delhi.

The RIGHT HON. LORD HARDINGE OF PENSHURST, K.G., P.C. : It is a very great pleasure to me to be here to-night, and to have the opportunity of expressing, on behalf of myself and of many distinguished officers in India who co-operated with me, our very great respect and admiration for Sir Herbert Baker, not only as a man, but as a very great British architect. I would like to take you back to December, 1911, when the King, at the Imperial Durbar, declared the transfer of the capital from Calcutta to Delhi. That step involved great responsibilities. A site had to be chosen, and—what was perhaps still more difficult—an architect had to be selected. I do not pretend to be an architect nor to have any architectural knowledge, nor have I ever ventured to give a lecture on architecture, like my friend Lord Sumner; but naturally, if one has lived in various capitals all over the world, one gets certain ideas by seeing architecture of various kinds, both good and bad. I had naturally my own ideas. All the northern part of India is full of very fine buildings of Mogul architecture, and in Southern India there is Hindoo architecture, which is more florid and decorative, and in the provincial cities there is a good deal of British architecture of the Georgian period, in the official residences and Government buildings. It seemed to me that in building a new Capital for India the opportunity presented itself for elaborating a new architecture for India, which would, in a certain sense, have all the characteristics of other architectures and, at the same time, appeal to both Indians and English alike. A great number of names were put before me as suitable architects. I cannot remember whether, as stated by Lord Gladstone, I got the information in the first instance from South Africa, but I know that amongst the many names which were put before me was that of Sir Herbert Baker, and I had heard of the buildings he had created at Pretoria. I therefore promptly wrote to a friend and asked him to obtain photographs of them. When I received the photographs, I was much struck by their beauty and simple dignity, with, at the same time, a Dutch in-

spiration running throughout, and I said to myself, "Baker is my man!" And I was not mistaken. Shortly afterwards, Sir Herbert Baker came to India, and I told him my views, and he agreed with me. And in due course he presented designs and plans for Government buildings for two very important secretariats, which stood out in front of all other buildings. The plans and designs were full of dignity, grandeur and administrative suitability, with, at the same time, a real Indian *motif* running throughout. And, I may add, they were well within the estimate. I confess I was extremely pleased when I saw the plans, and after careful examination by experts, they were approved and adopted. I think I am right in saying they were accepted without a single modification. And I would like to say—if you will not think it capricious—that two of the great qualities of Sir Herbert Baker which I found in my experience of him were that he was always up to time with his work, and he was always within the estimate, which is a very great asset to a person who held the purse-strings as I had to hold them.

When I left India, in 1916, the buildings upon which he was engaged had risen about 30 or 40 feet. There was some delay then owing to the difficulty of obtaining steel girders and other materials in England, in consequence of the progress of the War. Consequently I have not seen these buildings completed, but those who have seen them in their complete state speak of them with the greatest enthusiasm and admiration. I believe in the future of Delhi, I believe that one day it will be one of the finest cities in the Empire, and I consider that India has been exceptionally fortunate in having such very distinguished and able architects as Sir Edwin Lutyens and Sir Herbert Baker to design her buildings. The buildings which Sir Herbert Baker has created at Delhi are worthy of him and of his great reputation, and I am confident that they will be a lasting memorial to his ability and his skill as a British architect.

The RT. HON. THE VISCOUNT CHELMSFORD, P.C., G.C.S.I. : You will have noticed that my friend Lord Hardinge has stolen a march on me, that I was to have preceded him in the list of those who are supporting the President. And he has also stolen the greater part of my thunder.

But I wish to approach this toast from a rather different aspect. I have lived with Sir Herbert Baker since 1916, either as Viceroy or as a Fellow of Winchester, like my friend Lord Selborne, or as a member of the Committee of Lord's; and when you have lived for eleven years with a man in that close and intimate connection of client and professional expert and have had no quarrel, I think that is the highest tribute one can pay. Lord Hardinge has told you the history of the inception of Sir Herbert Baker's

eat work at Delhi, and Lord Hardinge had the good fortune to have the inspiration—whether prompted by Lord Gladstone or not I cannot say—to choose Sir Herbert Baker. But I have worked with Sir Herbert Baker, and during those years it was always a pleasure to see him. When he came to the ceremony for an appointment, he came to business at once, and Lord Hardinge has rightly said that Baker, whether he has been guilty of unprofessional conduct or not I do not know—was always up to time and within his estimate. Sir Herbert Baker has done a great deal of work at Lord's, which any of you can see for yourselves if you go to Lord's on a cricket day; his first advance in life came from Sir Frank Picksee or his colleagues when they elected him an associate of the Royal Academy, and he has gone on from strength to strength. After our confidence in Lord's was established by that mark of esteem from the part of the Royal Academy, we asked him to make our grand stand, and those of you who love beautiful things can imagine that to a distinguished architect such a prosaic task as building a grand stand is a severe test and trial of ability. But anybody who has been to Lord's can see how an architect of real distinction can invest a building of utilitarian purposes with dignity and beauty.

And so it is much more from the personal aspect that I am glad to be here to-day and add my small word of testimony to the eulogies that proceeded from our noble friends, and it is a very great pleasure to feel to-day that you, his colleagues and rivals, his competitors, are able to give that greatest triumph, namely, the imprimatur of professional opinion.

How many professional men could get five of their biggest clients to come together at the same time and give their praises? It is surely an unique occasion when five of Sir Herbert Baker's largest clients have come here to speak well of him.

The PRESIDENT then invested Sir Herbert Baker with the Royal Gold Medal.

Sir HERBERT BAKER, A.R.A., in responding, said: I wish to-night that you, and I myself, could be content with the words "Thank you"; but I feel, on this supreme occasion in an architect's life, that I ought to attempt, however halting I may be, at least as an architect perhaps should be, in the medium of speech, to detail my thanks, and to say a little about the faith that is in me.

I extend my thanks, first of all, to you, Mr. President. It is a very great pleasure to me that I should receive this honour from you, at whose side, in the presence of my respected masters, the late Sir Ernest George and Mr. Peto, I learned so much to inspire me, and especially the value of efficient working drawings, a value which, I am told, many architects doubt

in these days of high academic training. I well remember those drawings; they showed everything that was necessary, without a single wasted line, word or flourish.

And my thanks are due to all you members of the Institute, those who are here and those who are absent, for the trust that has been imposed in me. You cannot have seen much of my work, as most of it lies in distant lands, and we all know how deceptive architectural drawings may be, and how little of the spirit of a work of art photographs give. So I especially thank you for the trust you have shown in my work and for judging the much from the little you may have seen. And my thanks are overwhelmingly due to all you kind sirs whom once I had the honour to serve.

But my thoughts go farther in thanksgiving and praise to some famous men and patron fathers who begat me. An architect is mainly, I think, the instrument and interpreter of his patron, as the patron is, often, only the interpreter of the spirit of his age. However much an artist may be possessed with the ideal of art for art's sake, his work may be worth little if it expresses only his unimportant self, and is not inspired by some social, national touch or even "pulpit touch." The great luck of my life was to have had the opportunity of attempting to interpret the spirit of some great men in a distant country, where I went as a young man. So my thanks go out to South Africa; and, above all, to Cecil Rhodes. Cecil Rhodes was more than an interpreter of the spirit of his age. Not only did he guide or lead the tide: he was the tide itself. For he worked out, in his solitary thoughts at Oxford, in mining camps on the silent veldt, and, most of all, on the slopes of Table Mountain, the same conception which Sir Christopher Wren immortalised that architecture establishes a nation. It was Cecil Rhodes who applied the doctrine of Ransom to art, holding that those who spoil the fair face of Nature by extracting its wealth should atone for that sacrilege by beautiful works of art. And he said, after the South African War: "This will be one country now, and we must help to make it beautiful." In all his works he never lost sight of this ideal of beauty for South Africa. Rhodes never thought of himself, he merely wanted to make good habitations and homes for the people among the beauties of South Africa, which he thought the most beautiful country in the world. Death prevented the fulfilment of his ideas, but the spirit was carried on by Lord Milner and his young men from Oxford, and many South Africans who, emulating his example, commenced a period of home building in the Transvaal and Orange Free State. Their examples have been followed so well with the help of so many capable young architects that the once



squalid townships of Johannesburg, etc., are now, as Lord Selborne said, surrounded by a veritable garden city.

Then came a third period in South Africa, when, under the wise Governorship of Lord Selborne, those two great Dutchmen, General Botha and General Smuts, realised the conception of Wren and Rhodes by consummating the Union of South Africa with capital buildings; a Temple of the Things of Peace, as it were, on the kopjes of Pretoria which had so recently been the scenes of racial warfare.

Then I must again carry you over the water to where my thanks are due to India and to the work of a great Viceroy, Lord Hardinge, who, following the same conception, called in the aid of architecture to establish the fact and adorn the symbol of the national unity and greatness of India. His work might have failed had not his successor, Lord Chelmsford, held to it with tenacity of purpose during the depression and ill-omens of the War and its aftermath. If I may venture to say so—speaking not as an architect, and quite apart from the merits of these buildings—I believe these capital buildings have already to some extent justified themselves—and will do so still more in the future; for men and Governments do tend to live up to the dignity of their habitation. I think this high service justifies our great art of architecture.

Lastly, my thanks are, in full measure, due to my patrons and friends at home, who have extended to me such a great measure of trust. I have been struck with this saying of Masfield, showing that Shakespeare wrote his best plays when under the favour of King James. "It is great encouragement, not great criticism, which produces a great work of art." That I believe to be profoundly true, and my hope is that I may be able to respond to this golden encouragement which has been conferred on me to-night.\*

Mr. E. BERTRAM KIRBY, O.B.E. [F.], in proposing the toast of "The Guests," said:

The Royal Institute of British Architects is, as you know, a body exercising not merely national, but Imperial jurisdiction, and consequently it is not at all inappropriate that this banquet should be graced by the presence of ex-Ministers of the Crown, by what Lord Sumner described as those great proconsuls of Empire, whose services have done so much and contributed so greatly to the glory of this country and its dependencies. Among them I mention the name of Lord Selborne, formerly First Lord of the Admiralty, and a Governor-General of South Africa; Lord Buxton, ex-Governor-General of South Africa and Postmaster-General; Lord Gladstone, Governor-General of the Union of South Africa; Lord Chelmsford, ex-Viceroy of India and Governor-General of New South Wales;

\* A list of Sir Herbert Baker's principal works is given on page 609.

Lord Hardinge of Penshurst, ex-Viceroy of India, Lord Sumner, Lord of Appeal.

We welcome also Mr. James McNeill, the High Commissioner of the Irish Free State, and Sir Frank Dicksee, President of the Royal Academy. I am glad to say that Sir Frank is becoming a familiar figure at these gatherings.

There are many other distinguished guests present whom we are equally glad to welcome, but time does not permit me to mention them all by name. But there are one or two who do merit particular recognition, I think. One is Mr. Wells, Warden of Wadham College and ex-Vice-Chancellor of Oxford. I refer to him particularly, as I am sure that his royal reception of us at the Oxford Conference is still fresh in our memories and will remain there for many a long day. We have also among us several members of Parliament who have, under the leadership, shall I say? of Sir Clement Kinloch-Cooke—who, unfortunately, is prevented from being present—aided our Registration Bill, and to whom we owe our most heartfelt thanks in that respect.

It is not my business to make a speech, but to provoke other people to make speeches, and I will now release upon you the eloquence of two of our most distinguished guests, Sir Martin Conway and Mr. W. J. Locke. Sir Martin Conway is not only, as you know, the conqueror of the Alps, the Andes and the Himalayas, but also of the hearts of all lovers of art. He has given abundant evidence of a versatility in all kinds of directions which we are not accustomed to associate with anything later than the spacious days of the Renaissance. Mr. W. J. Locke, if he will forgive me for saying so, we may regard as one of ourselves. I think I am right in saying that it is just twenty years since Mr. Locke left the Royal Institute of British Architects to beguile the world as a writer of fiction. He has proved himself a master of that form of expression, and long may he continue to delight us with it.

Sir MARTIN CONWAY, M.A., M.P.: It is always pleasant, after a good dinner, to be able to thank our hosts both cordially and sincerely. The last time I dined at the same feast as Lord Selborne was when we met in the palace of a Moorish chief. We sat cross-legged on the floor and picked pieces out of a sheep with our fingers. After that dinner we could not return thanks, because neither his lordship nor I possessed a word of Moorish, and our hosts understood no word of English. Nevertheless, by our signs we showed our approbation. That was a year or so ago. Now, we dine under totally different circumstances, but we, your guests, are moved with a like sense of recognition of your splendid hospitality. We have been told to-night that British architecture is in a happy state. I claim that at the present time the British

ools of art, taken broadly, lead the world. When I that, I am not expressing my own personal opinion me. The other day it was my good fortune to assist a Belgian Exhibition of British Art, and it was to me, and it was true, that the British school art was the finest in the world, but that we suffer from destiny. The Institute is, or ought to be, a proud embleme of men. You carry on a great tradition, you e the vast world as the sphere in which to operate, whole British Empire is before you. In con- sion, I would like to take this opportunity of nking the Royal Institute of British Architects for ing elected me an Honorary Associate.

Mr. W. J. LOCKE [*Hon. A.*]: It seems to me, king back through the years, a curious thing that I ould respond to the toast of the Guests of this val Institute at such a gathering, because you are d enough to look upon me as one of yourselves. cannot be in this assembly without some feelings of option, because the last time I was in this room in the npany of architects was twenty years ago; then I

he following is a list of the company present:

President, Mr. E. GUY DAWBER, A.R.A., F.S.A., in the Chair.

The Right Hon. The Earl of Selborne, K.G., P.C., G.C.M.G.; The Right Hon. The Earl Buxton, P.C., G.C.M.G.; The Right Hon. Viscount Gladstone, P.C., G.C.B., G.C.M.G., G.B.E.; The Right Hon. Viscount Chelmsford, P.C., G.C.S.I., G.C.M.G., G.C.I.E., C.B.E.; The Right Hon. Lord Hardinge of Penshurst, K.G., P.C., G.C.B., G.C.S.I.; The Right Hon. Lord Sumner, P.C., G.C.B.; The Right Hon. Lord Meston, G.C.S.I.; The Hon. James McNeill, High Commissioner for the Free State; Mr. J. M. Gatti, J.P., Chairman, London County Council; Sir Frank Dicksee, K.C.V.O., P.R.A.; Sir Herbert Baker, A.R.A., Lady Baker; Mrs. E. Guy Dawber; Mr. Martin Conway, M.A., F.S.A., F.R.G.S.; Sir George Grey, M.B., LL.D., F.R.S.E., M.P.; Sir Frederick Rice, M.P.; John Marriott, M.A., M.P.; Mr. W. J. Locke; Mr. Joseph Wells, M.A., Warden of Wadham College, Oxford; Mr. Reynolds-Stephens, President, Royal Society of British Architects; Lieut.-Colonel T. C. Moore, C.B.E., M.P.; Dr. E. Ham Little, F.R.C.P., M.P.; Mr. J. P. Gardner, J.P., M.P.; J. D. M. Cowan, M.A., M.P.; Dr. T. Watts, M.R.C.S., M.P.; Colonel C. Crookshank, M.P.; Mr. A. V. Alexander, M.P.; Mr. T. Franklin Sibby, Principal Officer, The University of London; Mr. Walter Lamb, M.V.O., M.A., Secretary, The Royal Academy; Mr. Gilbert H. Jenkins, President, The Architectural Association; Mr. Ian MacAlister, M.A. (Oxon.), Secretary R.I.B.A.; Mrs. Ian MacAlister.

Professor S. D. Adshead, M.A.; Mrs. Adshead; Miss Adshead; Mr. George P. Allen; Mr. Louis Ambler, F.S.A.; John Ames; *Architecture*; Mr. Henry V. Ashley; Mrs. Henry V. Ashley; Mr. P. S. Atlee; Mrs. P. S. Atlee; Mr. Alexander C. S. Atld; Mr. Maxwell Ayrton.

Mr. Bertram Baden; Mr. F. G. Baker; Mr. Christian Barker; Major Harry Barnes, Chairman, Registration Committee; Mrs. Harry Barnes; Mr. J. Stanley Beard; Mr. E. C. Beaumont; Mr. E. E. Beaumont; Mr. J. H. Belfrage; Mr. J. Bennett; Mrs. T. P. Bennett; Major Oliver P. Bernard; Mr. Dean W. Berry; Mrs. Dean W. Berry; Mr. W. Blackwood; Mrs. W. Blackwood Blackwood; Mr. Edward T. Boardman, President of the Norfolk and Norwich Architectural Association; Mr. A. T. Bradford; Mrs. A. T. Bradford; Mr. H. Chalton Bradshaw; Mr. Walter Brand; Mr. H. W. Brittan; Mrs. H. W. Brittan; Mr. Alfred Bryer; Mr. Herbert T. Buckland; Mr. Martin A. Buckmaster, M.A.; Mrs. Martin A. Buckmaster; Mr. Leonard H. Bucknell; Mrs. Leonard H. Bucknell; *Building*; Sir John

sat in the seat of my friend and successor, Mr. MacAlister. It was in connection with the last International Congress, the only one which has been held in this country. Architects came from all over the world: Spitzbergen, Cape Horn, China and Peru. The memories of that night are to me like a living nightmare. Mr. MacAlister is sitting quietly there, but he is the happy organiser of this most successful and delightful banquet. I had to seat jealous delegates of foreign governments, a number of whom had not sent in their names and certainly never paid for their dinners. I see no member of that old staff present except my friend Mr. Dircks. I cannot say to you how enormous a value it is to a man of my profession to have had the privilege of living in the very centre of your profession, with its wide artistic horizon and its intellectual revelations. I wish to thank the Institute, and all my friends, friends that I made in those days, for the stimulus and inspiration that I have been able to carry with me from those days through all my work.

Burnet, R.A., R.S.A., Hon. LL.D.; Lady Burnet; Mr. G. C. Burrows; Mrs. G. C. Burrows; Mr. Raymond Bush; Mr. A. J. Butcher; Mrs. A. J. Butcher; Mr. C. McArthur Butler, F.C.I.S., Secretary, Registration Committee; Mrs. C. McArthur Butler; Mr. R. M. Butler.

Mr. Harold Cane; Mrs. Harold Cane; Mr. W. H. W. Cane; Major W. H. D. Caple; Mr. T. M. Cappon, President of the Dundee Institute of Architects; Mrs. T. M. Cappon; Mr. M. H. Carpmal; Lieut.-Colonel H. P. Cart de Lafontaine, O.B.E., T.D.; Mr. A. N. Cathcart; Mrs. A. N. Cathcart; Mr. Walter Cave; Mr. G. J. Cawthorne; Mrs. G. J. Cawthorne; Mr. E. O. Chadwick; Miss Maud Chaplin; Mr. H. Chatfield-Clarke; Mr. J. O. Cheadle; Mr. E. N. Clifton; Mr. R. Langton Cole; Mr. Albert S. Conrad; Mrs. Albert S. Conrad; Mr. Michael Cook; Major H. C. Corlette, O.B.E., F.S.A.; Mrs. H. C. Corlette; Mr. H. W. Couchman; Miss Couchman; Mr. Hubert H. Cowell; Mr. R. Hermon Crook; Mr. J. W. Cumming.

*Daily Telegraph*; Mr. Hugh A. Dalrymple; Mrs. Hugh A. Dalrymple; Mr. T. Dalrymple; Mrs. T. Dalrymple; Mr. Grant Dauber; Mr. Arthur J. Davis; Mr. T. Raffles Davison; Mr. H. H. Dawson; Mr. Matt Dawson; Mrs. Matt Dawson; Mr. E. C. Desch; Mr. Rudolf Dircks; Mr. H. P. Burke Downing, F.S.A., Vice-President R.I.B.A.; Mr. W. L. Downton.

Mr. T. E. Eccles; Mr. Stanley Edgson; Mrs. Stanley Edgson; Mr. F. E. Pearce Edwards, President of the Sheffield Society of Architects; Mrs. F. E. Pearce Edwards; Mr. J. H. Elder Duncan; Miss Ruth Ellis; Mr. Jack Ellis; Mr. W. Craven Ellis; Mr. Vincent J. Esch, C.V.O.; Mrs. Vincent J. Esch; Mr. Cecil G. W. Eve.

Mr. Cyril A. Farey; Mrs. Cyril A. Farey; Mr. W. G. Farmer; Mrs. W. G. Farmer; Mr. P. J. Fay; Mr. Horace Field; Mr. J. W. Fisher, President of the Northants Architectural Association; Sir Banister Fletcher, F.S.A., Vice-President R.I.B.A.; Lady Fletcher; Mr. C. G. E. Fletcher, C.B.E.; Mr. Henry M. Fletcher, M.A.; Mrs. Henry M. Fletcher; Mr. Lawton R. Ford; Mrs. Lawton R. Ford; Mr. P. M. Fraser.

Mr. H. B. S. Gibbs; Mr. E. Felix Goldsmith; Mr. F. T. W. Goldsmith; Mr. J. Alfred Gotch, Hon. M.A., F.S.A., Past President R.I.B.A.; Mr. Lionel U. Grace; Mrs. Lionel U. Grace; Professor F. S. Granger, D.Litt., M.A.; Mr. George H. Gray; Mrs. George H. Gray; Mr. Hugh Green; Mr. H. G. Griffin; Mr. Lewis Griggs; Mr. Grounds; Mrs. Grounds; Dr. G. H. Gulliver; Mr. W. H. Gunton.

Mr. H. Austen Hall; Mr. E. Stanley Hall, M.A., Hon. Secretary R.I.B.A.; Mrs. E. Stanley Hall; Major R. Hardy-Syms;



Mr. T. L. Harrold; Mr. F. Milton Harvey; Mr. Robert H. Haslam; Mr. Everard J. Haynes, B.A.; Mr. William Haywood; Mrs. William Haywood; Mr. P. D. Hepworth; Mr. W. R. Hicks; Mr. H. Sesom Hiley; Mr. J. O. B. Hitch; Mr. Richard Holt; Mrs. Richard Holt; Mr. H. L. Honeyman; Mr. Francis Hooper; Mr. P. W. Hubbard, M.A.; Mrs. P. W. Hubbard; Miss Hudson (Mr. Powis' guest); Miss Hudson; Mr. A. A. Hughes; Mr. J. K. Hunter, President of the Glasgow Institute of Architects; Mr. F. J. Humphrey; Colonel F. R. Hybart.

Mr. Arthur Jacob; Mrs. Arthur Jacob; Mr. C. H. James; Mrs. Gilbert H. Jenkins; Mr. A. H. Jones; Mr. E. Landseer Jones; Mr. Francis Jones; Mrs. Francis Jones; Mr. Ivor P. Jones; Mrs. Ivor P. Jones; Mr. J. Herbert Jones; Mr. Norman Jones.

Mr. Stewart Kaye; Mrs. Stewart Kaye; Mr. Arthur Keen, Vice-President R.I.B.A.; Mrs. Arthur Keen; Mr. A. W. Kenyon; Mrs. A. W. Kenyon; Mr. E. Bertram Kirby, O.B.E.; Mrs. E. Bertram Kirby.

Lieut.-Colonel Sir James Leigh-Wood, K.B.E., C.B., C.M.G.; Mr. F. J. Lenton, M.C.; Miss G. Leverkus; Mr. Nathaniel Lloyd, O.B.E., F.S.A.; Mr. T. Alwyn Lloyd.

Mrs. Macdougall; Mr. A. G. R. Mackenzie; *Manchester Guardian*; Mr. Alfred Marshall; Mrs. Alfred Marshall; Miss Marshall; Miss E. F. A. Marshall; Mr. E. Brantwood Maufe; Mrs. E. Brantwood Maufe; Mr. Fred May; Mr. J. B. Mendham; Mr. P. R. McLaren; Mrs. P. R. McLaren; Mr. Gerald McMichael; Mr. T. R. Milburn, Chairman, Allied Societies' Conference; Mrs. T. R. Milburn; Miss Milburn; Mr. F. A. Minter; Mr. John Mitchell; Mr. Gerald Moira; Mrs. Gerald Moira; Mr. G. C. Monkton; Mr. C. Ernest Monro; Mrs. C. Ernest Monro; Mr. H. Greville Montgomery, J.P.; Mr. E. C. P. Monson; Mr. Alan E. Munby, M.A.; Mrs. Alan E. Munby; Mr. John Murray.

Mr. F. Winton Newman; Mr. D. Barclay Niven; Mrs. D. Barclay Niven; Mr. S. Geoffrey Nunn, J.P.

Lady Oddy.

Mr. H. V. Parbury; Mr. E. J. Partridge; Mrs. E. J. Partridge; Mr. A. R. Pelly; Mrs. A. R. Pelly; Mr. W. Percik; Mr. W. T. Plume; *Press Association*; Mr. A. N. Prentice; Mr. E. Turner Powell; Mrs. E. Turner Powell; Mr. R. Sidney Powell; Mr. G. P. Powis.

Mr. T. Taliesin Rees, J.P.; Mrs. T. Taliesin Rees; Mr. Thomas Rieve; Mr. C. S. Righton; Miss S. Righton; Mr. W. E. Riley, R.B.A.; Mr. Reginald A. Rix; Mr. H. Terrell

Rix; Rev. John Robbins, M.A.; Miss C. Robertson; Mr. Russell.

Mr. V. G. Santo; Mr. Gerald Sanville; Mrs. Gerald Sanville; Mr. T. Schaefer; Mrs. T. Schaefer; Mr. J. Douglas Scott; Mrs. J. Douglas Scott; Mr. H. D. Searles-Wood; Mr. Francis G. Sharp; Mr. Arnold Silcock; Mr. F. M. Smith; Mr. J. Arthur Smith, Vice-President Hampshire and Isle of Wight Architectural Association; Mrs. J. Arthur Smith; Alec Smithers; Mr. Louis de Soissons, O.B.E.; Mr. Somake; Mr. M. J. H. Somake; Mrs. M. J. H. Somake; Mr. C. D. Spragg; Sir Arthur Spurgeon, J.P.; Mr. W. P. Steele; Miss May Stewart; Mr. R. A. Storey; Mr. L. Sylvester Sullivan; Miss E. Swanson.

Mr. Thomas S. Tait; Mrs. Thomas S. Tait; Mr. Michael Tapper, M.C.; Mr. Walter Tapper, A.R.A.; Mrs. Walter Tapper; Mr. Sydney Tatchell; Mr. Francis R. Taylor; Mr. Harry Teather; Mrs. Harry Teather; Miss Teather; Miss Thomas; Sir A. Brumwell Thomas; Miss M. B. Thomas; Mr. Percy Thomas, O.B.E.; Mrs. Percy Thomas; *Times*; Mr. C. D. Townsend; Mr. A. F. A. Trehearne; Mr. F. G. Troup; Mrs. F. G. Troup; Mr. Laurence A. Turner, F.S.A.; Mrs. Laurence A. Turner; Miss H. Turner; Mr. R. Sefton Turner; Mrs. R. Sefton Turner.

Dr. Raymond Unwin; Mrs. Raymond Unwin.

Mr. H. J. Venning; Mrs. H. J. Venning; Mr. T. Sidney Vickery; Mrs. T. Sidney Vickery.

Mr. William Walcot; Mr. R. Stuart Wallace; Mr. Thomas Wallis; Mrs. Thomas Wallis; Mr. Charles F. Ward, President of the South Wales Institute of Architects; Mrs. Charles F. Ward; Mr. E. P. Warten, F.S.A.; Mr. J. G. Warwick; Mr. H. G. Watkins; Mr. Maurice Webb, D.S.O., M.C., M.A.; Mrs. Maurice Webb; Miss Webb; Mr. E. Berry Webb; Mr. Herbert A. Welch; Mrs. Herbert A. Welch; Mr. H. C. L. Whinney; Mr. W. J. Whiteside; Mrs. W. J. Whiteside; Mr. Arthur Whiting; Mr. H. H. Wigglesworth; Mrs. H. H. Wigglesworth; Sir Owen Williams, K.B.E.; Mr. Geoffrey Wilson; Mr. E. E. Withers; Mr. G. E. Withers; Mr. E. L. Woodcock; Mr. G. G. Wornum; Mr. Percy Worthington, M.A., Litt.D., F.S.A., Vice-President R.I.B.A.; Mrs. Percy Worthington; Miss Wynne.

Mr. F. R. Yerbury, Secretary, The Architectural Association; Mr. E. A. Young; Mr. G. P. K. Young, President of the Incorporation of Architects in Scotland; Mr. M. H. Young; Mr. W. Gray Young.

## The Library Exhibition of Books and Drawings

The R.I.B.A. possesses what is probably the finest Architectural Library in the world. It was, therefore, a happy idea that the members of the R.I.B.A. Conference should be given an opportunity of seeing its chief treasures while they were in London. An Exhibition was arranged, and the finest books and manuscripts were displayed under glass, while a selection from the wonderful collection of original drawings was hung on the walls. Among the rare books shown in the glass cases was a copy of the first edition of "Vitruvius," which was published at Rome about 1486, and other first editions of the same work published in various countries; among these were some exquisite examples of book-production. Another book of outstanding interest was the heirloom copy of Wren's "Parentalia." Sketch books by Sir Charles Barry, William Burges and Eden Nesfield were on view, and many fine modern additions to the literature of architecture were placed on tables so that they could be examined by interested visitors.

On the walls of the Galleries was displayed an important collection of architectural drawings, including a selection from the famous Burlington-Devonshire Collection of Inigo Jones's original drawings and two volumes of the Palladio drawings. It will be remembered that the R.I.B.A. recently was fortunate enough to acquire the Smithsonian Collection of

early 17th century architects' working drawings; a selection of these was on view, and created a great deal of interest. From time to time the frontispiece of the Journal has consisted of a reproduction of some fine drawing from the Institution Collection, and an opportunity was welcome of seeing many of the actual drawings, which included fine examples of Bibiena, the celebrated 17th century designer of scenery and street decorations; a drawing attributed to Benvenuto Cellini; drawings by Panini, whose portrayal of the ruins of Rome was so much admired in the 18th century; Mauro Tesi, the sculptor Puget, and a series of water colour drawings by "Athenian" Stuart for the Dilettanti Society's publication "The Antiquities of Athens."

The main Hall was devoted to working drawings by well known architects of the last century. Amongst others were Sir Charles Barry's drawings of the Houses of Parliament, interesting details of domestic work by Philip Webb, characteristic drawings by William Burges, and the design that James Brooks submitted in the first competition for the Liverpool Cathedral. Of more contemporary interest were Norman Shaw's original pencil sketches for the Piccadilly Hotel. But the Exhibition altogether was so rich in original examples of books and drawings that it is impossible to describe it in detail.

G. B. T.

## Notes on the Visits

### A TOUR OF CITY BUILDINGS.

#### A.

TUESDAY, 21 JUNE.

About forty members of the Conference took part in this visit, which included Stationers' Hall, College of Arms, Brewers' Hall, the Mansion House, and Carpenters' Hall. The official guide of the visit had been singularly successful in obtaining at each Hall the services of a most accomplished cicerone. Mr. Russell at the College of Arms, Mr. Michael Waterhouse at Brewers' Hall, Sir Banister Fletcher at the Mansion House, and the Master of the Carpenters' Company at his own Hall, contributed very largely to the success of the visit.

Stationers' Hall, a particularly fine interior of 1671, was first visited. The screen, the shields with brilliantly coloured coats of arms, which were carried from the hall to the Company's barge and hung over the bulwarks when the Master of the Company went by water to the Archbishop of Canterbury at Lambeth, the stone facing of the end of the eighteenth century, were all inspected.

Heralds' College has an interesting little court room, and a print of this, by Rowlandson, was shown to the party.

In going to Brewers' Hall the motor coaches must have passed through narrow City streets where never before had such vehicles ventured. This Hall is also the result of the building activity consequent on the Fire of London, and is one of the best of the City's interiors. The panelled parlour is particularly good.

The sumptuous work of Dance the elder at the Mansion House was then inspected, and the visit ended at the Carpenters' Hall, where tea for several combined parties was very kindly provided by the Carpenters' Company.

W. H. A.

#### B.

TUESDAY, 21 JUNE.

About fourteen members of the Conference took part in this tour, under the guidance of Mr. Charles Lovett Gill [F.]. The party proceeded from No. 9, Conduit Street to the Fishmongers' Hall at London Bridge. Unfortunately, the interior, which has lately been redecorated, could not be seen owing to the hall being in use. After comparing the Fishmongers' Hall with the modern Adelaide House, on the opposite side of the bridge, there was time to pay a flying visit to the George Inn at Southwark, the last of the old hostelries. Here the party admired the original outside balconies, and were reminded of Pickwickian episodes.

From Southwark the next point of interest was the Goldsmiths' Hall, in Gresham Street, a building erected by Philip Hardwick in the first quarter of the nineteenth century. The general character of this Victorian Hall, with its splendid walls, bronze fittings, and unblemished English oak panelling, is representative of the elaboration of the period. The cut-glass chandeliers in the hall appeared magnificent, but the party felt the rich effect to be somewhat marred by the glazing of the windows. Time did not allow of more than a passing view of the gold and silver plate exhibited in some of the glass cases. Fine as the interior of the Goldsmiths' Hall is, few could fail to admire the Portland stone facing of the exterior. Here is to be seen a stone surface which is the best in London.

The next visit was to the Custom House, designed by David Laing. It was interesting to learn that, owing to the failure of the foundations, the centre portion was subsequently rebuilt by Robert Smirke. The Long Room, on the first floor, was the only portion of the building that could be closely inspected. Here the chief feature of interest is the elliptical roof, which was designed by Smirke as part of the improvements.

The next objective was the Mansion House, where Sir Banister Fletcher conducted the members through the building and explained the uses of the various rooms. Much interest was taken in the diminutive police court and the prison cells below.

The last visit was to Carpenters' Hall, in London Wall, where a number of visiting parties forgathered.

C. L. G.

#### C.

TUESDAY, 21 JUNE.

The party, numbering 18, first paid a short visit to the Tower of London, where special facilities were granted by the courtesy of H.M. Office of Works to inspect King William I's tower, with its Early Norman chapel and fine armour, the Bloody Tower and Crown Jewels.

Trinity House was then inspected, where the members were very kindly received by the Secretary, Mr. M. K. Smith, who took considerable trouble in showing all the main rooms of this Late Georgian building. Some good furniture and portraits were admired.

The Port of London new offices were then visited under the guidance of one of Sir Edwin Cooper's staff, who specially attended to take the party over.

Tea, hospitably given by the Carpenters' Company in their fine Hall, and an inspection of the Hall, Court Room, etc., under the guidance of the Master of the Company, brought a pleasant afternoon to a close.

G. H. J.

### VISIT TO THE INNS OF COURT.

TUESDAY, 21 JUNE.

A visit to the Inns of Court by a party of architects seems particularly fitting. These ancient settlements, for long associated with the study and administration of the law—once described as "the noblest nurseries of Humanity and Liberty in the Kingdom"—embody in their widely-varying series of buildings what is almost a microcosm of English architecture. To review mentally the Inner and Middle Temples, Lincoln's Inn, and Gray's Inn conveys at once a suggestion of this. The Knights Templars, when they left Holborn towards the end of the twelfth century, settled in the area south of Temple Bar, and gave a name to what is one of the most historically interesting and naturally beautiful areas of ancient London. Here, in possibly the latter half of the twelfth century, Temple Church was built, the transition Norman portion of which formed one of five round Churches said to have been founded by the Templars of England—of quite remarkable interest both as to its form and its monuments, despite the tragic errors of change and "restoration," from which the Inns of Court have suffered much. The rectangular portion of the Church is of Early English Gothic, completed, it is said, about the year 1240. When the possessions of the Templars passed, in due course, to the Knights of St. John of Jerusalem, it seems that the latter leased them to students of the law, and—being transferred to the Crown at the dissolution of the religious houses—the area now called The Temple was bequeathed by James I. to the Benchers of the Inn and their successors for ever. Previous to this, Gray's Inn—so called after Edmund, Lord Gray of Wilton, of Henry VII.'s time—acquired its late Gothic Hall, a structure which, despite many vandalistic changes, remains as quietly beautiful, perhaps, as any in the Inns of Court. Dating from 1560, it delights, particularly by its simple form, its paneling, the design of its ancient roof, and a pleasing severity of colour and pattern in its window glazing. The more ambitious Middle Temple Hall (1572), of nobler scale, followed it by but a few years, and does credit to Plowden (the then Treasurer of the Inn) and to the Elizabethan craftsmen who produced so



splendid an example of the structural art of the period. Mr. Gotch, in his *Early Renaissance Architecture in England*, refers to the sumptuousness of its screen and panelling—and its heraldic glazing, both old or modern, is of a character consistently creditable to English glaziers. To students of Shakespeare it is perhaps of interest that *Twelfth Night* was first heard of as performed in this hall, while Temple Gardens formed the setting of a scene in the first part of *Henry VI*. Nothing ancient remains in Lincoln's Inn that can vie with the halls of either Gray's Inn or Middle Temple, but it can, at least, boast of an early sixteenth century gatehouse from Chancery Lane, in so far as "restoration" activities have avoided disturbance of its original work. The Chapel of this Inn—of what may be called a classical rendering of Perpendicular Gothic—was built by Inigo Jones, but this fact has not spared it many, it would seem, quite unnecessary changes. Wren himself not only built old Temple Bar but the quietly familiar entrance into the Temple from Fleet Street (1684). He is also credited with King's Bench Walk (1678) within the Temple. But, setting aside the many individually meritorious buildings to which extended reference might be made, it would seem true to suggest that the general atmosphere of the Inns of Court is redolent of the sober, ordered reticence of the eighteenth century, as expressed in their characteristic squares and blocks of buildings, coupled with much that is beautiful in the form of green swards and fine trees. New Square, Lincoln's Inn, and the great garden, edged by buildings, on the western side of Gray's Inn may be quoted as examples. So much is there that is attractive in these old Inns, so suggestive are they of history and charm, that it is no wonder men like Samuel Johnson, Oliver Goldsmith, and Charles Lamb chose to live in them, and that, down to the present day, such alluring survivals of culture and repose have continued to draw the more scholarly elements of the learned professions. Stone Buildings, in Lincoln's Inn, begun by Sir Robert Taylor in 1756, and completed by Hardwick in 1845, is certainly a noble and representative example of our late Renaissance manner of building. The new Hall and Library of the same Inn, though a mid-nineteenth century rendering of false Tudor, again compels admiration for Philip Hardwick's architectural competence—even though some may think his Greek revival work at Euston more really interesting and distinguished. Indeed, there is, perhaps, too much neo-Tudor work in Lincoln's Inn, just as mock Gothic and extensive restoration and rebuilding has cheapened and desecrated generally these venerable Inns that, in their ancient form, would have possessed so much more of interest and beauty than now. Even Sydney Smirke's replacement of Inner Temple Hall (1869) must from this standpoint be judged a misfortune. Yet due allowance should be made for the copyist tendencies of Victorian building—otherwise, by no means devoid of merit—which, maybe, reached its apotheosis in Street's Royal Palace of Justice, the most modern of the buildings in our itinerary, and, whether we like its basic principle or not, a noteworthy performance.

Accordingly, it may be regarded as no small thing to be able to see in the Inns of Court, and in the space of less than three hours of time, a series of buildings so generally representative of seven centuries of English architecture. To do so with such ease as the arrangements made for this visit enabled us to do, gives further emphasis to such good fortune. For the persons and authorities concerned spared no pains to afford facilities for access and give information relating to the many buildings visited. To these many thanks are due, and particularly, perhaps, to Major T. C. Hunt, Superintendent of Buildings, Royal Courts of Justice; to Mr. W. T. Creswell [L.], barrister-at-law, who has special knowledge of parts of Gray's Inn; to the Rev. Master of the Temple, whose courtesies enabled us to inspect books, engravings and drawings in his interesting house; and to Mr. Bruce Williamson, a Master of the Bench of the Middle Temple, who was so kind as to give, from a

wealth of knowledge relating to the ancient Hall of that Inn, a fascinating exposition of its historical associations and features of interest. To suggest, further, that the personality and erudition of Mr. H. Bulkeley Creswell [F.], who accompanied the party, added greatly to the pleasure and enlightenment of the visitors, is merely to hint at the obvious.

F. R. H.

#### VISIT TO NEW LONDON BUILDINGS.

WEDNESDAY, 22 JUNE.

Fifty members of the Conference visited Devonshire House, Bush House and Adelaide House on Wednesday morning 22 June. The party went first to Devonshire House, where they were met by Professor C. H. Reilly, who showed progress photographs illustrating the remarkable speed with which this building was erected. After inspecting the kitchen, boiler and plant rooms, a typical furnished flat was examined and much admired.

From Devonshire House the party drove to Bush House and were met by Mr. H. R. Houchin. Time only allowed for a walk through the ground floor and a journey by lift to the roof.

Mr. T. S. Tait, of Sir John Burnet and Partners, met the visitors in the entrance hall of Adelaide House, and took them to the roof, which is laid out as an attractive garden. Great interest and pleasure was shown in the manner in which this was treated and in the fact that the asphalt had given way to Cumberland turf, rock gardens and plants. Many members regretted that there was not time to see more of the most interesting of the newer buildings of London.

C. C.-V.

#### VISIT TO NEW LONDON STORES.

WEDNESDAY, 22 JUNE.

MESSRS. SELFRIDGES, PETER ROBINSONS, AND LIBERTYS.

At Selfridges the party was met by Mr. T. S. Tait, of Sir John Burnet and Partners, and Mr. Miller, of Graham Anderson, Probst and White, of Chicago, the Resident Engineer of Selfridges, by whom the party was introduced to Mr. Gordon Selfridge. After a few words of greeting the party visited the basement, and paid particular attention to the boiler house, cold storage and safe deposit. At Peter Robinsons the party was met by Mr. Clarkson and Mr. Phillips, who explained at considerable length their system of handling goods from the time the packing cases arrive, unpacking, checking and distributing to various departments, the collecting, packing and addressing and sending out to customers.

At Libertys, a tour was made of the Great Marlborough Street premises, and at East India House attention was drawn to the special reflecting light to the ground floor shop windows.

E. S. H.

#### VISIT TO KNOLE PARK, SEVENOAKS, AND PENSHURST.

THURSDAY, 23 JUNE.

The excursion to Knole Park and Penshurst on Thursday 23 June, was duly undertaken, and the full programme carried out.

Some 49 of us, in two coaches, set out from the Institute a few minutes after 10 a.m., with Knole Park as our destination, passing through Sidcup, Farningham, Wrotham and Ighitea en route. On arrival at Knole, we were met by others of the party who had come down independently, and we were conducted by "quaint ladies" over that wonderful House of Knole, dating back from the fifteenth century. It is more like a museum than a home, for it is full of interesting pictures, furniture, tapestries, carpets and glass and china—the first billiard table ever made is at Knole.

The house is set in a magnificent park of some 1,000 acres in extent, with fine avenues of trees. It was originally the home of the Archbishops of Canterbury, and, after passing into the hands of the Crown, it was bestowed on the Earl of Dorset, now represented by the Sackville-West family.

From Knole we went to the Royal Crown Hotel, where we dined under the chairmanship of the President-Elect. After lunch, Mr. Owen Fleming told us all about Sevenoaks and Knole, and Mayor Pyan, J.P., the Chairman of the Sevenoaks District Council, and Mr. George White, J.P., Chairman of the Rural District Council, addressed us, more particularly on the recent Town Planning proposals for Sevenoaks and District.

Then on to Penshurst, and all that I have said about Knole might equally apply to Penshurst, noting, however, that here we have the most delightful gardens, formal and otherwise, which were missing at Knole. To me, Penshurst was more fascinating than Knole, although dating from about the same period. It is more of a home, and the buildings seem richer in colour and texture, and the gardens are a delight; from every point almost, a picture could be made.

From Penshurst we went, *via* Chiddingstone, to Toys Hill, where we were entertained to tea by Mr. and Mrs. Owen Fleming, and enjoyed a most magnificent view from their gardens.

H. V. A.

#### VISIT TO GREENWICH, BLACKHEATH, AND DULWICH.

THURSDAY, 23 JUNE.

The alternative excursions for this Thursday combined so many attractive items, that a large party was not anticipated on this visit. However, a complete number of 24 awaited the motor-launch at Westminster Pier.

After a pleasant voyage, we arrived at Greenwich Hospital, where we were able to improve on our time-table and give us good hours to perambulating its well-known precincts, including the Museum, the Crypt, the sole remainder of the Tudor Palace, the Painted Hall, the Chapel and the Colonnades.

After lunch at the "Ship," a charabanc took us into Greenwich Park, and up to the Royal Observatory, founded by Charles II. for the advancement of astronomy. The Astronomer Royal gave us two guides and our party divided, each in turn being shown the mysteries of a big telescope and the chronometer room where naval clocks are checked and regulated for all temperatures.

A pleasant ride across Blackheath brought us to Morden College, founded 1694, and reputed to be the work of Strong, the master mason of St. Paul's. Situated in its park and gardens, its red brick work, stone quoins and colonnaded courtyard, form a pleasant retreat for forty pensioners with their qualifications of Turkey or Levant merchants. A quaint memorial to the burial ground is incised to one "a groom of the mouth," otherwise cook to Charles II. and Queen Anne.

Adjacent to the entrance of Morden College, the attractive façade of the "Paragon" was commented upon. The stone colonnades here were fragments re-used after the demolition of 1787, of a mansion house (Wricklemarsh), on the site. A three-mile ride then took us to Dulwich, where, after a welcome tea, the Picture Gallery and Mausoleum built in 1814 by Sir John Soane was visited. The refinements of Sir John Soane's work were noted, and the interesting collection of pictures so suitably housed. It will be recalled that these were collected for King Stanislaus of Poland, but at the break up of his kingdom in 1807, they were retained in this country and bequeathed to Alleyn's College of God's Gift at Dulwich.

T. C. A.

#### VISIT TO ETON AND WINDSOR.

THURSDAY, 23 JUNE.

Including an American friend from Philadelphia, Mr. Edwin H. Fetterolf, the party which visited Eton and Windsor numbered 37. The route taken was through Kingston to Stoke Poges, where the church, with its fine timber porch and its interesting glass, and the churchyard, with its memories of Gray, were visited. Eton College was looking its best, and the recently exposed English wall paintings in the chapel were seen with the utmost interest. At Windsor the party were taken in charge by the Dean of Windsor to see St. George's Chapel, and he proved to be an ideal guide. The choir, with its vault rebuilt, was looking beautiful. Every detail of the building—the marvellous oak stalls, metal work and glass, the sculptured bosses and the beautiful wall paintings represent the very cream of the work of the time when they were produced. There is nothing finer in the kingdom. In the Library the Dean showed the party a little book dated 1665, a translation of the New Testament into the language of the Iroquois for the use of missionaries to the North American Indians. The chapel occupied most of the time available, but the Curfew Tower, the oldest part of Windsor Castle, with Norman walls and very early Gothic vaulting, was visited, and full justice was done to its dungeons and the uses of its torture chamber by the custodian. The return journey was made by way of the Old Park at Windsor and Virginia Water.

#### VISIT TO OXFORD.

FRIDAY, 24 JUNE.

A small party of members visited Oxford on Friday, 24 June. Mr. H. S. Rogers met them at the station and acted as guide. A motor-coach and a carefully drawn-up itinerary enabled members to see rather more in the short time at their disposal than does the average visitor.

Christ Church, its kitchen and hall, the Cathedral and quadrangles were visited in turn; then, by way of contrast, Oriel College, with its typical and very late "Oxford Gothic."

Merton, Magdalen and New Colleges were visited, the library and chapel and Mob Quad. at Merton being carefully examined. At Magdalen the chapel, cloisters, garden quad. and water-walks were seen, and at New College the city walls, gardens, chapel and cloisters.

A short walk brought members to the University Buildings, where the Sheldonian Theatre, the Divinity School and Convocation House, the Old Bodleian Library and Picture Gallery were explored. After a glance at the Radcliffe Camera and the façade of All Souls, the drive was resumed, and by Broad Street and St. Giles, St. John's was reached at 3.15. Here a short time was allowed for a stroll in the gardens, and members returned to the Clarendon for tea, leaving Oxford by the 4.20 train.

H. S. R.

#### TOUR OF THE NORTH DOWNS, VIA GUILDFORD.

FRIDAY, 24 JUNE.

The tour to the North Downs on Friday, 24 June—which should have provided a day of unqualified enjoyment, especially to those members of the party who were unacquainted with one of the most charming parts of our beautiful countryside—was unpleasantly affected by the weather. When we assembled at Waterloo after the heavy rain that had fallen in the night, we were not without hope that when we reached Guildford, for the drive by charabanc to Farnham, Odiham, Hindhead, Haslemere, Chiddingfold, Leith Hill, Dorking, and Shalford, we should find an approving sun smiling upon us in acknowledgment of our hope and courage, but our hope was unfulfilled, and our courage, tested to the uttermost as we waded through the rain to our cars—or car, I should say, as one was found sufficient to hold us, when we answered the roll call and found that some of the party



had, with admirable discretion, mysteriously disappeared. But then our joy ride began, for surely there never was, and never could be, a happier band of comrades in misfortune; and though we crossed the Hogs Back in rain and mist, and passed through or "cut out" some of the villages we were to have seen, and could do no more than read the useful notes of places to be visited, prepared by our guide, philosopher and friend, Lieut.-Col. Cart de Lafontaine, nothing could suppress the goodwill and good humour, even the high spirits of a strangely assorted but delightful party of friends—which, of course, is a proper tribute to the cheerfulness in adversity which long acquaintance with a many-sided profession leads one to expect. It must be confessed that the cheerfulness was getting "washed out" by the time we reached Hindhead, but it surged back again after an excellent lunch, and was at its height when, the sun having pierced the rain clouds as we neared Dorking, the charabanc cover was removed for the first time, and we were once more worshippers of the sun, and were able to enjoy the beauty of the countryside and the many charming wayside cottages and buildings which are still spared to us. And so we returned to Guildford and the familiar and not to be despised train, and when Waterloo was reached and we dispersed, some of us, who knew the beautiful part of the country we had passed through, could not fail to be disappointed that those who did not had seen so little.

W. T. P.

#### VISIT TO CAMBRIDGE.

SATURDAY, 25 JUNE.

A party of fourteen visited Cambridge on Saturday, 25 June. Mr. H. C. Hughes and Mr. Henry M. Fletcher were the guides, and their programme included some interiors not often visited and some interesting modern work.

The morning's tour included the court of Emmanuel College, with Wren's chapel and cloister, a glance at the gate of Christ's, and a halt at Sidney Sussex, to see the new chapel, by Mr. Lyon, and his decoration of the hall. A walk through the garden brought the party to Jesus College, where the library was visited. From here they drove to Magdalene, seeing the hall and Pepys' library, and thence to the new buildings of Clare, by Sir Giles Gilbert Scott.

Lunch at the Bull Hotel followed. In the afternoon the library and chapel of Peterhouse were visited, then the chapel of St. Catharine's and the courts and bridge of Queens'. A stay of some time was made in King's College Chapel. The party then walked to Trinity and visited the bowling green, the hall and Wren's library. Thence by the Backs to St. John's, where the library, being under repair, was invisible. From the gate of St. John's the party returned by car to the station. Though much had to be omitted in a five-hours visit, it was generally agreed that the excursion was successful.

H. M. F.

#### VISIT TO CANTERBURY.

SATURDAY, 25 JUNE.

Official guide to the party on the journey—Mr. G. T. Mullins, A.R.I.B.A.

Official guide to the party at Canterbury—Mr. Edwin A. Jackson, L.R.I.B.A.

Assistant guide—Mr. H. Campbell Ashenden, A.R.I.B.A.

The party numbered 22 members, including a fair sprinkling of ladies.

On arriving at Canterbury the party were met by the guides and conducted to the Cathedral. Various places of interest were pointed out *en route* to the Cathedral. The party was then conducted over the Cathedral by an official guide sup-

plied by the Cathedral authorities, a tour which proved most interesting, the whole of the Cathedral being explained to the party in a very clear manner, and, as an additional interest, the party were shown the small true-to-scale models of English and Continental cathedrals, which were viewed with interest.

The guides then directed the party around the outside of the Cathedral, pointing out the various items of interest, including the well-known Baptistry and the old Norman stair returning to the hotel for lunch at one o'clock by a different route so as to include as much of the old city as was possible in the short time available.

After lunch, the party broke up into two sections. The first section, under the direction of Mr. H. Campbell Ashenden, visited various buildings of interest in the city, including Grey Friars House, Black Friars House, St. Peter's Church, Westgate Towers, St. Dunstan's Church, the Church of the Holy Cross, St. Thomas's Hospital and the Falstaff Inn. Arrangements had been made for the party to view the interior of the Grey Friars House and the Falstaff Inn, St. Dunstan's Church and St. Thomas's Hospital. At the last-named, the frescoes which have been opened up recently, also the thirteenth century vaults and refectory, created a good deal of interest.

The second route, with Mr. E. A. Jackson as guide, then proceeded to visit the remains of St. Mary Magdalene, St. Paul's Church, Cemetery gate to the burial places of Kings and Bishops, St. Augustine's Monastery, and St. Martin's Church. Arrangements had been made for the party to be shown over the interior of St. Augustine's Monastery and also the interior of St. Martin's Church. The former having work of the fifth century and the latter having been erected in the fourth century, created considerable interest, and, I believe, were very much enjoyed by the members of the party.

It will at once be apparent to anyone who knows Canterbury that with only about 3½ hours available to see the city, the visits to the Cathedral and to the various places which were selected being of a hurried nature, very many buildings and items of interest had necessarily to be omitted. Only those which were within a certain radius could possibly be tackled in so short a time.

E. A. J.

#### GARDEN PARTY AT HAMPTON COURT PALACE.

As the success of a garden party depends so much on the weather it was fortunate that the Conference Garden Party took place on what proved to be an almost summerlike afternoon in a March-like June. It was fortunate, too, that such a delightful place as Hampton Court, one of our most beautiful national possessions, was selected for the function. It was not surprising, therefore, that many well known members and friends of the profession were present, including Sir Aston and Lady Webb, some arriving at Hampton Court by private car and train, and others by charabanc from the West End of Richmond Park, Kingston, and returning by way of Horse Common. In the absence of the President, the guests were received by Mrs. Guy Dawber and Mr. Walter Tapper, A.R.A. the President-elect, at the Great Gatehouse entrance to the Base Court, and, following the reception, an admirable Conference photograph was taken in the Base Court. The party then proceeded to the reserved tea enclosure for tea, and those who did not stay too long enjoying the beauty of a romantic spot, dispersed to visit the stately buildings and lovely garden. Those who were present at the Garden Party will probably remember it as one of the most successful functions of the London Conference of the Institute.

W. T. P.

## Recollections of the Conference

BY MUDDLEHEAD FROM THE COUNTRY.

Some go to conferences and some don't; some are enthusiastic about them—some are superior about them and some are neutral. Myself, such as I am—I go to them and enjoy them, which is no excuse for writing about them. I really am not writing about them in the academic sense, as you may have noticed, but just as a vague, pleasant memory passes through my mind, I am jotting down sundry reflections.

Don't read any further—if, indeed, anyone ever reads as far as this—but come to the next Conference and write your impressions of it for the R.I.B.A. JOURNAL. You will enjoy yourself as an architect always does when visiting interesting buildings, either new or old; you will enjoy yourself as a human being when visiting friends (new or old), and you will enjoy the splendid hospitality afforded you by your hosts whoever they may be, as we all enjoyed the delightful entertainment given by our London friends, from whom it is difficult to thank sufficiently for all they did for us. Everything was splendidly arranged by the Conference Committee—even perfect weather was provided.

The first meeting on Monday night was an informal domestic affair, and worth going to London for itself. Meetings of old friends were floating about all evening. "Hello! Blank. What a long time since we were together. Pecksniffs together—got a bit thinner on the top since then, eh?" "Must introduce you to my wife," and so on. Not important, perhaps—nor of much use to Architecture, with a large A, but very pleasant, like the first day of the holidays—running no form for the coming week. We all missed the President, but flattered ourselves that he also missed us—all knew he was with us in spirit. We were received by Mrs. Dawber and the president-elect. I missed my dinner that night, so enjoyed the refreshments—it seemed to me that most people had missed their dinner anyhow, the refreshments were very popular. My wife said I must go, so I did reluctantly. We shall be here to-morrow, and for that matter all the week, so come along, and we came along. Tuesday came very early next morning and on Tuesday the Conference—all we did really—do you remember the first Conference? Papers every hour or so—the base had to hide if they wished to cut one—even I hid once or twice. There were too many papers then—are there too few now? I don't know, I'm merely asking.

Mr. Tapper read Mr. Dawber's survey of the year's work. Members were awed. Mr. Maurice Webb gave an interesting review of Architectural Education and a very nice story about the verger at Clerkenwell. School is over—more chat with friends, more old times, and then lunch.

Now we begin excursions—a row of charabancs outside No. 9! We climb up and tour round the City walls, Customs House, Mansion House, and so on, but why did we not see the interior of the Fishmongers'

Hall? Everybody happy otherwise—then tea (what a lot of nourishment one needs to confer), then informal dinner with Allied Societies. Mr. Dawber appears and everyone is delighted; then receptions at London University and A.A. More refreshments! Splendid!

Wednesday. More charabancs—new London buildings and stores—Kensington all very jolly. Afternoon Hampton Court Garden Party—sheer delight. Can one ever have a better garden party than that beautiful Wednesday at Hampton Court—everyone there, including Sir Aston and Lady Webb. We wandered round the gardens and in the building, peeped at the river, and could hardly tear ourselves away from the sunk garden. I wore my new suit. In the evening we dined with each other or were entertained by generous hosts—went to the exhibition at the R.I.B.A. or, as they used to say, to the play, according to opportunity or fancy.

Thursday. Full day excursions, mostly by charabancs—Windsor, Eton; some to Knole and Penshurst; some up the river by barge to Greenwich. Delightful day everywhere. Each thought the excursion he himself had gone the best choice; some got back late; some Penshurst party probably there yet! After all that, plus a dinner, one went on to the Ball! What a change had been wrought since the last ordinary general meeting. The A.A. students made an *éskisse* of the decoration of the meeting room—not in brick and stone alone can the A.A. fashion pleasing designs—they are also masters in coloured muslins and electric lights. A gay scene! Much that is young, both in years and in architecture, but also quite a livening of that which must confess at least to middle age—all dance, or at any rate revolve round the room. Not until the small hours of our next day have arrived do we crawl into bed with the sound of the jazz band still syncopating in our ears.

Full day excursions to Oxford and North Downs on Friday as a fitting prelude to the great banquet, the climax, and the close of the Conference. What a banquet! Nearly 400 present, including the toastmaster. What a galaxy of peers and brilliance! Architecture in the form of Sir Herbert Baker on a pedestal at last—no less than five ex-Viceroy or ex-Governors, supported the President—all made jokes about "supporting" in the course of their appreciation of Sir Herbert Baker. The President is himself again and we hope it is the herald of his complete recovery. I had too good a dinner to remember all the Viceroy said, but they all vied with each other in appreciation of Sir Herbert, and the architects eclipsed them when Sir Herbert came forward—a really great reception. Sir Herbert Baker replied like a viceroy! We heard Mr. Locke again. It seems hard to believe that the R.I.B.A. existed without Mr. Macalister. Finally, we go for our hats and coats; it takes a long time—everyone talks all the time. You really must come to next Conference.



BRITISH ARCHITECTS' CONFERENCE, LONDON, 20 TO 25 JUNE 1927.

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*Hon. Secretary :*

E. STANLEY HALL, M.A. Oxon. [F.], Hon. Secretary R.I.B.A.

*Secretary :*

IAN MACALISTER, M.A. Oxon., Secretary R.I.B.A.

The following were also members of the Conference :—

Miss W. B. Acworth; Mr. P. H. Adams [F.]; Mr. W. E. Aitken; Mr. E. Archer; Miss Archer; Mr. James N. Ash; Mr. C. R. Ashbee [F.]; Mrs. Henry V. Ashley; Mr. H. G. Avery [A.]; Miss Avery; Mr. Bertram Baden; Mrs. Bertram Baden; Mr. J. Barrington Baker [A.]; Miss Barrington Baker; Mr. Lionel Barrett [A.]; Mrs. Barrett; Miss M. E. Bartlett; Mr. Dean W. Berry (South Australian Inst. of Architects); Mrs. Dean W. Berry; Mr. W. Blackwood Blackwood; Mrs. Blackwood Blackwood; Mrs. Edward T. Boardman; Miss Boardman; Mr. A. T. Bradford; Mrs. A. T. Bradford; Miss W. B. Bradford; Mr. Walter Brand [A.]; Mr. R. W. Briggs [A.]; Mr. Bromley; Mrs. Bromley; Miss Brown; Mr. Alfred Bryer; Mrs. L. H. Bucknell; Mr. Raymond Bush [F.]; Mr. A. J. Butcher [A.]; Mrs. A. J. Butcher; Mr. C. McArthur Butler [L.]; Mrs. McArthur Butler; Mr. R. M. Butler [F.]; Mrs. R. M. Butler; Miss Butler; Mr. Harold Cane [L.]; Mrs. Harold Cane; Mr. W. H. W. Cane; Major W. H. D. Caple [F.]; Mrs. T. M. Cappon; Mr. J. D. Cappon; Mr. A. N. Cathcart; Mrs. A. N. Cathcart; Mrs. Frederick Chatterton; Mrs. I. M. Checkley [A.]; Mr. Ernest V. Collier [L.]; Mr. Albert S. Conrad [F.] (South Australian Institute of Architects); Mrs. Albert S. Conrad; Mr. H. T. Cooksey [A.]; Mrs. H. T. Cooksey; Miss K. E. Cornelius; Mr. Hubert H. Cowell (Hon. Secretary South Australian Inst. of Architects); Mr. James H. Craigie [F.]; Mrs. James H. Craigie; Mr. Robert E. Crossland [A.]; Mrs. Robert E. Crossland; Mr. J. Arnold Crush [F.]; Mrs. J. Arnold Crush; Mr. J. W. Cumming; Mr. Philip H. Cundall [A.]; Miss Vera M. Dallas; Mr. Hugh A. Dalrymple [A.]; Mrs. Hugh A. Dalrymple; Miss N. E. Davenport; Mr. John Stacey Davis; Mrs. E. Guy Dawber; Mr. Matt. J. Dawson [F.]; Mrs. Matt. J. Dawson; Mr. H. Alderman Dickman [F.]; Mrs. H. Alderman Dickman; Mrs. A. M. Dodd; Mr. O. S. Doll [A.]; Mr. John Dovaston [A.]; Mrs. John Dovaston; Miss Joan Dovaston; Mr. A. Dovaston; Mr. M. C. Drummond; Mr. J. Murray Easton [F.]; Mr. T. E. Eccles [F.]; Mrs. F. E. Pearce Edwards; Mr. E. H. Evans [F.]; Mrs. E. H. Evans; Mr. Owen Fleming [A.]; Mr. H. C. Farmer; Mrs. H. C. Farmer; Mr. P. J. Fay; Mr. S. P. Fairhurst; Mr. Edwin H. Fetterolf; Mrs. Henry M. Fletcher; Miss Elizabeth Fletcher; Miss Janet Fletcher; Sir James Frazer; Lady Frazer; Mr. Fraser; Mr. H. Freeman; Mr. H. B. S. Gibbs [A.] (Hon. Secretary Sheffield, South Yorkshire and District Society of Architects and Surveyors); Mr. Geo. H. Gray [A.] (Hon. Secretary Northern A.A.); Mrs. Geo. H. Gray; Mr. Harold Griffin; Mrs. Harold Griffin; Mr. F. T. W. Goldsmith [F.]; Mrs. F. T. W. Goldsmith; Miss J. M. Greig [A.]; Mr. W. H. Gunton [F.]; Mr. A. E. Gurney [F.]; Mrs. A. E. Gurney; Miss Gurney; Mr. A. H. Hart [F.]; Mr. H. A. Hambling; Mr. R. G. Hammond [F.]; Mr. Arthur Harrison; Mr. L. A. Hayes [A.]; Mr. J. O. B. Hitch [A.]; Miss H. C. Hitch; Mrs. A. E. Henderson; Mr. R. L. Honey [L.]; Mrs. R. L. Honey; Mr. Richard Holt [F.]; Mrs. Richard Holt; Mr. Herbert L. Honeyman [A.]; Capt. Kenneth Hooper; Miss Hooper; Mr. J. D. Hunter [L.]; Miss Hutchinson; Mrs. P. A. Hopkins; Mrs. A. S. Hyman; Mr. M. R. Hoffer [A.];

Mrs. M. R. Hoffer; Mr. H. Sesom Hiley [L.]; Mrs. Hiley; Mrs. Muriel B. G. Hiley; Mr. Frank N. Jackson [Hon. A.]; Mrs. Bertha Jackson; Mr. J. Herbert Jones [F.] (Hon. Secretary Western Branch, South Wales Institute of Architects); Mrs. Herbert Jones; Mr. Herbert Jones [A.]; Mr. Ivor P. Jones [A.]; (Hon. Secretary South Wales Institute of Architects); Mrs. Ivor P. Jones; Miss N. A. Jones; Mr. A. H. Jones [A.]; Mrs. Francis Jones; Mrs. Gilbert H. Jenkins; Mr. Stewart Kaye [A.]; Mrs. Stewart Kaye; Mr. J. H. Kerner-Greenwood; Mrs. J. H. Kerner-Greenwood; Mr. H. Kenchington [A.]; Mrs. H. Kenchington; Mrs. E. Bertram Kirby; Mr. Arthur Keen; Miss J. G. Ledebor; Mr. F. J. Lenton [F.]; Mr. J. H. Leverton [F.]; Miss Leverton; Mrs. F. Lishman; Miss Lloyd; Mr. T. Alwyn Lloyd [F.]; Mr. S. H. Loweth [A.]; Mrs. S. H. Loweth; Mr. P. R. McLaren [L.]; Mrs. P. R. McLaren; Mr. Gerald McMichael [A.]; Mr. A. G. R. Mackenzie [F.]; Mrs. A. G. R. Mackenzie; Mr. Percy L. Marks [L.]; Mr. E. M. Marriner; Mr. Alfred Marshall [L.]; Mrs. Alfred Marshall; Mr. V. B. Martin; Mr. E. J. May [F.]; Miss Edy Meikle [A.]; Mrs. Thomas R. Milburn; Miss Milburn; Mr. G. Michael; Mr. John Messenger; Mrs. John Messenger; Mrs. A. H. Moberly; Mr. C. Ernest Monro [A.]; Mr. Ernest Monro; Mr. T. A. Moodie [A.]; Mrs. Mothersill; Mrs. Geoffrey T. Mullins; Mr. Harold E. Moss [A.]; Mr. Harold Moss; Mr. Alan E. Munby [F.]; Mrs. Alan Munby; Miss Morris; Mr. John Mitchell; Mr. Harold A. Newton; Mrs. W. G. Newton; Mr. D. Barclay Niven [F.]; Mrs. Barclay Niven; Lady Oddy; Mr. Victor S. Peel; Mr. Clarence Picton [A.]; Mr. J. M. Pirie; Mr. W. T. Plume [H.A.]; Mrs. T. Taliesin Rees; Mr. J. Hall Renton, M.A., F.S.A., J.F. [F.]; Mr. C. S. Righton [L.]; Miss S. Righton; Mrs. Alan Rieve [A.]; Mr. A. M. Reith, O.B.E., J.P. [L.]; Mr. Alan Ruddle [F.]; Mr. V. G. Santo [A.]; Mr. Gerald Sanville [A.]; Mrs. Gerald Sanville; Mr. G. P. Deverall Saul; Miss V. Saul; Mr. W. Gillbee Scott [F.]; Mr. R. R. Shipley [L.]; Mrs. Alan Slater; Miss J. M. Soames; Mrs. Charles Soames; Mrs. Speyer; Mr. A. Sutherland Graeme [A.]; Mrs. Sutherland Graeme; Mr. R. Elsey Smith [F.]; Mrs. Elsey Smith; Miss Roger Smith; Mr. T. Edgar Smith; Mrs. J. Arthur Smith; Miss M. Smith; Mr. C. Hubert Smith; Mr. M. J. H. Somaké [F.]; Mrs. M. J. H. Somaké; Mr. E. Somaké; Mr. Somaké; Miss K. Somaké; Professor J. E. A. Steggall, M.A. [H.A.]; Miss Steggall; Mrs. J. Stuart Syme; Miss Sundeland; Miss Eva Swanson; Mr. Chas. M. Swannell [F.]; Mr. J. Hughan Shearer [A.]; Miss Shearer; Mr. Arnold Silcock [F.]; Mr. George J. Skipper [F.]; Mrs. E. Southwell; Mrs. Walter Tapper; Mrs. Harry Teather; Miss Teather; Mr. Francis R. Taylor [L.]; Mrs. Francis Taylor; Mrs. Percival Thomas; Miss Kathleen Thomas; Mr. V. V. Treadwell; Mrs. V. Treadwell; Miss A. M. O. Trontan; Captain B. S. Townroe; Mr. Laurence A. Turner, F.S.A. [H.A.]; Mr. Laurence Turner; Miss H. Turner; Mr. Thomas S. Tait [F.]; Mrs. Thos. S. Tait; Mrs. W. Harding Thompson; Miss R. M. Tinker; Miss E. Ullmann; Mr. A. F. Underhill [L.]; Mrs. A. F. Underhill; Dr. Raymond Unwin [F.]; Mrs. Raymond Unwin; Mr. Edward Unwin; Mrs. Edward Unwin; Mr. E. A. Verger [L.]; Mr. G. Vey [A.]; Mr. Austin Vernon [A.]; Mrs. Austin Vernon; Mr. H. G. Watkins [F.]; Mr. J. Walker; Mr. J. G. Warwick; the Rev. G. H. West, D.D. [H.A.]; Mrs. G. H. West; Miss West; Mr. W. J. Whiteside [A.] (Hon. Secretary, Rhodesian Institute of Architects); Mrs. W. J. Whiteside; Mr. C. B. Willcocks [F.]; Mr. H. d. Burgh Wilmot; Mr. E. C. Morgan Willmott [A.]; Mr. Geoffrey C. Wilson [F.]; Mr. Edgar H. Woodcock [A.]; Mrs. Edgar Woodcock; Mr. H. H. Wigglesworth [F.]; Mrs. Percy S. Worthington; Mr. Herbert A. Welch [F.]; Mrs. Herbert Welch; Mr. J. Walter Wyles; Mrs. J. Walter Wyles; Mr. Thomas C. Yates [A.]; Mr. W. Gray Young [F.] (New Zealand Institute of Architects); Mrs. Gray Young.

## ARTISTIC COPYRIGHT IN ARCHITECTURE.

Sir John Simpson has kindly sent for publication in the JOURNAL the following letter which he has received from M. G. Harmand, dealing with the subject of "la propriété artistique" generally, and comparing the copyright in England with that of other countries, a subject which should be of considerable interest to members of the Institute.

134 rue de Rivoli,  
Paris, le 15 juin 1927.

CHER MONSIEUR SIMPSON,—

Votre aimable lettre m'a fait également un vif plaisir. Je serai toujours heureux de vous voir à Paris, mais je ne puis me contenter de cet espoir.

En dépit de votre scepticisme affectueux, je crois à l'utilité pour les architectes du Comité Permanent des Congrès Artistiques Internationaux, à son utilité plus encore pour les architectes que pour les autres artistes.

Vous savez que je connais assez bien toutes les législations sur la propriété artistique du globe. Dans la plus part il y a toujours un peu moins de protection pour les architectes que pour les peintres et les sculpteurs : et la Grande Bretagne, même, en est un exemple frappant. Votre pays est le seul qui ait permis pour un seul honoraire une répétition en nombre indéterminé du même bâtiment sur les domaines d'un même landlord, le plus souvent un lord.

Ont-ils jamais pensé ou osé, ceux qui à la Chambre haute, décident cet étrange abus, à autoriser sans honoires la multiplication indéterminée de la statue de leur aïeul ? Je ne le crois pas. Eh, bien ! Voilà un singulier exemple.

Il en est d'aussi singuliers en Allemagne, en Autriche, en Suède. En France, jusqu'à mon intervention en 1890, l'instigation de notre ami commun, Charles Lucas, architecte n'était pas aussi protégé que le peintre et le sculpteur—il restait encore des lacunes.

Et chaque fois que j'ai pu faire avancer la protection des architectes je ne l'ai pu qu'à l'abri des peintres et des sculpteurs : il en sera, je crois, de même en Angleterre et en Ecosse.

Acceptez donc, je vous en prie, dans votre intérêt personnel, de me donner votre assentiment à la constitution de la Section anglaise du Comité Permanent des Congrès Artistiques Internationaux—de façon à la compléter comme il vous plaira quand vous le voudrez, mais de manière qu'elle fonctionne avec votre assentiment dès le 25 juin.

Dites à l'Institut Royal des Architectes Britanniques qu'il importe pour la défense de vos intérêts professionnels de demander par votre Gouvernement, à la Conférence diplomatique de Rome en septembre 1927, l'assimilation complète pour les architectes, les peintres, les sculpteurs, les graveurs, et les médailleurs de tous les droits de propriété artistique, et vous ferez un grand pas. Ajoutez que vous demandez pour les architectes la même durée de protection que pour les autres artistes, la même durée plus longue que les autres artistes des nations groupées dans la Convention de Propriété artistique et littéraire de Berne. La France accorde toute la vie de l'auteur et

50 ans après sa mort ; l'Espagne accorde la vie de l'auteur et 80 ans après sa mort. Ce n'est pas assez, car nous assistons en France à des épreuves odieuses : ainsi les petits enfants d'Alexandre Dumas, de Victor Hugo, vont se voir privés des revenus des œuvres de leur aïeul pendant leur vie, et au profit d'éditeurs qui s'enrichiront de sommes considérables, puisque les droits des petits enfants de Victor Hugo donnent annuellement plus de 80,000 f. de rétribution.

Mettez-vous à l'œuvre, aidez-moi, et merci.

Agréez, cher Monsieur Simpson, mes amitiés.

G. HARMAND.

(Honorary Corresponding Member R.I.B.A.)

Publiez, cher Monsieur Simpson, tout ou partie de ma lettre dans la Revue du R.I.B.A. J'y consens.

## SIR HERBERT BAKER, A.R.A. (See page 598.)

BAKER, SIR HERBERT, A.R.A., F.R.I.B.A., born 1862 at Owletts, Cobham, Kent. Ed. at Tonbridge School : m. 1904 Florence, d. of the late Gen. Henry Edmeades, R.A., of Nurstead Court, Kent. R.I.B.A., Ashpitel prizeman, 1889, Royal Gold Medallist, 1927. Became A.R.A., 1922. Created Knight, 1926. Addresses :—14 Barton Street, Westminster, S.W.1 and Owletts, Cobham, Kent. Club : Athenæum.

*Official Positions.*—A Principal Architect to the Imperial War Graves Commission. Collaborating Architect, Imperial Delhi, for Government of India. Architect for the Government Buildings of Kenya.

*Principal Buildings.*—Union Buildings at Pretoria, for Government Offices of Administration.

Cathedrals.—Cape Town, Pretoria, Johannesburg, Salisbury (Rhodesia), etc.

Bank of England, rebuilding.

Rhodes House, Oxford.

*Memorials.*—C. J. Rhodes, Table Mountain ; Winchester College ; Harrow School ; Kent County, at Canterbury ; Delville Wood, for South Africa ; Indian Missing Memorial at Neuve Chapelle ; and Missing of Ypres Salient, at Tyne Cot, for the Imperial War Graves Commission, etc.

*Houses.*—Groote Schuur for Cecil Rhodes ; Government House, Pretoria ; House at Lymne for Sir Philip Sassoon, etc.

New Grand Stands, etc., at Lords ; Legislative and Secretariat Buildings, New Delhi ; I.W.G.C. Cemeteries in France ; Rebuilding of Howick for Earl Grey ; St. Andrew's Church, Ilford ; Many Houses and Churches in South Africa ; Institute of Medical Research, Johannesburg.

## FINE ART COMMISSION.

The King has appointed Sir Giles Gilbert Scott, R.A., and Professor S. D. Adshead to be members of the Royal Fine Art Commission to fill the vacancies caused by the retirement of Mr. J. A. Gotch and Dr. Percy Scott Worthington.



### THE ELEVENTH INTERNATIONAL CONGRESS OF ARCHITECTS.

At a recent meeting of the permanent committee of the International Congress of Architects held in Paris, it was decided to hold the Eleventh International Congress in Amsterdam and The Hague from 29 August to 4 September. This will be the first regular International Congress of Architects held since the war.

The architects of the Netherlands have long desired this meeting, and are exerting every effort to make it a notable gathering. Five of the subjects thus far decided upon for discussion are :

1. International Competitions.
2. Legal Protection of the Title of Architect.
3. Architectural Copyright.
4. Architecture as Practised by the Architect and by the Architect-Builder.
5. Artistic Development of Architecture since 1900.

A more detailed programme will be published later.

The International Congress of Architects was organised in Paris in 1867, where the first three meetings were held. The fourth was held in Brussels in 1897, the fifth in Paris in 1900, the sixth in Madrid in 1904, the seventh in London in 1906, the eighth in Vienna in 1908, the ninth in Rome in 1911, and a Congress was held in Brussels in 1922.

Those expecting to be present will kindly communicate with the Secretary of the British Section, Lieut.-Colonel H. P. Cart de Lafontaine, A.R.I.B.A.

### ARCHITECTURE MEDAL FOR SCOTLAND.

PRESENTED BY THE R.I.B.A.

With a view to encouraging excellence in architecture design in Scotland the R.I.B.A. award a quinquennial Bronze Medal for a building of outstanding merit erected during the past five years, ending 31 December 1926.

The Medal and Diploma have been awarded for the period in question by the Incorporation of Architects in Scotland to Messrs. Watson and Salmond, F.F.R.I.B.A., for the Glasgow Municipal Buildings Extension, 1927, and the Bronze Medal and Diploma were presented to Messrs. Watson and Salmond at the General Meeting of the Incorporation held at Elgin on 3 June.

### RAFFLES DAVISON'S DRAWINGS.

A RECORD OF HIS LIFE AND WORK, 1870-1926.

Mr. Davison's volume, shortly to be published by Messrs. Batsfords, will be issued to subscribers in a strictly limited edition. Subscribers desiring their names to be included in the printed list are requested to communicate with the publishers without delay. The price is 21s. net.

### MR. A. F. E. POLEY'S MEASURED DRAWINGS OF ST. PAUL'S CATHEDRAL.

In 1920 the R.I.B.A. Measured Drawings Silver Medal was awarded to Mr. Arthur F. E. Poley for his drawings of St. Paul's Cathedral.

Since 1920 Mr. Poley has taken advantage, as repairs to the fabric have afforded facilities for the purpose, to complete the survey which has been recorded on thirty-two plates. The drawings have been examined by the Council and the Art Standing Committee, and form in their opinion a comprehensive and accurate architectural record of the Cathedral.

Mr. Poley is publishing the drawings in the near future, and many well-known architects have agreed to become subscribers. The Council strongly commends the work to the attention of all architects and architectural students. It is the result of seven years' painstaking effort and worthy of recognition by the profession. Copies of the prospectus of the publication can be obtained on application to Mr. Poley at Willowbank, Hampton Hill, Middlesex.

### FORTHCOMING PUBLICATIONS.

Messrs. Batsford announce for forthcoming publication a second and enlarged edition of "Drawing, Design, and Craft-work," by Mr. Frederick J. Glass, A.M.C., L.I.F.A., Headmaster of the Doncaster School of Art, and author of works of composition, sketching, etc. The work has been enlarged by the addition of material on the Decorative Crafts.

Professor Allen W. Seaby, who is the Head of the Art Division of the recently constituted Reading University, is also publishing through Messrs. B. T. Batsford the revised and enlarged edition of his standard handbook on "Drawing for Art Students and Illustrators," which has been extended and furnished with many additional illustrations.

### LIVERPOOL UNIVERSITY EXAMINATION LISTS.

JULY, 1927.

#### FACULTY OF ARTS.

##### DEGREE OF B.ARCH.

The following are exempted from Final R.I.B.A. :—

##### FIFTH EXAMINATION.

*Honours in Architectural Design.*—Class I : R. G. Heal. Class II : E. F. Davies, K. R. Mackenzie. *Honours in Architectural Construction.*—Class II : G. A. V. Hall, G. A. Ridge. *Ordinary Degree.*—A. Aspland.

The following are exempted from Intermediate R.I.B.A. :—

##### THIRD EXAMINATION.

N. Bodhiprasad, W. A. Eden, P. G. Freeman, H. H. Wilkinson, R. A. Williams, L. Wright.

#### DIPLOMA IN ARCHITECTURE.

The following are exempted from Final R.I.B.A. :—

##### FIFTH EXAMINATION.

*Distinction in Architectural Design.*—O. G. Lewis, H. B. Stout. *Ordinary Diploma.*—A. C. Cotton, W. H. G. Dobie, T. C. Haynes, J. G. Metcalfe, B. A. Sumner.

The following are exempted from Intermediate R.I.B.A. :—

##### THIRD EXAMINATION.

A. T. Ashworth, C. S. Brown, A. C. Burrows, J. N. Cowin, W. Crabtree, E. G. Hearnden, A. N. Holt, S. W. Kelly, H. J. Knowles, B. St. C. Lightfoot, E. Murray, W. G. Plant, D. Poulton, G. J. S. Segar-Owen.

## The Architects', Engineers' and Surveyors' Defence Union, Ltd.

The idea of an Architects' Defence Union originated with Mr. E. W. Wimperis, F.R.I.B.A., who submitted it to the Practice Standing Committee of the R.I.B.A. in 1913. Subsequent events and their consequences hindered progress for some years, but the idea remained and was taken up afresh in 1925, when a scheme for the formation of a Defence Union, distinct from the R.I.B.A. or any other professional body, was formulated by the Practice Standing Committee and approved by the Council of the R.I.B.A. On October 18, 1926, at an open meeting of architects and surveyors the scheme was adopted, and the acting Committee was authorised to extend its scope and to complete arrangements with the Cornhill Insurance Company, Ltd., for the issue of an Insurance Policy covering the protection proposed to be given to its members by the Union.

Eventually the scope of the Union was enlarged to include Engineers and Surveyors, and the terms and conditions of a Policy of Insurance were tentatively agreed with Messrs. Alex. Howden & Co., Ltd., Insurance Brokers, and the Cornhill Insurance Company, Ltd. The Policy and conditions were submitted to an eminent Insurance Counsel, who expressed the opinion that the scheme is a sound business proposition, and it was decided to register the Union as a Company, to enter into an agreement with the Insurance Company and to bring the scheme into operation on July 1, 1927.

### OBJECTS OF THE UNION.

The main objects of the Union are indicated by the following extracts from the Memorandum of Association.

- (1) To support and protect the professional character, status and interests of persons practicing the professions of Architecture, Engineering and Surveying in Great Britain, Northern Ireland and/or any of the Channel Islands and/or the Isle of Man.
- (2) To promote honourable practice in the said professions.
- (3) To advise and defend or assist in defending members of the Union in cases where proceedings involving questions of professional practice or otherwise are brought by or against them.
- (4) To watch over questions affecting the interests of the said professions, and to consider, initiate, promote and support (so far as is legal) legislative measures likely to benefit the said professions or any of them.
- (5) To negotiate for and enter into a comprehensive scheme of insurance for the benefit of members of the Union in respect of their professional duties, with such Insurance Company and/or Underwriters as the Union shall from time to time determine upon.
- (6) In the attainment of the above objects to do all such things as are incidental or conducive thereto.

### SCOPE OF THE INSURANCE POLICY.

The scope of the Insurance Policy includes the benefits set out below. The extent of the individual protection afforded will be a maximum of £5,000 under all sections during the period of insurance, but in the case of (a) the first £25, and in the case of (f) the first £50, of each claim will be the member's liability.

- (a) The defence of actions brought against members for alleged professional negligence, default or error.
- (b) The fees (exceeding £25 in any one case) earned by members in the exercise of their professions in cases where on receipt of the original instructions the recognised scale has been brought to the notice of their clients, or some other contract for the payment of fees has been entered into with them by members.
- (c) The support or defence of actions for libel or slander brought by or against members in the exercise of their professions.

- (d) The support of actions brought by members to defend their ownership of the copyright of their designs.
- (e) The litigation expenses incurred in prosecuting any claim in respect of libel or slander of members in the conduct or otherwise of their professions.
- (f) The litigation expenses (in excess of the first £50 in each case) incurred by opponents (and for which members may become liable) in prosecuting or defending claims under all the above sections.

### ANNUAL SUBSCRIPTION.

The annual subscription to the Union was originally intended to be £3 3s., but the enlargement of its scope of utility and of the protection afforded involved a proportionate increase in the annual subscription, which has been fixed at £3 13s. 6d., and includes the premium and a margin to defray the working expenses of the Union. The year covered by the annual subscription is from July 1 to June 30 inclusive.

### FINANCIAL LIABILITY OF MEMBERS.

The financial liability of members to the Union is restricted to the amount of their entrance fee (if any) and annual subscriptions and a total guarantee of not exceeding £1 (see application form C). At present there is no entrance fee.

### ADVANTAGES OF MEMBERSHIP.

Some of the matters in respect of which members of the professions concerned have been held liable for professional negligence have been in connection (*inter alia*) with damage due to dry rot, misleading advice as to the cost and value of buildings, defects due to faulty design, damage to, or encroachment on, adjoining premises, defects in documents or supervision, delay in delivery of documents to contractors, etc.

The first defence to an action for the recovery of fees is often a claim for damages for alleged professional negligence so that these two grounds for dispute are closely allied.

*The cost of individual insurance against the risks referred to would be at least three or four times greater than the amount of the subscription to the Union, and it is only by co-operation that the protection and advantages offered can be obtained for so small a subscription. It is the unexpected that happens, and the costs, even in a comparatively small matter, may run into thousands of pounds.*

*In order to enable the Defence Union to secure these benefits for its members, it must have the co-operation and support of at least one thousand members per annum.*

### CONDITIONS OF MEMBERSHIP.

Membership of the Union is open to individual Architects, Engineers and Surveyors engaged in private practice in Great Britain, Northern Ireland, the Channel Islands and the Isle of Man, who are corporate members of the Institutions referred to in the Articles of Association, and also to such other persons practicing these professions and not being members of these Institutions as may be approved by the Council of the Defence Union. In the case of a firm each eligible member will be required to join the Union if he wishes to participate in the benefits of the scheme. Admission to membership is subject to the acceptance of the proposal by the Insurance Company.

### PROCEDURE.

Candidates must complete and submit an application for admission to the Union (Form C) and a proposal for Insurance (Form D), which latter will constitute the basis of their contract with the Insurance Company.

Those desirous of becoming members of the Union are invited to submit an application to the Secretary.

C. MCARTHUR BUTLER, F.C.I.S., L.R.I.B.A.,

*The Secretary of the Architects', Engineers' and Surveyors' Defence Union, Ltd., 28, Bedford Square, London, W.C.1.*



## NOTES FROM THE MINUTES OF THE COUNCIL.

20 June 1927.

## PROFESSOR S. D. ADSHEAD.

The congratulations of the Council were conveyed to Professor S. D. Adshead on his appointment as a member of the Royal Fine Art Commission.

## THE STATUTORY CONTROL AND DEVELOPMENT OF RURAL ENGLAND.

A comprehensive report on this subject prepared by the Town Planning and Housing Committee was approved and forwarded to the Council for the Preservation of Rural England.

## INTERNATIONAL CONGRESSES.

In view of the agreement reached in Paris at a meeting of the Comité Central des Congrès Internationaux des Architectes, held on 21 February 1927, whereby it was unanimously agreed to dissolve the temporary organisation and revive the Comité Permanent International des Architectes as this existed in 1914, the Council approved the reconstitution of the British Section of the C.P.I.A. as previously existing and agreed to nominate delegates to represent the R.I.B.A. at the forthcoming International Congress to be held at the Hague from 28 August to 4 September 1927.

## THE PRESERVATION OF ANCIENT COTTAGES.

Mr. O. P. Milne [F.] was appointed to represent the R.I.B.A. on the Advisory Committee set up by the Royal Society of Arts to administer the scheme for the "Preservation of Ancient Cottages."

## THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

It was agreed to renew the annual grant of £100 to the British Engineering Standards Association for the year 1927.

## THE FRANCO-BRITISH UNION OF ARCHITECTS.

It was agreed to increase the annual grant to the Franco-British Union of Architects to £50 for the year 1927.

## THE UNIVERSITY OF SHEFFIELD COURT OF GOVERNORS.

Mr. Robert Atkinson [F.] was reappointed as the R.I.B.A. representative on the Court of Governors of Sheffield University for a further period of three years.

## THE EMPIRE FORESTRY ASSOCIATION GOVERNING COUNCIL.

Mr. H. D. Searles-Wood [F.] was reappointed as the R.I.B.A. representative on the Governing Council of the Empire Forestry Association.

## THE NATIONAL ASSOCIATION FOR THE PREVENTION OF TUBERCULOSIS.

Mr. Sydney Kitson [F.] was appointed as the R.I.B.A. delegate at the Thirteenth Annual Conference of the National Association for the Prevention of Tuberculosis to be held in London on 30 June and 1 and 2 July.

## THE BRITISH WATERWORKS ASSOCIATION: STANDING COMMITTEE ON WATER REGULATIONS.

Mr. D. Searles-Wood [F.] and Lieut.-Col. P. A. Hopkins [L.] were reappointed as the R.I.B.A. representatives on the Standing Committee on Water Regulations of the British Waterworks Association.

## EXHIBITION OF MODERN BRITISH ARCHITECTURE.

A hearty vote of thanks was passed to the members of the Hanging Committee for their work in connection with this Exhibition.

## THE FELLOWSHIP.

The Council, by a unanimous vote, elected the following architects to the Fellowship, under the powers defined in the Supplemental Charter of 1925:—

*Great Britain.*—J. L. Ball (Birmingham); J. B. Nisbet (Aberdeen); F. C. Mears (Edinburgh); M. H. Ball (London); Adrian Gilbert Scott (London).

*Overseas.*—A. S. Hook (President of the Institute of Architects of New South Wales); B. J. Waterhouse (Vice-President of the Institute of Architects of New South Wales); John Perry (President of the Cape Institute of Architects).

## STUDENTSHIP.

The following were elected students of the R.I.B.A.:—Aspland, Arthur (University of Liverpool); Evans, Herbert Bartholomew (University of Liverpool); Hall, George Albert Victor (University of Liverpool); Isherwood, John Henry Inglis (University of Liverpool); Moore, Charles Edward (University of Liverpool); Osburn, William John Arthur (Architectural Association); Ridge, Gwilym Arthur (University of Liverpool); Smith, Ralph Maynard (Architectural Association); Sumner, Bevis (University of Liverpool); Taylor, David Isaac (Bombay School of Art).

## REINSTATEMENT.

The following ex-members were reinstated:—As Associates: Andrew Oliver, Hugh Aitken Hutchison, Walker, Henry B. Watson.

## RESIGNATIONS.

The following resignations were accepted with regret:—W. V. Coates [A.].  
H. C. W. Brameld [L.].

## RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship:—

James Graham Fairley, elected Associate 1877, Fellow 1892.

Charles James Smithem, elected Fellow 1894.

## APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925

Three applications were approved.

## R.I.B.A. PROBATIONERS.

During the period 1 April to 30 June 1927 the following have been registered as Probationers of the Royal Institute:—

ADAIR-THOMPSON: ERIC LANGDON, 80 Grandison Road, Clapham Common, S.W.11.

AITKEN: JAMES MOFFAT, 19 Perth Street, Edinburgh.

ALLEN: WILLIAM HENRY, 43 North Row Buildings, Park Lane, W.1.

APPLETON: FRANK, "Swithland," Kettering Road, Moulton, Northampton.

ARNOLD: JOHN EWART, 9 Lodge Road, West Bromwich.

BAILEY: FRANK HAROLD, 48 Adelaide Road, Chichester, Sussex.

BAILEY: SIDNEY GERALD, 214 Upper Grosvenor Road, Tunbridge Wells.

BAKER: LESLIE WREFORD, 32 Kingston Road, Oxford.

BALL: STEPHEN HUBERT, Lindsey Street, Epping, Essex.

BANNERMAN: DAVID GORDON, 6 Claremont Street West, Edinburgh.

BASHFORTH: ARTHUR, "Thorn Bent," Norton, Sheffield.

BAXTER: JAMES RUSSELL, "Hamewith," Balmoral Road, Blairgowrie.

- VAN : SYDNEY, 12 Montpelier Road, Erdington, Birmingham.  
 WICH : PERCY CYRIL, 1 Burghley Road, Leytonstone, E.11.  
 WIMFIELD : DAVID, Waterdale House, near Watford, Herts.  
 WIMMER : HARRY CLIFFORD, Inglewood, St. Bernards Road, Oltrora, Birmingham.  
 WIMORE : HAROLD GEORGE, High Park, Hartshill Road, Stoke-on-Trent.  
 WIMTON : JAMES HUGH, 8 Gainsborough Gardens, Hampstead Heath, N.W.3.  
 WIMPT : CHARLES STANLEY, 35 St. Aldates, Oxford.  
 WIMLER : STANLEY WILLIAM, 77 Belgrave Road, Victoria, S.W.1.  
 WIMLOCKMAN : HAROLD ALFRED NELSON, 19 Woodside Park Road, N.12.  
 WIMDIE : ANGUS, 10 Wyndham Place, Bryanston Square, W.1.  
 WIMDOWN : COLIN, 37 Fountain Street, Nelson, Lancs.  
 WIML : HENRY ALEXANDER, 27 Westgate Street, Cardiff.  
 WIMMER : JOHN CECIL, Guildtown, by Perth, Scotland.  
 WIMBERLAIN : THOMAS LEWIS JOHN, "Winton," 18 Milman Road, Reading.  
 WIMMERS : ERIC, 3 Overleigh Terrace, Handbridge, Chester.  
 WIMMERY : HENRY LEONARD WILSON, 53 St. Peter's Road, Leicester.  
 WIMMARKE : RUSSELL FREDERICK RASDELL, 14 Hillside Avenue, Mutley, Plymouth.  
 WIMMIE : WILLIAM LAMBIE, c/o City Architect's Department, Town Hall, Sheffield.  
 WIMMER : WALTER EDWARD GEORGE, 53 Masterman Road, East Ham, E.6.  
 WIMMLINS : WILLIAM ANDREW WOOD, c/o Young, 42 Tay Street, Perth.  
 WIMMALL : STEPHEN LEWIS WYNNE, Overpool, Little Sutton, near Birkenhead.  
 WIMSWELL : ALBERT EDWARD, 167 Seven Sisters Road, N.7.  
 WIMMIS : EDWIN ERIC, "Fair View," Brynteg Terrace, Merthyr.  
 WIMMY : THOMAS DUNCAN MCCALLUM, 5 Sandringham Terrace, Benton, Newcastle-on-Tyne.  
 WIMMOND : LESLIE WILLIAM, "Pen Craig," 68 Terrace Road, Mount Pleasant, Swansea.  
 WIMKIN : ALBERT WILLIAM, 51 Stables Street, Derby.  
 WIMCOMBE : HORACE, 38 East Street, Ashburton, Devon.  
 WIMWARDS : ERNEST JOHN, "Wellisdene" Wellis Gardens, Margate.  
 WIMNS : HERBERT BARTHOLOMEW, 9 Milton Avenue, Highgate, N.6.  
 WIMWEATHER : CHRISTOPHER PHILIP, "Dutchdene," Fillebrook Avenue, Leigh-on-Sea.  
 WIMDING : JAMES, 24B Abbotsford Road, Oldham, Lancs.  
 WIMMER : RODERICK CHARLES, 8 Paulton Square, Chelsea, S.W.3.  
 WIMTCHER : NORMAN, "Cranford," Reedyford, Nelson.  
 WIMDY : JOHN PINCKSTON, 72 Sandwell Road, Handsworth, Birmingham.  
 WIMB : JOHN JAMES BAYNE, 126 Forth Street, Pollokshields, Glasgow.  
 WIMFORD : ROBERT CLAUDE, 42 Slaithwaite Road, West Bromwich.  
 WIML : LESLIE MATHERS, 18A Lyndhurst Road, Birkdale, Southport.  
 WIMLINS : FRANK, 13 Mary Road, Steckford.  
 WIMLD : FREDERICK EWART, "Chandos," Drummond Road, Bournemouth.  
 WIMNT : FERDUS COLESWORTHY GREGOR, The Wrens Nest, Speldhurst, Kent.  
 WIML : DOUGLAS, The White Cottage, Bangor.  
 WIMCOCK : SYDNEY CHARLES, 127 Dunstons Road, E. Dulwich, S.E.22.  
 WIMMING : HAROLD, 16 Lumm Street, Hyde, Cheshire.  
 HARRIS : JOSEPH PERCIVAL, 20 Ombersley Road, Newport, Mon.  
 HAWKES : HAROLD WILLIAM GIFFORD, The Homestead, Redhill Drive, Bournemouth.  
 HERBERT : PHILLIP BURNELL, "Shrubbery," Hampton-in-Arden.  
 HEWITT : FRANCIS ARTHUR, 93 Jackson Street, Stretford, MANCHESTER.  
 HICKS : EDWARD CHARLES COLEMAN, 11 Bayswater Terrace, Albert Road, Plymouth.  
 HILL : JOHN JAMES, 9A Guildford Road, Brighton.  
 HILL : PATRICK DANIEL, c/o J. A. Moffat, Architect, Box 621, Johannesburg.  
 HOBKINSON : GEORGE HENRY, 163 Kings Road, Harrogate.  
 HOGG : THOMAS WILKINSON DUNKLEY, 7 Upper Grove Street, Smethwick, Birmingham.  
 HOLLAND : HARRY, 129 Dora Street, Walsall.  
 HOLLOWAY : CYRIL BENSON, "El Arish," Saughton Road, Corstorphine, Midlothian.  
 HOLT : LESLIE NORMAN, 10 Westwood Road, Barnes Common, S.W.13.  
 HORNER : JOHN HOLROYDE, 3 Keighley Road, Ovenden, Halifax.  
 HUTT : HARRY MORRICE, "Mentmore," 29 College Road, Reading.  
 HUXTABLE : JACK, 22 Newport Road, Barnstaple, N. Devon.  
 IDLE : PHILIP GEORGE, 51 Rothbury Terrace, Heaton, Newcastle.  
 INGOLDSBY : EDWARD, "Newby," Bachelor's Lane, Chester.  
 ISHERWOOD : JOHN HENRY INGLIS, Myrtle Dene, Formby, Lancs.  
 ISRAEL : LAURIE, 4 Carlisle Road, Brondesbury Park, N.W.6.  
 IVES : ERNEST LOVELL, 26 Lutterworth Road, Northampton.  
 JACKSON : GEOFFREY HART, The Croft, Abington, Northampton.  
 JACOBSON : LESLIE STURMER, c/o Mr. Christmas, Samlesbury Hall, Samlesbury, near Preston.  
 JONES : ALBERT HUGH DENNIS, 1 Pittvill Parade, Cheltenham, Glos.  
 JONES : DAVID RODERICK, 37 Clydack Road, Morriston, Swansea.  
 JONES : EDWARD, 33 Ombersley Road, Newport, Mon.  
 KELLY, ERNEST EDWARD, 140 Nightingale Buildings, St. John's Wood, N.W.8.  
 KETTERINGHAM : ROWLAND HARRY NEALE, 29 Wells Street, Scunthorpe.  
 KIDD : JOHN WILLIAM, 17 Argyle Street, Dundee.  
 KING : JACK IAN, c/o E. J. Snelling, 24 Kingsdown Avenue, W. Ealing, W.13.  
 LAING : JAMES WILLIAM, 5 Murieston Crescent, Edinburgh.  
 LANGSDALE : GWEN PAGE, 51 Sandon Street, New Basford, Nottingham.  
 LEARNER : JOHN FRANCIS, 42 King Henry's Road, N.W.3.  
 LEE : RICHARD EDMUND, 161 Croxted Road, W. Dulwich, S.E.24.  
 LOWMAN : SYDNEY JOHN, 1 Gilbert Road, Wimbledon, S.W.19.  
 MACDONALD : HUGH SINCLAIR, c/o Wilson, 11 Temple Park Crescent, Edinburgh.  
 MACLENNAN : EMILY LIND, 14 Clurry Terrace, Edinburgh.  
 MADDOCK : ROBERT ALEXANDER, "Mon Abie," Trentham, Stoke-on-Trent.  
 MADELEY : ROBERT GEORGE, "Cromford," Middleton Road, Streetly, near Birmingham.  
 MAITLAND : RALPH WALDO, 20 Buckland Crescent, N.W.3.  
 MANDEL : ALBERT GEORGE, P.W.D., Accra, Gold Coast.  
 MARSHALL : LEONARD HARRIS, 68 Alberta Street, S.E.17.  
 MARTIN : HUBERT H., 45 Summerlee Avenue, E. Finchley, N.2.



- MATON : WILLIAM HUGH, 18 Heoldon Road, Whitchurch, Glam.
- METCALF : GUY, "Craigie," Bretley Lane, Burton-on-Trent.
- MHATRE : BABURAO DWARKANATH, Mhalre's Art Studio, Bombay, 7, India.
- MILLER : GEORGE JAMES, Randolphfield, Stirling.
- MILLER : WILLIAM THOMAS, 31 Abbey Gardens, St. John's Wood, N.W.8.
- MOORE : CHARLES EDWARD, Victoria Road, Port St. Mary, Isle of Man.
- MOORE : THOMAS ERIC, 99 Rocky Lane, Monton, Manchester.
- MORRIS : ROBERT P., Corthiemuire, Udney Station, Aberdeenshire.
- MORRISON : RACHEL DOROTHY, 7 Cleveland Gardens, W.2.
- MUIRHEAD : RONALD, 10 Cobden Road, Chesterfield.
- NETTLETON : CYRIL NEVILLE, 50 Alexandra Road, Beverley Road, Hull.
- NORMAN : FRANCIS, Chyanhall, Gulvall, Penzance.
- NORMINGTON : HERBERT AVERY, 60 Parkwood Street, Keighley, Yorks.
- NORTHOVER : ERNEST CHARLES, 86 Woodewarde Road, E. Dulwich, S.E.22.
- OGG : WILLIAM ALEXANDER, Edgemoor, Lovedale, Balerno, Midlothian.
- ORCHARD : HERBERT JOHN, High Street, Haslemere, Surrey.
- OSBURN : WILLIAM JOHN ARTHUR, 18A, Abercorn Place, N.W.
- OTTLEY : JASPER, 33 Baltic Terrace, Pallion, Sunderland.
- PARTRIDGE : BRUCE FITZGERALD, c/o Chambers & Ford, Preston House, Queen Street, Brisbane, Australia.
- PATKER : VITHAL MUKUND, 112 Gower Street, W.C.1.
- PEARCE : ARTHUR, 35 Vicarage Street, Nottingham.
- PEARSON : GEORGE VYNER, 33 Queens Road, Doncaster.
- PERCIVAL : RONALD SUMMERLAND, 85 Earlesmere Avenue, Balby, Doncaster.
- PIERPOINT : ROBERT MEREDITH, "Shanklin" Crescent Road, Burgess Hill.
- PITTAWAY : HAROLD, "Hillside," Calls Lane, Hill Top, West Bromwich.
- PLEDGE : ERIC JAMES, "Anchor Villa," Minster Road, Halfway, Sheerness.
- RAYNE : ARTHUR THOMAS, 5 Armstrong Avenue, Heaton, Newcastle.
- READ : BERYL VAY, 3 Trebovir Road, Earl's Court, London.
- READ : CHARLES ALFRED JAMES, The Haven, Orient Road, Paignton.
- REECE : NOEL LEES, 11 West Street, Stalybridge, Cheshire.
- REID : JAMES GEORGE, 65 Beaumont Road, St. Jude's, Plymouth.
- REYNER : FREDERICK BARNARD, 74 Rutland Road, West Bridgford, Notts.
- RICHARDS : CYRIL JOYNSON, 65 Whieldon Road, Mount Pleasant, Fenton, Stoke-on-Trent.
- RICHARDS : LEONARD FRANCIS, "Annandale," Bishop's Road, Whitchurch, Glam.
- RIDGE : GWILYM ARTHUR, Weston Lane, Oswestry.
- RIPLEY : STANLEY, 75 Estcourt Avenue, Headingley, Leeds.
- ROBERTS : ARTHUR, 3 Haymans Green, West Derby, Liverpool.
- ROBERTS : HAWORTH OWEN, Roslyn, Meols Drive, Hoylake.
- ROBERTS : SYDNEY GEORGE, 4 Gilfig Avenue, Old Road, Llanelly.
- ROBINSON : ARTHUR, 8 Medomsley Road, Consett, Co. Durham.
- ROBINSON : DONALD DOUGLAS, 163 Half Moon Lane, Herne Hill, S.E.24.
- ROPER : ARTHUR ERIC, 6 York Road, Long Eaton, Notts.
- ROTHWELL : TOM, 1 Oarside Drive, Wallasey, Cheshire.
- SAMUEL : YESIRDIAN, c/o H. Candelent Wilson, Assistant Architect, S.I. Railway, Trichinopoly, S. India.
- SAYERS : ALFRED MANNINGTON, Parkwern, Pembroke K. Sevenoaks, Kent.
- SCHOFIELD : HARRY, 117 Crompton Street, Oldham.
- SHEPPARD : HERBERT HENRY BERKLEY, St. Augustin's Vicar, North Shields.
- SHIRES : GEOFFREY RICHARD, Brincliffe, 40 Thorne, Doncaster.
- SKINNER : WILLIAM HARVEY, "Llanfair," 13 Freshfield P. Brighton.
- SMEED : CHARLES WILLIAM JAMES, Electric House, St. Road, Chingford.
- SMITH : MEREDITH SAPHIR, 10 Houghton Place, Amp Square, N.W.1.
- SMITH : RALPH MAYNARD, 13 Kew Gardens Road, Kew.
- SOMAKE : ELLIS EDWARD, 245 Willesden Lane, N.W.2.
- SPENCE : CHARLES CLIBBON, The Cottage, Monkseaton, Whitley Bay.
- STANLEY : THEODORA CHRISTINE, 65 Ecclestone Square, S. Stevens : JOHN GILBERT, Marston Avenue, Glen Parva, Leicester.
- STRINGER : ALBERT WILLIAM, 31 Fermor Road, Forest S.E.23.
- SUGGITT : JACK ALWYN, 36 Woodland Ravine, Scarborough.
- SULLY : CHARLES WALTER, "Swanmore," Avenue R. Westcliff-on-Sea.
- SUMNER : BEVIS, "The Croft," Park Road, Heswall, Cheshire.
- SWAN : MAURICE ARTHUR, 118 Arcadian Gardens, W. Green, N.22.
- TANKARD : ALLAN PEEL, 42 Douglas Road, Anfield, Liverpool.
- TAYLOR : DAVID ISAAC, 23 Taylor's Building, Umerkh 2nd Row, Bombay No. 9, India.
- TAYLOR : FRED, 1 Castlemere Avenue, Crystal Street, Hull.
- THOMPSON : HARRISON RUSSELL, 45 West Cromwell R. Kensington, S.W.
- THOMSON : GEORGE MITCHELL, 3 Baird Grove, Saughton, Edinburgh.
- THULBORN : ALBERT RICHARD, 16 Aylett Road, South N. wood, S.E.25.
- THYNNE : THEODORE CAIRNCROSS, c/o E. P. Trewern, Court Press Chambers, Edward Street, Brisbane, Australia.
- TOMKYN : HAROLD GLENCOE, P.O. Box 4,959, Johannesburg Transvaal, South Africa.
- TOWNSEND : SAMUEL THOMAS, 26 Handen Road, Lee, S.F.
- TURNER : PIROZHA RASTONJI, 1st Floor, Mahmadi M. 14th Lane, Khetwadi, Bombay, India.
- VAUGHAN : RICHARD FIELD GILBERT, 5 Barnards Road, Ex. Veitch : KATHLEEN ANNE, 1 Taviton Street, W.C.1.
- VIDLER : DONALD, 18 Tilmore Gardens, Petersfield, Hants.
- WALKER : JOHN LEVERIDGE, "Ruscombe," York Cresc. Aldershot.
- WANNOP : ARTHUR JAMES, 3 Lidderdale Road, Sefton P. Liverpool.
- WATT : GEORGE, Tayfield House, Seafeld Road, Dundee.
- WILLIAMS : BERTRAM NEWBY, 8 Whitehall Gardens, Victoria Avenue, Hull.
- WEBBE : LESLIE ALFRED, 3 Townley Road, East Dulw. S.E.22.
- WEBSTER : PATRICIA BEATON, "Pittendreich," Elgin, Scotland.
- WHEATLEY : NORMAN, "Pamleh," Hillside Road, Birkenhead, Southport.
- WHIPP : WALTER HAYNES, Park House, Thwaites B. Keighley.
- WILLIAMS : HAROLD, 123, Deainton Road, Tooting, S.W.17.
- WILLIAMS : LAWRENCE PAUL, 10 Erskine Hill, N.W.11.
- WORMELL : ROBERT THOMAS, 20 Duxbury Road, Leicester.
- WRIGHT : LAWRENCE, "Rosslyn," College Road, Cro. Liverpool.

# BOARD OF ARCHITECTURAL EDUCATION. LIST OF EXAMINATIONS RECOGNISED FOR THE PROBATIONERSHIP.

Attention is called to the fact that the Council of the R.I.B.A. have decided to exclude from the List of Examinations recognised for the Probationership, after 1 December, 1928, the Junior (Honours) Local Examinations conducted under the authority of any University in the British Empire.

The Council have also decided that History and Geography shall be made alternative subjects in the list of subjects required to be covered by the Certificates accepted in support of applications for registration as Probationer. The revised list of subjects, is, therefore, as follows:—

- English Composition;
- Elementary Mathematics (Arithmetic, Algebra, Geometry);
- Mechanics or Physics or Higher Mathematics or Chemistry;
- History or Geography;
- One language other than English.

## CONFERENCE WITH TEACHERS OF BUILDING.

On Tuesday, 26 July, at 2.30 p.m., in the R.I.B.A. Galleries, the Schools Committee of the Board of Architectural Education will hold a Conference with the representative teachers of building who are in London on a course arranged by the Board of Education.

A Paper will be read on the subject of "Instruction in the Application of Science to Building Construction," by Dr. R. E. Stradling, Director of Building Research, Department of Scientific and Industrial Research. A discussion will follow.

There will be an exhibition of architects' working drawings in the Galleries.

It is hoped that the Conference will be largely attended and that there will be a free exchange of views.

No tickets of admission are required.

## R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 19, 20, and 21 October 1927.

Applications for admission to the Examinations, accompanied by the fee of £3 3s., must be received at the R.I.B.A. not later than Monday, 3 October 1927.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

## INTERNATIONAL ARCHITECTURAL EXHIBITION IN AUSTRALIA.

The following cable has been received from Melbourne:—

International Architectural Exhibition unparalleled success Victoria Institute at meeting yesterday decided request your members be kind enough present us some valuable exhibits. Drawings by Burnet Baker Lawber Farey particularly appreciated Criticism in local Press highly eulogistic of British work.

Institute of Architects Melbourne.

## Notices

### ELECTION OF MEMBERS, 5 DECEMBER 1927.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 5 December 1927 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 1 October 1927.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All inquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

### THE R.I.B.A. KALENDAR 1927-28.

The attention of Members is drawn to the leaflet enclosed with this issue of the JOURNAL. Changes of address, etc., for inclusion in the forthcoming issue of the Kalendar should be notified to the Secretary R.I.B.A. before 3 September.

### REGISTRATION OF ARCHITECTS.

#### VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.C.1.



## Competitions

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926) of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

### PROPOSED PUBLIC HALL CHAGFORD, DEVON.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### HERNE BAY URBAN DISTRICT COUNCIL.

Designs are invited for the erection of municipal buildings and business premises on a prominent site at Herne Bay. The President of the R.I.B.A. has nominated Professor A. E. Richardson, F.S.A., F.R.I.B.A., to act as Assessor. Premiums—£150, £100, £50. Printed conditions can be obtained from the Clerk to the Council, Westminster Bank House, Herne Bay. A deposit of one guinea is required for a set of the printed conditions, which will be returned upon the submission of a *bona fide* design. Last day for questions, 8 August, 1927. Designs to be sent in not later than 10 October, 1927.

## Members' Column

### CHANGES OF ADDRESS.

MESSRS. LOWRY & WOODHOUSE have removed from 33 St. James's Street, to No. 15 Deans Yard, S.W.1. (Telephone: Victoria 3987.)

MR. ARTHUR F. USHER, F.R.I.B.A., and Mr. Joseph Hill, F.R.I.B.A., who are the partners in the firm of Messrs. Yetts, Sturdy & Usher, have removed their offices from 115 Moorgate, E.C.2, to 34 Gordon Square, W.C.1. Telephone: Museum 0467.

### PARTNERSHIP OR PRACTICE WANTED.

F.R.I.B.A., F.S.I., age 39, who has done a large amount of housing and general work is now quiet, and wishes to purchase a partnership (or practice) in or near London. Salaried position at first would be considered.—Apply Box 6501, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIPS WANTED.

ARCHITECT (42), F.R.I.B.A., A.M.T.P.I., recently returned from China, on account of unrest, desires partnership or appointment, with partnership in view. Midlands preferred owing to personal connections, but any locality (including overseas) considered. Wide experience as principal in public building, office, domestic and factory work. Credentials and photographs of executed work on interview.—Apply Box 2357, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A. (35) wishes to obtain entry into architects' practice in London with view to partnership. Some capital available. Experience in church and domestic work.—Apply Box No. 1727, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42) with wide London experience and having small connection in large suburban town near London, wishes to join firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

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### SHARING OFFICE ACCOMMODATION.

FELLOW of the Institute desires to meet another architect with view to sharing office accommodation and running expenses.—Apply Box 7474, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE AND STAFF TO BE SHARED.

[ARCHITECT and Surveyor, A.R.I.B.A., P.A.S.I., with small practice and office in Westminster, is willing to discuss arrangement for sharing office and staff with another architect or surveyor similarly placed. Partnership might be considered later if mutually agreeable.—Apply Box No. 5727, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

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### WARNING.

Members are victimised from time to time by impostors who call upon or write to them claiming to be architects in distress. Members are strongly advised, before yielding to appeals of this character, to communicate with the Architects' Benevolent Society (telephone: Mayfair 0434).

### THE LIBRARY.

The Reference Library is closed during the whole of August, but loan books may be received or issued between the hours of 12 and 2 daily (Saturdays 1 p.m.).

### R.I.B.A. JOURNAL.

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The Bust of Hawksmoor is at All Souls' College, Oxford. The sculptor is unknown. It stands on a special console in the beautiful Buttery, the Buttery being clearly his work.

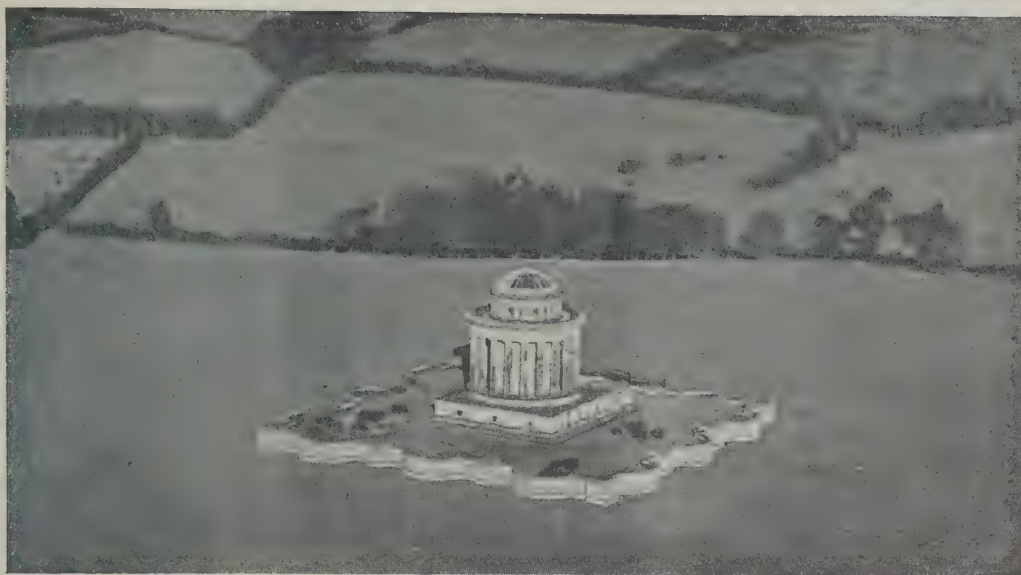


FIG. 10.—CASTLE HOWARD: THE MAUSOLEUM FROM THE SOUTH-WEST

## Nicholas Hawksmoor<sup>\*</sup>

BY H. AVRAY TIPPING, M.A., F.S.A.

### Part I

SOME account of Nicholas Hawksmoor may well interest members of the London Society for two reasons.

In the first place, he was essentially a London architect, closely connected with the erection and alteration of many of its churches and public buildings.

In the second place, if we cannot place him in the first rank of his profession, yet he played an important, perhaps an essential part in the careers of two of our greatest and most original architects. As "domestic clerk" and then as an official of the Office of Works he assisted Wren throughout the busiest years of the latter's activities. As associated with Vanbrugh at Castle Howard, Blenheim and Greenwich, he was so important to that original, many-sided, but not deeply trained man that Mr. Goodhart-Rendel, in the little sketch of Hawksmoor that he contributed to the "Masters of Architecture" series, says "with certainty" that "Hawksmoor could do without Vanbrugh a great deal more than Vanbrugh could do without

Hawksmoor." That assertion needs support, which Mr. Rendel does not supply. Against it we must remember that Hawksmoor's name is not in any way connected with Vanbrugh's later work, as at Eastbury, King's Weston, Seaton Delaval, and Grimsthorpe. Yet it was in reference to these that Sir Reginald Blomfield, by no means an admirer of Vanbrugh, reluctantly admitted that "had Vanbrugh lived longer it seems that he might have become a really great architect."

Mr. Goodhart-Rendel wants to set Hawksmoor on a pedestal "as one of the greatest masters of modern architecture," but I incline to think that a fair and judicial definition of his place in our architectural history is that he was an incomparable assistant rather than an originating genius. Perhaps he taught Vanbrugh a good deal, but perhaps also Vanbrugh taught him still more.

Even the sort of panegyric in which his son-in-law, Blackersley, summed up his qualities soon after his death in 1736 does not controvert this definition. He describes Hawksmoor as perfectly skilled in the history of architecture, able to give an exact account

<sup>\*</sup> A lecture delivered to the members of the London Society on Friday, 18 February.



of all the famous buildings, both ancient and modern, in every part of the world, and excelled by few in drawing. This merely means that he was very highly trained and very fully informed, not that he possessed creative qualities. In those the two men he worked for and with excelled, and it was probably fortunate that when our architecture so largely passed into the hands of Wren and Vanbrugh, who, so far as we know, had no early training in draughtsmanship and construction, a man who thoroughly possessed these qualities should have been there to supply the want.

This, of course, is much more true of Vanbrugh than of Wren, for it is in Wren's office that Hawksmoor must have learnt much of what he ultimately knew. Born in Nottinghamshire in 1661, we are told that he entered Wren's office at the age of nineteen. Wren was then—in his official capacity as Surveyor to the Office of Works—busy with St. Paul's Cathedral and the City churches, with the Palaces of Winchester and Kensington, and the hospitals of Chelsea and Greenwich, and Hawksmoor very soon appears on the Office pay-sheets. In 1682 he is employed at Chelsea, and in the following year at the Palace of Winchester. When William III purchased Nottingham House in 1689, Wren was consulted about its alteration and enlargement, while Hawksmoor, as clerk of the works, immediately appears on the pay-books of the Office, and there remains until 1715, when he becomes clerk of the works at Whitehall, St. James's, and Westminster.

Meanwhile he had become connected with Greenwich, being appointed Clerk of Works to the Hospital in 1698, and Deputy Surveyor in 1705. As Wren remained at the head of the Office of Works until 1718, he was Hawksmoor's official chief until then, but the latter does not appear to have been closely connected with much of Wren's work or subject to his influence after the association with Vanbrugh began. When and how did that begin? That is, how could Vanbrugh detach Hawksmoor from Wren and yet a friendly feeling prevail? Mr. Arthur Bolton, carefully examining the Greenwich drawings at the Soane Museum, notices what he feels sure is Vanbrugh's touch in some of them. He suggests that Vanbrugh, moving in the same society as Wren and keen on architecture, met and made friends with Wren during the closing years of the seventeenth century, and that the latter, interested in the young man's fine ideas, gave him the freedom of his office, urged his appointment to the Comptrollership of Works in succession to Talman, and put him into relations with Hawksmoor. May not Wren, a generous and broad-minded man, have seen that the qualities and defects of these two men were in the way of their achieving much while apart, but promised great success when in combination? This is not only an interesting surmise, but a probable

one. What we do know is that in the summer of 1699 plans for Castle Howard were being shown to people of importance, like the Duke of Devonshire and the Earl of Manchester. Then a model of it in wood was made, which, as Vanbrugh wrote to Lord Manchester in December, was to "travel to Kensington, where the King's thoughts upon 't are to be had." Although we do not get documentary evidence of Hawksmoor's co-operation with Vanbrugh in respect of Castle Howard until the following year, it must assuredly have existed before the Castle Howard plans were begun, as it is difficult to believe that Vanbrugh could have put them into definite and acceptable shape without Hawksmoor's assistance. The little material we have as to Vanbrugh's early years shows him to have been a soldier and a playwright, a wit and a man of taste, consorting with the clever group of authors and aristocrats that formed the Kit-Cat Club. It was as such that he was the friend of Manchester and Carlisle, and no doubt the latter, struck by his views on architecture, engaged him to be architect of the palatial house in the Italian manner that he wanted erected in the wilds of Yorkshire. But it is most unlikely that he suggested this to Vanbrugh—or that Vanbrugh undertook the job—unless it was already certain that he could have a full measure of assistance from the one professional who thoroughly understood his job and yet was prepared to accept a subordinate position.

If the records of Queen's College, Oxford, were a little more ample as regards its rebuilding, we could be more positive as to Wren's finding independent work for Hawksmoor. In the very full history of the College that Dr. Magrath, its aged Provost, published in 1921, he tells us that "tradition has always assigned the design of the new college to Hawksmoor." The rebuilding, however, continued for at least 40 years, and though Hawksmoor certainly acted independently in the later stages, he may at first have been acting merely as Wren's assistant or at most under his guiding eye. In either case, however, we may feel certain that Wren felt that Hawksmoor had limitations, perhaps a sort of diffidence that discouraged outsiders from offering him first place and a free hand in the creation of important buildings. There were then at Oxford certain members of the University who wished to dominate local architecture. At the head of these were Dean Aldrich of Christchurch, and Dr. Clarke of All Souls. Provost Halton of Queen's is likely also to have been of this band and, wishing to have a say in the matter, may have preferred for his purpose Hawksmoor to Wren, just as Wren, in those circumstances, would prefer that Hawksmoor rather than himself should be employed. It would seem that as early as 1682 Halton approached Wren and that certain designs were made. The first part of the

rebuilding was to take the form of a great library, similar to, if not so great and elaborate as that on which Wren was engaged at Trinity College, Cambridge. Nothing, however, was done till Halton laid the first stone of it in 1692. It is not against the tradition of Hawksmoor's employment that the building, within

while the bill of Roberts the plasterer for the ceiling amounts to £148 9s. 8d. Both joinery and stucco work are, as we should expect, treated in complete Wren manner (Fig. 1). The great doorway with Corinthian columns and broken entablature is similar to what we find at Trinity College, Cambridge. So



FIG. 1.—INTERIOR OF QUEEN'S COLLEGE (OXFORD) LIBRARY  
Built by Nicholas Hawksmoor, 1692-94

and without, is quite in the Wren manner. Hawksmoor certainly then, probably always, reflected the style of a stronger and more inventive man in what he designed. The structure of the library building appears to have been complete in 1694, and the interior work and fittings followed on and are included in the accounts of Halton, who died in 1704. Out of a total of £5,247, the joinery cost £729 13s. 6d.,

also are the beautifully designed and richly adorned projecting bookcases forming recesses for students. At Queen's, however, all the carvings are in oak and probably not by Grinling Gibbons, whereas those at Trinity are of lime wood and, no doubt, from the workshop of the great master carver. Roberts's ceiling, again, reminds us of many that we find in Wren's London buildings, both lay and ecclesiastical, such,



for instance, as Doogood executed at St. Paul's. There Hawksmoor would have thoroughly mastered not only Wren's designing in stone, plaster, and wood, but the capacity and technique of the great craftsmen employed, several of whom we meet later on at Blenheim.

The *Dictionary of National Biography* tells us that at St. Paul's Hawksmoor assisted Wren soon after it was begun in 1675. That is a little previous. Hawksmoor was fourteen years old in 1675, and no one dates his entry into Wren's office until he was nineteen. Whether as an apprentice he was given anything to do in respect of the Cathedral I cannot say, but he certainly does not appear on its pay-sheets until seventeen years after the date it was begun. Payments were made monthly, and the architectural department had, up to 1691, consisted of Sir Christopher as Surveyor-General, John Oliver, assistant surveyor, Laurence Spencer, clerk of the works, and John Russell, clerk of the cheque, their respective monthly payments on the Cathedral accounts being £16 13s. 4d., £8 6s. 8d., £8 6s. 8d., £4 7s. 4d. But in and after the October of that year there is added to this monthly list the following item: "To Nicholas Hawksmoor for affisting the Surveyor this month in copying of designs and other necessary business for the service of this work at 20<sup>d</sup> p diem (being 27 days in this month) 02,05,00." That becomes a regular monthly entry for some twenty years. This copying of designs may well have included an occasional translation of Wren's preliminary sketches into working drawings. There are in the Cathedral library two volumes mainly consisting of designs, drawings and sketches, proposed or executed. You may know of them from the 1925 and 1926 volumes of the Wren Society, where some of them are reproduced. A study of them, and of the other collections of Wren drawings, establishes some—although by no means complete and certain—differentiation between what he himself drew and what was done by various subordinates. I should say that he more often sketched than drew, that he mostly left the labour of tee-square and compass, ruler and scale, to assistants, and limited himself mainly to a vigorous semi-freehand treatment. You will see that remarkably well shown by certain preliminary drawings for Hampton Court, undoubtedly by Wren, which will be reproduced in this year's Wren Society volume. Together with such sketches, the St. Paul's collection contains many painstaking and highly finished drawings. Who did those of the preliminary stages showing the various schemes proposed for the Cathedral, as well as those of the finally accepted designs, I cannot say. But remembering the wording of the entries in the accounts respecting Hawksmoor, there can be little doubt that many of those that deal

with the later portions of the Cathedral will be by him. One that is very interesting shows part of the West front, drawn by a careful draughtsman, and at the top of it, roughly put in in indian ink wash, is a suggestion for one of the West towers (Fig. 2). It is a fair surmise that the lower half was done by Hawksmoor, and that Wren set his suggestion for the tower on to it. But, as at Greenwich, Mr. Bolton sees here not Wren, but the bold and suggestive brush of Vanbrugh, and looks upon this as another example of the very friendly relations that existed between the Surveyor and the Comptroller of the Office of Works. By Hawksmoor also may be many of the drawings for the interior of the Cathedral, such as one which shows the North-west corner of the nave, the doorway being that of what is now the Kitchener Chapel, and the open archway, that of the Morning Chapel, across which was placed Jonathan Mann's fine screen. With regard to the stalls also, we find careful drawings with sizes minutely written on, and representing most of the joinery details. Quite different is another little group of drawings showing a wonderful power of rapidly representing garlands, amorini, and all the other motifs used by Gibbons. They specially refer to the organ cases, and the handling, especially of the indian ink washes, is quite similar to certain drawings in the All Souls' collection, which I identified some years ago as being by Grinling Gibbons. I have no doubt that this suggestion for the organ is also by him, and not by Hawksmoor. Where he drew woodwork designs, everything is carefully executed for the joiners' work; but the carving is merely indicated by a few sketchy lines, which, I think, proves that the exact character of the sculptured decoration was left to Gibbons himself.

As regards City churches, Hawksmoor appears on the accounts earlier than on those of the Cathedral. These churches, be it remembered, were, as far as their fabric was concerned, like the Cathedral, a national affair. They were largely financed through taxation, and paid for by the Exchequer, which required very complete accounts. One set of these is at the Bodleian Library, and has been investigated by Mr. Goodison, to whom I owe the following references to Hawksmoor. Beginning in 1685, and continuing till 1693, Hawksmoor received payments "for his extraordinary paines in extracting the States of the Accounts of Parochiall Churches and fairly Engroffing the Same (viz) the State of the Acc<sup>t</sup> from 1685 unto the year 1687 being two years; from 1687 unto the Expiration of the Act of Parliam<sup>t</sup> 22 Car 2<sup>d</sup>. And 5 other Abstracts the last of which ended at Midsum<sup>r</sup> 1693 and the Same were double abstracts for the Exchequer and for S<sup>r</sup> Christopher Wrens Office in all Seaven at 5<sup>n</sup> each 35.0.0."

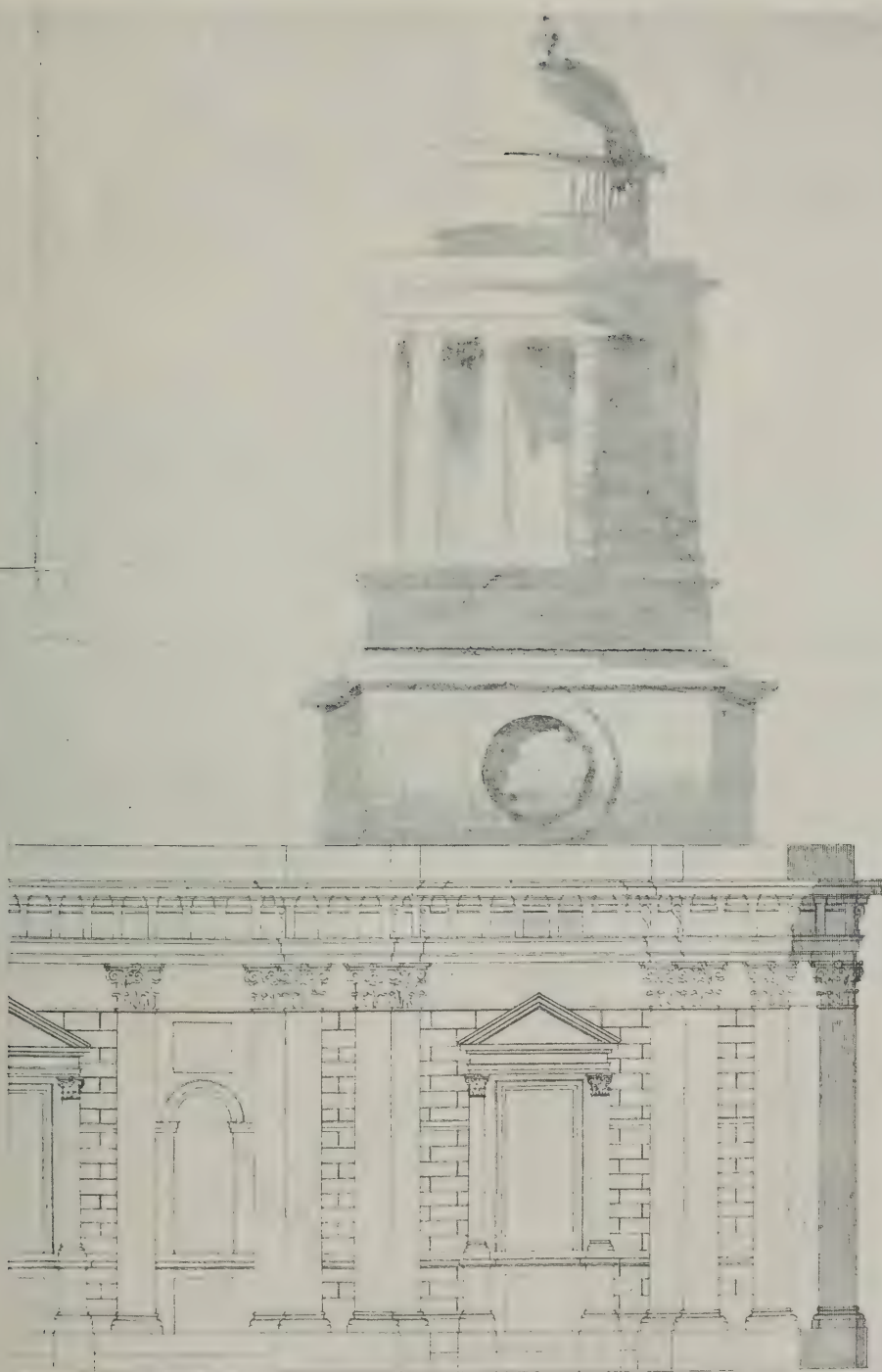


FIG. 2.—DRAWING OF THE NORTH-WEST CORNER OF ST. PAUL'S  
Probably by Hawksmoor, with suggestions for the tower sketched in by Wren or Vanbrugh



He also received £10 for "transcribing and engrossing all the bookes, that contains all the bills and workmanship of ye Parochiall church & bring them to one gen<sup>l</sup> acct for the Excheq<sup>r</sup>," while £9 is allowed to him for "finding Ink, paper, bookes, wafers, pens, and other neccessarys for  $\frac{3}{4}$  of a year ending Sept 1687." From the same source we hear of a payment of £5 being made to Hawksmoor in 1696 in relation to the funeral of Queen Mary. The payment is made "for his ext<sup>ra</sup> paines in copying designes by y<sup>e</sup> direcons of S<sup>r</sup> Christopher Wren for y<sup>e</sup> Mausolaeum in y<sup>e</sup> Abbey & for y<sup>e</sup> Chariott of State for y<sup>e</sup> carrying of y<sup>e</sup> Body of her late Maj<sup>ty</sup> Q. Mary of Bless<sup>d</sup> Memory"—who had died on 28 December 1694.

Was Hawksmoor, aged 34 and after fifteen years under Wren, still limited to copying designs and engrossing the state of accounts? This is unbelievable—especially if we conclude that he was independently engaged on the Queen's College Library, begun in 1692. It is more reasonable to suppose that his copying may sometimes have meant a development from a general suggestive sketch to a drawing showing as much exactness and detail as were needed by the craftsmen of the day. It may even have meant rather more. Hawksmoor was clerk of the works at Kensington Palace from 1689 onwards. Both elevations and interior details of the Palace are entirely what we should expect from Wren. But the Orangery, dating from 1704, has a slight tendency towards the massiveness and severity that Hawksmoor favoured after his association with Vanbrugh. That is often put down as beginning in 1701, because the actual building of Castle Howard did not commence till then; but in a letter—undated, but from internal evidence clearly belonging to the autumn of 1700—Vanbrugh informs Carlisle what preparations he and Hawksmoor together have been making towards starting the work. I have already suggested that Vanbrugh could hardly have made the Castle Howard plans without Hawksmoor's assistance, and that the association began at least as early as the beginning of 1699. As regards Castle Howard, that association continued right up to the date of Vanbrugh's death in 1726, and as the accounts for payment, settled by a yearly "admeasurement" are habitually signed by Hawksmoor, it is clear that at least an annual visit to Yorkshire was usual.

From the very first his position is not that of a mere assistant to Vanbrugh, but of a coadjutor; for in 1701 he writes direct to their client as to the progress of the work. Although we cannot precisely differentiate between Vanbrugh and Hawksmoor's contributions to the finished result, we may, I think, feel certain that Vanbrugh conceived the whole plan of house, yards, forecourt, etc., as they appear in

the design supplied by him to the *Vit. Brit.*, and which surely represents his individual and bold combination of mass and movement. Inside, also, the remarkable scheme of hall, stairs, and corridors, with their dramatic vistas, will be his. But on matter of construction and detail Hawksmoor will have been the authority. He still, in great measure, belonged to the school of Wren, and thus the main pile of the house has a graciousness and suavity which we do not find in most of Vanbrugh's work—for instance, in some of the adjuncts of the garden and grounds, such as the entrance arch to the demesne, the Satyr Gate to the kitchen garden, and, still more, the Gothic departure of battlemented walls and bastions at the park entrance. These surely are Vanbrugh's own. But all such matters as the finish of the living rooms he appears to have left independently to Hawksmoor; for in a letter—dated in 1706 from Greenwich, where he was then Assistant Surveyor at the Hospital—he writes direct to Carlisle how he (Hawksmoor) has considered and settled all sorts of details of interior features, Vanbrugh's name not being mentioned. As time goes on we find Lord Carlisle consulting him independently, and Hawksmoor in answer supplying suggestive sketches and designs, but hinting that by doing so he may "bring S<sup>r</sup> John upon his back." That, however, never happened; there is no evidence of a single cloud ever having darkened their friendly intercourse. At Blenheim they co-operated on the same terms of equality and good humour as at Castle Howard. That we gather from Vanbrugh's letters to Boulter and Joynes, joint comptrollers of the works at Blenheim. Thus Vanbrugh writes to Boulter in 1707 as to certain points under consideration "Mr. Hawksmoor is of my opinion," and again "my opinion (and Mr. Hawksmoor's) is this." An interesting letter written by Vanbrugh to Joynes in 1706 throws light upon who acted as Vanbrugh's draughtsman:

"If you have with you my Lord Carlisle's Papers, You'll oblige me to draw the Two Fronts, pretty exact they being for the Engraver to work from; As for the Ornaments on the Top, with the Chimneys on the Main Pile, and the Cupola, I'll get M<sup>r</sup> Hawksmoor to Add them here, for I believe you have not the last Designs of 'em."

This seems to show that Vanbrugh's sketches were put into form by Hawksmoor, but further copies, working plans, etc., were made by such lesser lights of the Office of Works as Joynes. Of Vanbrugh's high opinion of Hawksmoor as an architect we get a strong statement in a letter that Vanbrugh writes in the summer of 1721 from York to Brigadier Watkins, a fellow official at the Office of Works:

"Here are Several Gentlemen in the[se] Parts of the World, that are possess'd w[ith] the Spirit of

Building, And Seem dispos'd to do it, in so good a Manner, that were they to establish here a sort of a Board of Works to conduct their Affairs, I do verily believe, they wou'd sooner make Hawksm<sup>r</sup>: a Co<sup>m</sup>missioner of it, than that excellent Architect, Ripley. When I met with his Name, (and Esquire to it) in the News paper; Such a Laugh came upon me, I had like to have —— my Self. Poor Hawksmoor, what a Barbarous Age, have his fine, ingenious Parts fallen into. What wou'd Mons<sup>r</sup>: Colbert in France have given for Such a Man?"

Colbert, you will remember, not only looked after

of William Wakefield, who was buried in St. Michael's, York, that the great houses of Duncombe and Gilling stood as his monument. Did he, after steeping himself in the Vanbrugh manner, act independently, or was he, like Etty, merely concerned with the execution of designs prepared by Vanbrugh and Hawksmoor? I incline to the latter view, although I have found nothing in the way of corroborative documentary evidence. But with one great country house we do know that Hawksmoor was concerned, and that he carried out the job single-handed.

It appears that Sir William Fermor, owner of the



FIG. 3.—EASTON NESTON: THE WEST OF ENTRANCE FRONT

Louis XIV's finances, but also his buildings. The reference to North-country landowners and their housing schemes raises the question of whether Hawksmoor had anything to do with the designing of the country seats in that part of England that have strong Vanbrughian characteristics. Vanbrugh, we know, altered Lumley Castle and new-built Seaton Delaval, using Etty, of York, as sub-architect for the latter. But we get no reference to Hawksmoor in respect of them, and as for such Yorkshire houses as Duncombe Park and Gilling Castle, there is no documentary evidence that even Vanbrugh was concerned with them, for we know nothing whatever of their origin beyond the one sentence in Drake's *Eboracum*, which tells us

Easton Neston estate, near Towcester, contemplated rebuilding the house of his ancestors as early as 1682, and had correspondence on the subject with Wren, who was a relation by marriage. Sir William's descendant, the present owner, has a letter written by Wren on the subject, and we still find at Easton Neston one detached wing on altogether a more modest scale than the present house, but quite like what Wren might have designed in 1682 as one of the outliers of an ample but simple country seat. The wings being completed, and probably, the house foundations having been laid, there was a long pause, and only after Sir William in 1692 married, as a third wife, a Duke's daughter, and was created Baron Lempster, was work



re-commenced. His views and his wealth must by then have been enlarged; he wanted to vie with other Whig magnates and house himself on the Italian *piano nobile* plan. Probably on Wren's advice, he engaged Hawksmoor to make a plan and a model; the latter survives, and although it represents the house that was erected as to plan and mass, it is in

As to the date of the house, we find on the frieze of the central projecting section of the entablature on the garden side the inscription "A° SAL . MDCCII," from which we infer that the shell was then complete. That would be several years after the model was first made, but by the time the work was in hand 166 will have been reached and the Vanbrugh influence



FIG. 4.—EASTON NESTON: STAIRCASE

several respects more Wren-like than what we can now see (Fig. 3), for the centres of the two main elevations show the Vanbrugh influence, while in the design of the entire scheme prepared by Hawksmoor for the *Vit. Brit.*, published in 1717, we see a complete Vanbrugh treatment of wings and forecourt enclosure. Neither wings nor cupola were ever erected, but the two modest brick wings were left, the one being long afterwards swept away when new and more remote stables were built.

will have begun. The complete wing scheme is evidently some years later still, and shows that influence complete. The death of the first Lord Lempster in 1713, when his son was only a boy, very likely prevented the realisation of Hawksmoor's full scheme; but that he planned not merely wings but "outworks," somewhat on the grand Castle Howard scale, is evident from a letter that he wrote in 1721 to Lord Carlisle, whose garden architecture and more distant temples and bastions were then

occupying the attention of Vanbrugh and Hawksmoor.

Of the latter's authorship of Easton Neston there can be no doubt whatever. It is established by two pieces of documentary evidence. Colin Campbell—no particular friend of Hawksmoor's—is not only polite, but explicit when he tells us in the *Vit. Brit.* that Easton Neston "is the ingenious Invention of M<sup>r</sup> Hawksmore, to whom I am indebted for the Original Drawings of this House and many other valuable Pieces for enriching this Work, which I could not in Gratitude conceal from the Publick."

Then we have the letter just referred to. In 1721 Hawksmoor paid his usual summer visit to Castle Howard, and on his way back to London in the autumn he visited several places, including Thoresby. Describing this, he then adds in his letter to Carlisle:

"We after this went to my Lord Pontfracts. The body of the house has some virtues, but is not quite finished: the Wings are good for nothing. I had the honour to be concerned in the body of the house, it is beautifully and strongly built of durable stone, the Hall & the Ceremoneys are as much as can well be in so small a pavilion. One can hardly avoyed loving ones own children. The situation and park is capable of much improvement, and it is much wanted and I am affrayed will continue so."

The second Lord Lempster had just been created Earl of Pomfret, but the rise in rank does not appear to have induced architectural extravagance as in his father's case. Distant multiple gate-posts rather like those at Duncombe and Bramham are the only evidences of Hawksmoor's complete scheme. In-

doors the "Ceremoneys" demanded a fine staircase, and Hawksmoor introduced one—quite exceptional in the slight rise and great depth of its treads—carried out in stone, with Tijou-like iron balustrading. Stone stairs with such balustrading reached England with William III., and at first went no further than palaces, Wren having introduced them at Hampton Court and at Kensington. The one at Kensington will have been specially well known to Hawksmoor as Clerk of the Works. It was a scheme that evidently was sympathetic to Vanbrugh, who used it not merely for his new-built houses, but even in those that he altered very slightly, such as Audley End, where he introduced a fine example. For Castle Howard and Blenheim they were designed one on each side of the hall, but none is quite so ample and dignified as that at Easton Neston (Fig. 4). Tijou may himself have produced the iron-work here, as at Chatsworth, but it may date from a little later than his time and be the produce of one of the capable band of Englishmen who carried on his style and his craftsmanship. In the centre of two of the panels we find the cipher and coronet of the first Lempster Baron, and this is repeated in the plaster-work of the barrel-shaped ceiling. It is a rich example of stucco-work that has departed from the Wren manner, as executed by Doogood and Roberts, but has not reached the baroque extravagance of Altari and Bagutti, the favourite Italian stuccoists of the Burlingtonian school. In the great drawing-room the transition is clearly marked; the cornice resembles those of wood at Hampton Court, but the great picture frames have a decided George II flavour.

(To be continued)



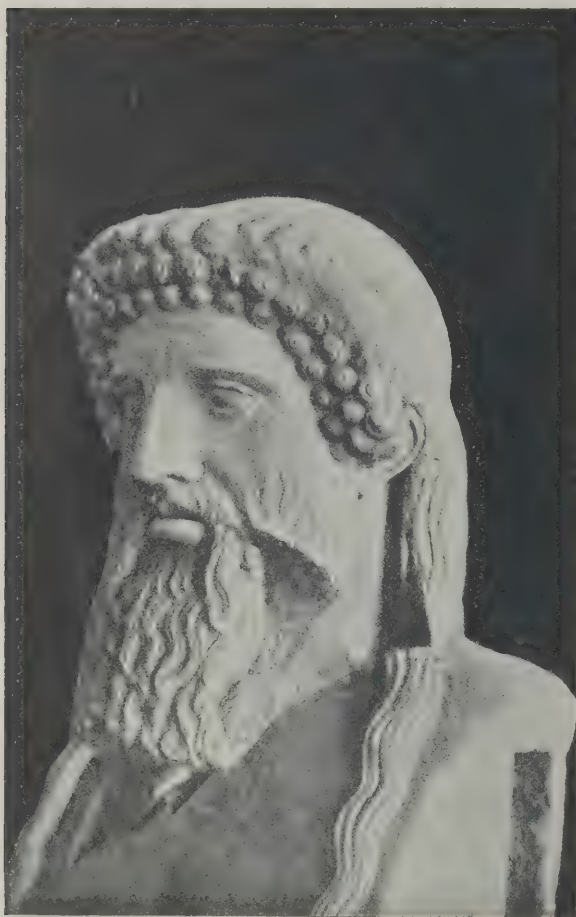
## Alcamenes and the Establishment of the Classical Type in Greek Art\*

BY PROFESSOR FRANK S. GRANGER, D. LITT., M.D. LOND. [4.].

There is a danger that this valuable piece of work should be underestimated. I will confess to a feeling of impatience as I read it the first time. The author seemed to move in the intangible. And, indeed, when we try to run Alcamenes to earth, we rarely find ourselves upon solid ground. Sir Charles Walston

Pausanias' own authority surely; and there is a copy of a Hermes Propylaios from Pergamon with an inscription attributing it to Alcamenes (p. 153).

Let us take the Olympian pediment first. It is quite possible that the official who conducted visitors and explained the legends of the place and their embodiment in works of art, was correctly informed. But we do not know what he meant by attributing the work of the Western Pediment to Alcamenes.



HERMES PROPYLAIOS, PERGAMON



MUSEUM OF THE BARDO. HERMES BY BOETHUS

rests in the main upon two cases: there is Pausanias' statement, that the sculptures at Olympia on the Western Pediment of the Temple of Zeus were by Alcamenes, probably on the ground that the local guide said so, something rather different from

The case is probably met by the supposition that Alcamenes furnished the general design, but that he left its execution to the local sculptors. At any rate, the whole evidence, the statement of Pausanias and the actual remains, are a very weak foundation for an attempt to determine the style of Alcamenes.

Nor are we in a much better position when we turn to the copy of Alcamenes' Hermes (p. 154). How-

\* *Alcamenes and the Establishment of the Classical Type in Greek Art.* By Sir Charles Walston. Cambridge: University Press. 1926. 30s.

ever, it is possible to receive an impression of the artist's touch, as he figures forth the more solemn deity of a primitive past. Along with the archaizing treatment of the hair, there goes a strange and impressive suavity of facial outline which betrays emotion almost breaking through the narrow limits set by the traditional type. There is a certain parallel between the Hermes of Alcámenes and the bronze herm of Dionysus (so-called) which I found so impressive in the Bardo Museum at Tunis. This fine piece was recovered from the sea in 1907 along with other objects of art forming part of a cargo which was sunk off the coast of Tunis about 80 B.C. It bears the signature of Boethus. Although it is so much later than Alcámenes' work (perhaps about 200 B.C. may fix its date), it is even more formal in treatment. And yet the Bardo bronze has the note of power. The creator speaks through his work. It fulfils the canon of Blake: "Ideas cannot be given but in their minutely appropriate form nor can a design be made without its minutely appropriate execution." Unfortunately the work of Boethus has lost some of its finish. The filling in of the eyes is gone. And, I should imagine, there were considerable touches of gold and even of colour in the original state. It is by projecting backward on the copy of Alcámenes' work something of the life of its successor that perhaps we can get a little nearer to the Attic master. But a correction remains to be made. And this is but one of the many cases in which the rich collection of material in the book furnishes helpful comparisons. The bronze of Boethus in the Bardo is not a Dionysus at all, but a Hermes; one of those archaic or archaizing figures which guarded entrances at Athens.

In the light of this case we can discuss the author's introductory treatment of what he calls "the Classical Type in Greek Art." The phrase sounds to me somewhat unhappy. A closer inspection of the surviving masterpieces reveals a greater divergence than is suggested by this part of his book. On the morning of the day on which I am writing this, I was discussing with a student some of the so-called typical Greek heads of statues. We looked at a full face photograph of the Hermes of Praxiteles (Baumeister, *Denkmäler*, fig. 1293). It disclosed an intensity of particularisation as if the sculptor had been making a portrait of somebody. And this quality, usually lost in the copies of statuary, can, I think, be faintly traced in Alcámenes' Hermes as reproduced at Pergamon, and fully realised in the Bardo Hermes. To be quite candid, the profile to which the author so largely devotes himself (pp. 42-60), is of far less importance than the countenance seen as a whole. Facial expression is infinitely varied even within the limits of any given form of profile. And, indeed, I find that the contemplation of copies which have

missed this main quality in their original, blunt the perception and offend whatever taste one happens to be blest with.

The recent death of Sir Charles Walston ends a career long and meritorious. It is exactly forty years since I first acknowledged my indebtedness to him. And if, in this review, demands have been made which can scarcely be satisfied by the method of the book, we are left with the obligation to pay a last tribute to the wide and accurate learning which has marked his work, and to the fruitful hypotheses which have brought order and meaning into various parts of the archæological field. Although, as already appears, Alcámenes is little more than a name, Sir Charles Walston, in pursuing his theme, has grouped together a large amount of material actually bearing upon it. He may not have solved the controversy about Alcámenes, but he has shown what the controversy is about. Urbanity and common-sense are two leaves in the laurel wreath that binds the brow of the critic whose loss we mourn.

## Reviews

COTTAGES. *The Planning, Design and Materials*, by Sir Lawrence Weaver, K.B.E., F.S.A., Hon. A.R.I.B.A. 15s. London: "Country Life." 1926.

Cottages and all that the name implies is a subject that has been much before us since the termination of hostilities and the legislation of the subsequent governments. There is scarcely a hamlet in the country, apart from the towns, that has not had its Housing Problem. The result has been to stimulate a demand for literature dealing with the subject.

The book under review is, as the author points out, really a third edition with a change of title. The general public, especially those interested in architecture, expect a publication by *Country Life* to be worthy of their tradition, and under the authorship of Sir Lawrence Weaver that tradition has been well maintained. The letterpress is clearly and concisely written by one who has contributed to the Technical Press for many years and has mastered this subject; the various Acts of Parliament dealing with Housing are referred to, and the book is a valuable record of what has been the history of cottage building of the last few years. The illustrations throughout are by excellent photographs and plans. As an indication of the comprehensive character of the book, it may be mentioned that the work of nearly one hundred different architects is illustrated (Illustration No. 316 should have been ascribed to Frank Atkinson).

The opening chapters give pre-war examples of attempts to produce a cheap cottage and the price that was then obtainable. Chapter III starts the post-war Housing Schemes, and details the various methods by which the Government came to assist in building the necessary cottages. The author illustrates the various alternative methods of materials and construction and planning to



provide cottages in various parts of the country. Starting with a two bedroom cottage and going up to an eight-room cottage these examples have been carried out by the Government and private enterprise since the war, and give the variations in requirements associated with the different counties. The result of these experiments are given in detail and such information is invaluable to those engaged on this class of work. It is interesting to quote the author's words, in which he sums up—"the broad result of the experiments was to show that none of the methods showed any real saving as compared with brick."

The author has in Chapter XII dealt with the opportunity the architect has in the designing of entrance lodges and other estate cottages, and the rather definite architectural character associated with this type; but he does not give us any illustration of the balanced composition of lodges on each side of a gate, which are such a feature of our country side.

Chapter XIII, dealing with the repair and preservation of existing cottages, is most useful. The lack of information on these matters is no doubt responsible in the past for the destruction of a number of historical and interesting cottages that could have been restored and adapted to modern requirements. Chapter XIV and onwards give details of the grouping and lay out of various housing schemes in different parts of the country. It is this aspect of the so-called housing problem that such an advance has been made over that carried out in pre-war days.

The book concludes with illustrations of a few flats (superimposed cottages) on the Duchy of Cornwall estate in South London, and it is to be hoped that in any future editions space could be found in this chapter for some illustrations of the flats now being built by Mr. Topham Forrest for the London County Council, whose twenty-five years' experience in this class of work would make a valuable addition.

C. LOVETT GILL [F.].

**RUSTICUS; OR, THE FUTURE OF THE COUNTRYSIDE.** By *Martin S. Briggs*. *To-day and To-morrow Series*. London: Kegan Paul, Trench, Trubner and Co., Ltd. 2s 6d. net. 1927.

The "To-day and To-morrow Series," to which this volume is a recent addition, is a revival of the formerly popular Pamphlet—a short study, not exceeding about 100 pages, on some topic of general interest. The printing and format are attractive, and the author, in discussing the problem of the countryside, holds the balance fairly between the claims of the picturesque and the necessary conditions of modern life.

He describes the evolution of the village, from its earlier and more isolated form up to the great coaching days, which may be considered as the climax of its romance and interest; next, its deterioration in the coal and railway age; and its final transformation when the roads came back into use in the petrol age, bringing us to the post-war period of arterial roads and bungalows.

The usual defect in all recent writing and talking about the ruin of the amenities of the countryside is that the writers and speakers, being for the most part town-dwellers, regard the country village as an object of art to be preserved in undisturbed picturesqueness for their

admiration and enjoyment—the kind of attitude which infuriates the Italians when they propose some modern improvement in one of their historic cities, and bring down on their heads the protests of a host of foreign travellers from the rest of Europe. Mr. Briggs avoids this point of view, and gives fair consideration to that of the inhabitants of the countryside themselves. He reminds us that "ruin in itself is not a worthy subject of admiration," and that those who protest against modern progress in village life are not usually natives, but "week-enders" or people who have retired to the country after a business career in a large town. He even suggests that "it is a question whether such a village is, or ever has been, specially attractive to the eyes of its inhabitants," since admiration for the countryside, like admiration for ruined abbeys, is a very modern cult.

With this view of the present situation, the author explains the special causes which have produced the bungalow in its most offensive form, and ascribes some of its defects, ingeniously enough, to the "insidious hold that the architecture of dumps and sheds had gained on men's minds in 1914-1918." But he concedes that in spite of all these defects the bungalow has met a legitimate demand, and has been properly constructed, and conforms to all the building bye-laws.

He also sees the difficulty of any general proposals for local Committees of Taste, which might be given powers of control over building designs, and describes with humour an imaginary incident where the Rural District Council of Nether Footlesby deals with a scheme by Sir Felix Lutfield, R.A., for a large country house in its area, and rejects his design because it disapproved of his chimney stacks.

It is also impossible in present conditions of transport to make æsthetic regulations, e.g., that every one building in a certain district must employ only the "local materials"; moreover, any limitation of this kind would cut both ways, and would prevent the use of Cornish or Westmorland slates in any county but their own.

On the whole, the author sees no definite and drastic solution: careful and judicious use must be made of Town-Planning legislation, and a watchful eye kept by all the Societies and Associations which exist for that purpose (such as Scapa and the National Trust), and of which he appends a useful list with addresses of headquarters.

On the matter of arterial roads he appears to have changed his mind in the course of about 60 pages. In his introduction he pictures a traveller returning to England after a long absence and coming up by car on the new road from Folkestone. "He looks forward to passing through Charing, Lenham, and Harrietsham—three beautiful villages on the main road—but as each is approached his car swerves along the new racing track and avoids the village High Street. He passes through a cutting gashed in the chalk, . . . felled trees lie by the road, . . . everything is cleared away to allow cars to roar through the countryside."

On this, one might point out that the High Streets of Charing, Lenham, and Harrietsham still exist, and the traveller could easily have directed his driver to diverge from the new road in order to pass through them. And

urely the "by-pass" road is the only solution of the village problem, and a perfect godsend to the villages themselves, which now find their former peace and seclusion restored to them.

And by the time page 67 is reached, the arterial roads are very differently estimated. "They seem to me to represent one of our highest achievements in civil engineering, as they sweep majestically through cuttings and over embankments. In some ways they are the biggest thing we have in England. . . . It will be years before the trees that line them turn into magnificent avenues, but by that time we shall have learned to accept them and even to admire them."

We can read in nineteenth century history the futility of trying to prevent the development of railways by mere obstruction from the countryside point of view: and it would be equally futile to repeat the same protests against the development of road transport which is going on under our eyes. All that we can and should do, and all that Mr. Briggs demands of us, is that, in the interest of the general amenities of life, we shall use such reasonable measures of control, advice, and direction, as may guide these developments in the right direction, and hold the scales fairly between the claims of all parts of the community.

RONALD P. JONES [F.].

**ARCHITECTURE AND THE ALLIED ARTS: GREEK, ROMAN, BYZANTINE, ROMANESQUE, AND GOTHIC.** By Alfred Mansfield Brooks, *Professor of Fine Arts, Swarthmore College.* London: George Allen and Unwin, Ltd. 18s.

In the preface to this, the second edition, the author, in referring to the former edition, expresses the hope that the laity for whom it was written found it useful "and he adds, "By laity I mean the masses of the American people susceptible to the message of true art who, once they have become imbued with correct standards of appreciation, adhere to them and apply them; those yearly increasing masses of men and women who feel the 'urge of beauty,' who read and travel, or save in order to travel later on."

The book is mainly a treatise on Classic and Gothic architecture. The author takes various buildings more or less in chronological order, describes and criticises them. The value of his remarks is increased by the excellent photographs with which his book is illustrated. Several of these are reproductions of Mr. J. R. Rooke's drawings—now in the Birmingham Municipal Gallery—which were looked on as touching the high water mark of architectural illustration a quarter of a century ago. There are also a few old friends from Viollet-le-Duc's *Dictionnaire* and a large number of very good photographs taken from actual buildings.

Of the "Allied Arts" mentioned in the title, sculpture is the only one seriously dealt with, though Gothic painting, stained glass and metal work are touched on.

Mr. Brooks's method of handling his subject is interesting, but when a further edition of his book is called for it might be worth while to consider the possibility of reducing the number of buildings dealt with and making something of a little monograph of each one, including

the details of the various crafts such as stone, wood, metal, glass, and so forth. "The laity" for whom the book is written and also the ordinary architectural student would then probably get a clearer idea both of the principles which guided the designers of these buildings and also of the methods of the craftsmen who worked in them.

The author's "Bibliography" at the end of the volume, which contains a brief appraisal of a large number of our best known textbooks as seen through American eyes, is not without interest to English architects.

ARTHUR BARTLETT [F.].

#### DESIGN IN EVERYDAY LIFE AND THINGS.

*The Year Book of the Design and Industries Association.*

*Edited by John Gloag.* London: Ernest Benn, Ltd. 10s. 6d. net. 1927.

Some movements do not move. Unless a gospel appeals to big numbers, the enthusiasm of the founder will not save it from an early death. Time is a very important element of success. We all know struggling new movements that have been born at least five centuries too late. Others that obviously suffer from anæmia may be premature.

The Design and Industries Association chose wisely in coming to birth in the year 1921. For more than fifty years before that, William Morris and his disciples, and the various societies and schools that followed them had been preparing the way. The year book of the Association just published, well expresses the aims in a preface by Mr. John Gloag and six chapters by Messrs. B. J. Fletcher, Frank Pick, W. H. Ansell, C. H. Collins Baker, H. P. Shapland, and Gilbert Russell. Five of these chapters had been given as lectures at the London School of Economics. The writers deal simply with first principles—perfect fitness in design, the right use of materials and tools—that we all understand, but we welcome every opportunity to restate them; especially to a lay audience. These principles, leaving out that "little more" will not produce great work; but without them, even a genius, cannot help to build a living tradition.

To what extent the complications of modern life are essential is a difficult question. We certainly cannot escape altogether. Morris loathed the machine. And no wonder, for in his youth, it appeared only as the hideous monster that destroyed nearly all the finer qualities in man's work. The only place where a thing of beauty could be bought was contemptuously named a curiosity shop! The artists turned their backs and talked while the engineers got on with their jobs. Ships, trains, bridges, and other structures, motor cars, aeroplanes, and even machines themselves now make us realise the beauty of efficiency. In other words, the machine which is only a big, wonderful tool, can be made to serve mankind as he has never been served before. Nothing can ever equal good craftsmanship, but its use is necessarily limited. Artists must learn how to get the best out of a machine before common articles—furniture, knives and forks, teapots that pour out properly—of good design, can come into general use. Here is a rich field for the D.I.A.

S. B. CAULFIELD [F.].



LE STYLE ROMAN EN FRANCE. *Par René Colas.* 40. Paris, 1927. 17s. LE STYLE GOTHIQUE EN FRANCE. *Par René Colas.* 40. Paris, 1926. 17s. [*Paris : René Colas, Editeur.*]

These two books of photographs give a good survey of the evolution of architecture in France from the early Romanesque to the end of the Gothic, and, judging by the plates, it would seem that the author regards Romanesque as being more interesting externally and Gothic internally. Plans are scattered through the text, but sections showing the construction are not given, and I feel the collection is rather disjointed and sketchily put together.

I notice that several of the photographs are from negatives taken over 30 years ago. When in Coutances in 1892 I acquired a photograph of the west front of the cathedral and it showed a scaffold in place of the west window. If this is not the same photograph, the scaffolding must be a historical record, like the one in the old cathedral at Salamanca, but I remember well that a new window had been put in, shortly before my visit.

The views seem to point to a rigidity of technique in the architecture, rather than individual expression, very different from Italian, Spanish, and English work. I would, however, put this down to the merciless "restoration" carried out upon defenceless patients—in fact, wherever now we go in France, it is difficult to believe that what we see is original.

In some cases all semblance of age and craftsmanship is obliterated; as an example, take the interior of the church of St. George at St. Martin de Boscherville, where the restorer has replastered and ruled dark assertive joint lines, as he considered the stones should have been cut and jointed, completely obliterating the soft contours of the architecture by a horrible mesh of netting.

We trust that in England these days are past and that preservation is more important than restoration.

A. E. HENDERSON [L.].

#### NOTES ON RECENT FOREIGN PERIODICALS.

BY GRAHAME B. TUBBS [A.].

In the *Journal of the American Institute of Architects* for April is given Mr. Elbert Peets' first article on the Genealogy of L'Enfant's plan of Washington. He traces its descent from the Piazza del Popolo of Renaissance Rome, through the French hunting forests, the town and park of Versailles, and Evelyn's third plan for the rebuilding of London after the fire.

In the same issue the "mental cross-section of the A.I.A." is continued, and the replies are printed to the question as to "whether it is legitimate for an architect to continue to practice on the reputation of the dead or retired." As would be expected, there is a sharp division of views, but there is a considerable body of the opinion that, although it is wrong in principle, it is not permanently harmful, as, if the successors to the founder of the firm do not keep up his standard, the firm will soon lose its reputation and go out of business.

In *Architecture* for March Messrs. Cram & Fergusson's clever solution of the very difficult problem of roofing the crossing of the Cathedral of St. John the Divine, in New York, is dealt with. This scheme, which is most original, consists in reducing to 60 ft. square the huge

central space of 120 feet by 120 feet by the introduction of four subsidiary piers, from which spring four arches intersecting at right angles; on these the central tower is built. This device has made it possible to build a tower, which will be in scale with the rest of the building and reduce the vaulting problem to practicable limits. As it was, the space to be vaulted was much greater than that in any Gothic church and was in fact bigger than that of Santa Sofia itself.

In the April number of the same magazine the new County Court House in New York is shown. This building was dedicated a week after the lamented death of its architect, Guy Lowell. The plan, which is hexagonal, is an interesting example of "radial" planning, the circulation to the Courts being effected from a central rotunda.

"The design and application of mosaics," by Alfr. Floegel and K. Reid, is the subject of a well-illustrated paper in *Pencil Points* for March. There are also some useful "dodges" for setting up perspectives from rough sketch. In the following issue Professor Hubert Worthington's stimulating (and amusing) address to students at the R.I.B.A. is printed at length.

The *Bulletin of the Beaux Arts Institute of Design*, which serves the same purpose for American students as the French portfolios of Beaux Arts plates, has some interesting students' designs in the March number, amongst them being an archæological study of a Mayan temple.

In the March number of the *Journal of the Royal Architectural Institute of Canada*, Mr. P. J. Turner's lecture on the Liverpool Cathedral is printed, together with Mr. Raffles Davison's drawings. This lecture was given in conjunction with the exhibition of Architecture and Allied Arts which was recently held in the Toronto Art Gallery, and which was most successful and well patronised—over 28,000 people were admitted. The exhibition is reviewed in the March number of the Canadian magazine *Construction*.

Among the French magazines *L'Architecture* for March reproduces seven schemes submitted by architects who were selected to compete in the final competition for the Church of St. Joan of Arc in Paris. M. Closson's scheme was awarded the premium, and is a modern rendering of French Romanesque. The plan is a fine one, and is of a cruciform church, having the crossing roofed by a dome, concealed on the outside by a flat-topped drum, the shape of which is echoed in the top of the tower, which is an important part of the scheme. The elevations are rather uninspiring. Messrs. Perret, who, among amusing ferro-concrete *tour de force* was illustrated in the French architectural press recently, were not admitted to the final round of the competition. There is, however, one scheme which is decidedly out of the ordinary; it is submitted by M. Sainsalieu, and is practically a baptistry plan, carried out in ferro-concrete and covered with an egg-shaped dome with a pointed roof outside.

The weekly paper *La Construction Moderne*, for 20 March and 10 April, shows the *Cité Jardin* at Lille la Delivrance, while the new Grand Casino at Nice by MM. C. and M. Dalmas is reproduced in the issue of 27 March.

is a large and interesting scheme and is distinctly modernist in idea. In the following week new shops and houses in the main street of Bethune are shown. In this case the architect was obviously determined to be picturesque at all costs, and the result, at any rate to English eyes, is rather terrible. In the issue for 17 April Messrs. Perret's ferro-concrete church at Montmagny is illustrated more fully than it has been before, and the extremely interesting interior effects can be better appreciated.

In the Belgian *L'Emulation* for February-March the activities of the *Société National des Habitations et Logements à Bon Marché* is described. This Society has been responsible for the erection of over 25,000 dwellings in Belgium since its formation in 1920. The homes take the form of flats in the towns or on the *Cité Jardin* lines where more land is available.

The Belgian paper *De Bouwgiids* for February-March gives photographs of the Scent Shop in the Boulevard des Capucines, Paris, which was recently illustrated in the French papers. A large part of the remaining space in the magazine is devoted to reviews of foreign architectural books and magazines, and it is interesting to see that there was not a single review of any English or American publication.

In *L'Arquitectura* for February the new Cinema del Callao at Madrid, which seats 1,333, is described and illustrated. It is by Signor Gutierrez Soto, and the treatment of the detail is modern in feeling, and some of the ironwork, especially the ironwork, is very reminiscent of the Paris Exhibition of 1925.

In the March issue of the Argentina Magazine *Revista de Arquitectura* the large new Central Post and Telegraph Office for Buenos Aires takes up most of the space. This building, which is very much in the French manner, cost seventeen million dollars.

Twenty-four old and new churches from Germany, Holland, Spain, Poland, American and the East are shown in *Wasmuths Monatshefte Für Baukunst* for February. In the next number photographs of domestic work from many countries are reproduced. The house at Burghrohl (Eifel) is conspicuous for its almost eighteenth century charm, while the "left wing" of architecture is represented by Ernst May's house at Frankfurt Ginnheim, while Jan Wil's houses at S'Gravenhage occupy an intermediate position between the traditional and the extreme.

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT PURCHASES

[These Notes are published without prejudice to a further and more detailed criticism].

THE WOODCUT OF TO-DAY: AT HOME AND ABROAD. Edited by G. Holme. Commentary by Malcolm C. Salaman. Sm. fo. Lond. 1927. 10s. 6d. [The Studio, Ltd.]

A volume of modern woodcuts, interesting as a record of the progress, or otherwise, of this interesting art.

C. S.

LE MUSÉE DES ARTS DÉCORATIFS. PALAIS DU LOUVRE, PAVILLON DE MARSAN. Le Bois par Louis Metman et Gaston Brière. 2 vols. fo. Paris. n.d. £4.

These two volumes contain between six and seven hundred photographs of French woodwork from the middle ages to the end of the eighteenth century. There is no text. The examples chosen consist almost entirely of furniture, though there are also a certain number of carved doors and chimneypieces and other architectural features. Owing to their numbers the photographs are necessarily small; but they are clear and well reproduced, and the standard of the work illustrated is high.

A. H. M.

WANDERINGS IN ANGLO-SAXON BRITAIN. By Arthur Weigall. 8o. Lond. n.d. 8s. 6d. [Hodder & Stoughton.]

In this most interesting book will be found a careful study of most of the Saxon work in Great Britain, with some excellent photographs, but unfortunately no plans, which to an architect help very much to realise the interesting series of, for instance, Saxon crypts. As some of these early instances take us back thirteen centuries, it is a very difficult matter to unearth the original forms, for most of the buildings where these relics exist have been altered, enlarged and built over.

Mr. Weigall has traced the history of those far-away times in a most comprehensive historical survey which is well worth attention and is of great archaeological value.

There is one omission from the List of Saxon Crypts, i.e., Sidbury, Devonshire, where the reviewer had the privilege of finding in 1898 a Saxon crypt in very perfect condition beneath the Norman chancel.

It is of interest to note that of the six Saxon crypts known to exist none have the same plan.

W. C.

L'ART KHMER PRIMITIF. Par Henri Parmentier. (Publications de l'Ecole française d'extrême-orient.) 2 vols. La 8o. Paris, 1927. [Paris Librairie Nationale d'Art et d'Histoire. G. Vanoest, Editeur.] £2 8s.

Classical Khmer art is becoming known to us, but for most of us the primitive art, which preceded it, is buried in the jungles north of Cambodia. It is an art, however, worthy of study, and the monuments of brick and stone which are disentangled carefully in M. Parmentier's drawings from the mass of vegetation that hides them in the photographs are small but impressive. In most cases the buildings consist of a single cell with a richly ornamented doorway: the tall superstructure is moulded and modelled like a mass of acutely striated rock. The statues present to us the familiar Brahmanic deities in a guise, suave and human. The forms are admirably simple and direct. The sarong is the only garment, and its simple folds display the deity more exquisitely than all the jewelled garments of a later cult.

H. C. H.

ALBERT DURIER. Dekorative Kunst in Annam. Vierund-fünfzig Tafeln mit Vorwort und Tafelverzeichnis. Anfnahmen von Vo Tuy und le Duc Tram. £1 12s.

This is an interesting portfolio of fifty-four well-produced plates of the native architecture of a French Colony, whose inhabitants speak an ancient Chinese dialect; as one would expect, the architecture is very Chinese in feeling.

Many of the plates consist of decorative carpentry work in roofs and so on, and there are a number of examples of furniture.

G. B. T.



## Report of the Stone Preservation Committee

The Science Standing Committee desire to give publication in the JOURNAL to the Report of the Stone Preservation Committee to the Building Research Board of the Department of Scientific and Industrial Research as outlined by the Chairman of the Research Committee (Sir Aston Webb) in his introduction to the full report as follows:—

We, the Stone Preservation Committee, were appointed in December, 1922, with the following terms of reference:—

To report to the Building Research Board of the Department of Scientific and Industrial Research in regard to the best methods by which decay in building stones, especially in ancient structures, may be prevented or arrested, having regard to their function and to their original tooled surface.

It seems appropriate that we should now give an account of our work and of the progress made to date.

2. It will be evident from the bibliography of some of the literature bearing on stone decay and preservation, given in Appendix III at the end of this report, that these subjects have in recent times received considerable attention from a number of investigators both here and abroad. It is generally recognised that the agencies of disintegration and decomposition of stones in building are almost entirely atmospheric, operating either by mechanical, chemical, or organic means. The mechanical causes comprise wind, rain, dust, sudden variations of temperature, frost, and crystallising force. Chemical decay is, on the other hand, probably caused by reaction between the stones with certain components, or impurities in the atmosphere, *e.g.*, carbon dioxide, sulphuric acid and other sulphur and acid compounds, and water or rain mist or vapour. Organic decay may be due, possibly, to the growth of microscopic algæ, lichens and mosses. While, however, the general conditions affecting decay thus appear to have been elaborated, the actual processes involved are apparently so complex that no theories have as yet obtained full acceptance, nor has it been found possible to establish sure methods of preservation. Numerous preservatives have indeed been suggested and tried from time to time, but surprisingly contradictory results have been reported in many cases, especially after a lapse of years.

3. It was clearly necessary for the prosecution of our work to arrange for a thorough investigation of the various types of decay in relation to the character of the stone and the climatic and industrial conditions of the localities in which decay does, or does not, occur. Broadly speaking, this study may be said to have two aspects, (*a*) chemical, physical and geological, and (*b*) biological. We therefore divided our programme of work into these two sections. Mr. Scott Russell, M.A. (Cantab.), was appointed in May, 1923, to carry out the first series of investigations; and arrangements were made in January, 1924, for Assistant Professor S. G. Paine, D.Sc., F.I.C., of the Imperial College of Science and Technology, to undertake work with a view to determining whether there is sufficient evidence in favour of the theory that living

organisms play a substantial part in stone decay to warrant more extended investigations in this direction.

4. A report by Mr. Scott Russell on the progress of experimental investigations is given in Appendix I. Mr. Scott Russell was of the opinion that it would be premature to seek to devise preservatives until a detailed examination of the causes and mechanism of stone decay had been made. He accordingly set himself at the outset to perfecting a method of cutting and mounting thin sections of specimens of decayed stone.

The method he decided to adopt involved the production of a material—a synthetic resin—which in liquid form could be used for impregnating the specimen at ordinary temperatures, and which could then be converted into an infusible solid without causing appreciable distortion. Many difficulties were encountered, and these are described in his Report; in particular, a considerable amount of work had to be done with the resins themselves, and it has been thought worth while to attach special note on this work. A method has, however, not been developed satisfactorily, and it can fairly be said that the technique has been advanced to a stage at which frontal attack on the main problem becomes possible.

Mr. Scott Russell has, in fact, already done sufficient to convince him that the question of the microstructure of building stones is of primary importance, and that the distribution of the pores in the stone is probably a preponderating factor in determining the rate at which the stone is attacked. As yet, only Portland stones have been closely examined by the method above mentioned, but it is proposed to submit all building stones in common use to a similar examination and to correlate the information so obtained with their known weathering properties. Specimens of stones from various old buildings, some of which have been visited (see p. 15), are also being examined.

Mr. Scott Russell has also devoted some attention to studying the possible chemical reactions that take place in Portland stone exposed to the London atmosphere. In addition, the possibility of surface blistering being caused in stone by diurnal temperature variations has been considered.

5. Professor Paine's work up to the present has been rather of a preliminary skirmishing character, with the object of determining the most suitable angle from which to attack the problem. It was realised from the first that the investigation of the biological activity in such a specialised medium as is presented by stone would call for the elaboration of new methods of bacteriological technique. A good beginning has been made in this direction, and it is now possible, with a satisfactory degree of certainty, to determine the actual bacterial content of different kinds of stone and of the same kind of stone under different degrees of weathering. At the same time it has been established that stone, apparently sound, may contain bacteria in considerable numbers; that, in fact, microorganisms are present in the stone of a quarry to a depth of 2 feet below the quarry face. This has emphasised the possibility that the investigation of anaerobic bacteria

activity may be as important as, if not greater in importance than, the investigation of aerobic activity. Experiments have shown that different samples of weathered stone, when incubated under these two conditions, may behave very differently; the rate of growth of the organism in one sample may be enhanced by anaerobic conditions, while in another exactly the reverse phenomenon may be shown. The conditions prevailing in various samples of weathered stone are thus found to give rise to varying flora. Apart from these variations the flora of stones collected in widely different localities have exhibited a close general similarity. There has emerged the fact that stone flora are limited to a small number of species. So far, only twelve different species have been observed. These have been isolated and maintained in pure culture, and are now under investigation, culturally and physiologically, with a view to the assessment of their importance in the processes of stone decay.

It is not as yet possible to formulate any considered opinion as to whether bacteria do or do not play an important part in the processes of stone decay. One instance, the importance of which cannot be overlooked, may, however, be mentioned. On isolating the bacteria from a certain specimen of weathered stone, the colonies which developed on the plate were all of one kind. This fact, sufficiently significant in itself, was rendered still more so when on investigation of the characteristics of this species, it was found capable of making luxuriant growth upon an artificial medium so poor in organic food material that the life of other bacteria was barely supported. This instance alone encourages the belief that a full investigation of the biological aspects of stone decay is warranted and should be pursued with the utmost vigour.

From a consideration of the results of the work already done, the following scheme of future experimentation is proposed:

- (a) Investigation of the growth requirements of the bacterial strain mentioned above and of any other organisms which seem to comprise a special stone flora.
- (b) Search for the presence of nitrifying bacteria and, if found, to determine by the carrying out of a number of experiments with different kinds of stone under conditions favourable for nitrification, the relative importance of these bacteria as agents in stone decay.
- (c) Experiments to determine the rate of respiration as a measure of biological activity in stone. (In this connection, the possibility that the carbon dioxide disengaged from the stone may be used as a source of carbon, or that carbon dioxide may be disengaged by other than biological agencies, have not been overlooked.)
- (d) An extended tour of the quarries of England and Wales, with a view of determining the number and kind of bacteria in different stones and at different depths below the quarry face.
- (e) Investigation of the growth rate of organisms in stone maintained under aerobic and anaerobic conditions.

6. We have also had the benefit of receiving valuable oral evidence from Mr. A. R. Powys, Mr. W. Weir, and Mr. Noel Heaton, representing the Society for the Protection of Ancient Monuments, and from Mr. J. E. Marsh, F.R.S. A précis of the evidence is attached (Appendix II). We have also received a memorandum from Professor A. P. Laurie on the influence of calcium sulphate in promoting stone decay; and an offer of evi-

dence (of which as yet we have been unable to take advantage) from Mr. Alan E. Munby, F.R.I.B.A. As a result, the following special subjects have been noted for investigation:

- (a) The blistering effect said to be associated with the lime-washing treatment and its relation, if any, to the atmospheric conditions.
- (b) The buildings mentioned by Mr. Weir and Mr. Noel Heaton, namely: the Guildhall, Exeter; West Ham Church; Temple Church and Chelsea Church, giving attention to any action going on behind the outer coating, and to the binding material (basic or acidic) of the stone and the action of preservative upon the binding material.
- (c) The effect of additions to and the degrees of penetration of limewash prepared in the various ways recommended (weak solution, hot water solution and cold water solution).

7. In view of the importance of being in a position at as early a date as possible to give authoritative opinion on the value of different stone preservatives, proprietary and other, that have been suggested or used at various times, we have felt it desirable to institute a series of large-scale tests. To this end, we have appointed a Sub-Committee consisting of Mr. Howe (Chairman), Mr. Allison and Dr. Stradling, with the Chairman as ex-officio member, to draw up a scheme. It was at first proposed to erect walls and to test the application of the different types of preservatives. After consideration, however, it was decided to erect on the roof of a Government building a series of piers, fourteen in number, of each kind of the six stones (seven of the fourteen piers having a a dished top and seven weathered tops), and to leave one specimen of each kind untreated, the remainder being treated with preservatives of representative types. The stones selected for the purpose were Portland, Bath (Corsham Down), Ham Hill, Darley Sale (Standcliffe), Longridge, and Anston, and it was decided, after consideration of a report (see page 20) submitted by Mr. Scott Russell and his assistant (Mr. R. J. Schaffer, B.A., B.Sc. (Oxon)), to apply to them the following solutions:

- (a) Paraffin wax (105° F. melting point, made up to a 2½ per cent. solution in ligroin of boiling range 85–115° C.).
- (b) Sodium silicate (Messrs. Brunner Mond and Company's P.84, made up to a 2 per cent. solution in water).
- (c) Saturated baryta water, followed by an 8.6 per cent. solution of hydrated aluminium sulphate, followed by a second application of saturated baryta water.
- (d) Saturated baryta water, followed by a 3.7 per cent. solution of arsenic acid, followed by a second application of saturated baryta water.
- (e) Silicon ester in alcoholic solution—as supplied by the manufacturers.
- (f) Zinc magnesium silicofluoride, made up to a 5 per cent. solution in water. (In the case of the sandstones, this solution to be preceded by a coat of saturated lime-water.)

The piers have now been erected and received their first treatment in the summer of 1926. Three successive coats of all solutions have been applied at twenty-four-hour intervals between each coat. The piers are to be inspected periodically.

In addition to the foregoing investigation in connection with piers of newly quarried stone, similar tests are being carried out on selected specimens of decayed stone.

In order that the results obtained may be properly



correlated investigation is being made at the same time of the physical and chemical properties of the stone, in relation not only to their internal structure but also to the external conditions to which they are subject. With this in mind, a series of laboratory tests are being undertaken on prisms, discs and slabs of the stones used in the test piers. In this connection we have to acknowledge the receipt of a valuable communication from Sir Frank Baines setting out the various factors to be taken into account.

8. We have received a report from Mr. Howe on the effects of exposure to the London atmosphere on test blocks of a few well-known building stones which had been placed on the roof of the Geological Museum, Jermyn Street, in 1911. These tests have been carried out in collaboration with the Science Standing Committee of the Royal Institute of British Architects.

9. We have, on occasions, received enquiries in regard to

steps to be taken to preserve the stonework of ancient buildings. We feel, therefore, that we should make reference here to the general policy we have thought to adopt in regard to requests of this kind at the present stage of our work. We have agreed that replies to such requests should be to the effect that we are as yet unable to recommend any treatment.

10. In conclusion we wish to record our appreciation of the help given to us, in various directions, by the Office of Works and the Government Chemist. In particular, the Office of Works have supplied us with a detailed note on the different types of decay observed in building stone; and Sir Robert Robertson has contributed a comprehensive memorandum on stone decay and stone preservation, which includes an account of work carried out in the Government Laboratory during the last few years.

## The Seventh Annual Meeting of the Franco-British Union of Architects

PARIS, 4 TO 6 JULY.

BY H. P. CART DE LAFONTAINE [A.].

This year, in accordance with the Statutes of the Union, the annual general meeting and the informal congress, which is a distinctive feature of our organisation, took place in France.

Paris was selected by our French colleagues for two reasons: firstly, because most Britons like it; and secondly, on account of the desire of our French committee that the meeting should coincide with and form part of the celebrations arranged on the occasion of the 50th anniversary of the foundation of the S.A.D.G. This, in itself, was a delicate compliment and was appreciated as such when we accepted the invitation of the French section and the President and Council of the S.A.D.G.

An excellent programme was arranged and the special committee of the French Section who made the arrangements had performed their task so well that every detail fell into place with smoothness and precision. One feature which we cordially welcomed was the allowance of "free time" and the informal visits to the homes and offices of our *confrères* which this arrangement permitted.

The programme commenced on Monday, 4 July, with an official—but informal—reception by Monsieur Legros (vice-president), the President and members of the Council of the S.A.D.G. at the new rooms of the Society, 120 Rue de Grenelle. Then, after a little address of welcome by the President of the French Society, the party proceeded in taxicabs to the Grand Palais, where a visit was paid to the *Salon des Artistes Decorateurs*.

Here much was interesting, though not all beautiful or appropriate to English eyes; we all admired a beautiful composition in steel, glass and masonry, for an entrance door, by Monsieur Lalique, some specimens of modern wrought ironwork by Sue and Mare, Brandt, etc., and a full scale scheme for the entrance to a bank by Monsieur Marrast.

The programme was resumed after an interval for lunch by a meeting of the Bureau to confirm nominations, and transact business before the general meeting called at the S.A.D.G. for 3 p.m.

The Minutes of the Sixth Annual General Meeting at

Canterbury were read and confirmed and letters of regret for absence from Mr. E. G. Dawber, A.R.A., Sir John Simpson, and others, were read.

Monsieur Georges Legros (president S.A.D.G.) vice-elected President and Mr. E. Guy Dawber vice-president of the Union for the ensuing session. Sir Regin Blomfield then vacated the chair, which was taken by M. Legros. It was unanimously resolved, on the proposition of the President, that a telegram of sympathy should be sent to Mr. Dawber.

Monsieur Legros then briefly outlined the results of the work of the special joint committee appointed in 1924 to enquire into the working of the existing regulations with regard to international architectural competitions and to report on any desirable amendment. The President then called on Monsieur Defrasse, chairman of the special joint committee, who said that the discussions of his committee had exchanged views, but had been unable to prepare a joint report owing to the difference in professional practice in the two countries.

Two reports were presented. The view of the British section of the special committee (Sir J. W. Simpson, S. D. Adshead, H. V. Lanchester, and Arthur J. Davison, sec.) was that, until agreement had been reached as to the disciplinary measures to be taken to ensure that no member of a recognised French or British architectural society should take part in a "banned" international competition, no useful purpose could be served in considering amendments to the existing regulations themselves.

The French section of the committee were unable to accept this proposition because, in the *Code de l'Ordre*, which is the accepted rule for professional conduct in France, there is no reference to international competitions. It would, therefore, be necessary first to secure the agreement of the various French societies, such as the Société Centrale, the S.A.D.G., and the Fédération des Architectes Français, to a revision of the Code.

Monsieur Defrasse suggested as a first step in this direction that a referendum should be taken to ascertain

views of French members of the Franco-British Union of Architects. If the result was favourable the matter would then be considered by the general body of French architects in due course.

After some further discussion, in the course of which Monsieur Defrasse suggested that as a first step it might be possible to divide unsatisfactory International competitions into two classes: (a) those in which the irregularities were not grave; and (b) those which were to be definitely banned. The penalty of exclusion should be applied only to members taking part in banned competitions. It was agreed that the whole question should be referred back to the special committee for their consideration.

The date of the next annual General Meeting was discussed and it was agreed this should take place during the month of June, 1928, in Great Britain; the choice of the place of meeting and the arrangements generally were left to the committee of the British Section. There being no further business the meeting then terminated.

On the conclusion of the meeting members were carried by their hosts to inspect two buildings in course of construction, and spent some time observing the various special methods of construction in use in France. These were very fully explained by M.M. de St. Maurice and Bluyssen, the architects of the two buildings we visited.

On Tuesday an early start was made for Fontainebleau and the Chateau de Vaux. A really perfect day made the drive very agreeable, and M. d'Esparbes, the curator, who has a pretty wit, proved a most entertaining guide assisted by Monsieur Bray, the *architecte en chef* to the Chateau of Fontainebleau.

About midday our party adjourned to the Savoy Hotel for the official lunch of the Union, at which we were the guests of the French committee. Faithful to our traditions there were no set speeches or formal toasts, but at the conclusion of the meal M. Legros proposed the health of the British visitors, coupled with the name of Sir Reginald Blomfield, who replied with a few words of thanks to our hosts for their hospitality and the excellent programme arranged for our entertainment.

From Fontainebleau a short run brought us to Vaux-le-Vicomte, a fine example of the work of Le Vau, standing in a great formal garden and surrounded by a moat.

Here we were received by Monsieur Sommier and his charming wife, and assembled in the great elliptical hall which is the main feature of the garden front. Monsieur Sommier gave us a brief history of the building, which is probably too well known to need repetition, after which we spent a pleasant hour visiting the gardens.

Wednesday was a day of official functions: first we visited the Elysée, in company with members of the Bureau of the Société des Architectes Diplômés. Monsieur Legros, president of that Society and of the Union, presented Sir Reginald Blomfield to Monsieur Doumergue, and Sir Reginald introduced the British architects Messrs. H. P. Cart de Lafontaine (Secretary-General); Arthur J. Davis (Hon. Sec., British Section); Robert Wilkinson, W. H. Ansell; L. de Soissons; P. D. Hepworth, A. N. Prentice and E. Prioleau Warren—while

Monsieur Legros performed a similar office for his French colleagues.

Monsieur Doumergue, addressing the British members, said it gave him particular pleasure to welcome them as architects of the *entente cordiale* and representatives of the great nation he had recently visited. He had been particularly impressed, during his visit to England, with the beauty of the countryside and the charm of the cottages and houses, in which comfort and convenience were combined with architectural charm.

A brief visit to the State apartments, the Salle du Conseil and the Ballroom terminated with the inevitable photograph, taken on the terrace, and followed later by an ambushed assault by the Press photographers on the departure of the visitors.

During the afternoon, members were entertained to tea by the *Accueil Franco Britannique*, at the house of M. and Mme. Bouwens de Boijen. Among those present at this function were the Marchioness of Crewe, the Comte de Fleury, Mr. J. R. Cahill, of the British Embassy, and Mrs. Cahill, the Baronne de Laumont, and the Baronne de La Grange. A number of old French songs were sung by Madame Margerite Herleroy, of the Opera.

The day concluded with the great banquet celebrating the fiftieth anniversary of the foundation of the Société des Architectes Diplômés, which took place at the Union Interallié. Judging from the many friends we met, the banquet must have been attended by nearly every architect of note in France; some, indeed, having come from Alsace and other distant provincial centres to be present. Among the official guests were Monsieur Herriot, who presided; His Excellency the Marquis of Crewe; the Roumanian Ambassador; Monsieur Roussel le Roy, and the Comte de Fleury, representing the Minister for Foreign Affairs; Monsieur Paul Leon; *Directeur des Beaux Arts*, etc.

At the conclusion of the banquet, Monsieur Legros gave the toasts of the President of the French Republic and of His Majesty King George and the Royal Family of Great Britain.

He then rose to propose the toast of the S.A.D.G., and referred in some detail to its many activities, not least among which was represented by the Franco-British Union of Architects. In the name of the Society, he extended to His Excellency the Ambassador of Great Britain, and especially to Sir Reginald Blomfield, the retiring president, Cart de Lafontaine, the energetic secretary-general, and those members who were with them that evening, a very cordial welcome. M. Legros went on to refer to the generous assistance given by the U.S.A. members of their Society, to their appreciation of the presence of the Roumanian Ambassador, to the action which had been taken to protect the title of "architect," which would, he hoped, shortly be sanctioned by the Chamber of Deputies, to the cordial relations which existed between their members and the builders, and various other matters of local interest.

Monsieur Lacoste (Belgium) briefly returned thanks on behalf of the visitors, and the proceedings concluded by a fine speech by Monsieur Herriot, Minister for Public Instruction and Fine Arts.



## THE ARCHITECTS' REGISTRATION BILL.

We give prominence in this issue to the report of the Select Committee of the House of Commons on the Architects' Registration Bill,\* and we do so to remove the impression that may have been formed that failure has attended the efforts of the Institute.

So far from that, the course of the proceedings has been phenomenally successful. The principle of the Bill has been accepted by the House of Commons. A full body of evidence on it has been taken before a Select Committee. The Bill has been amended so as to remove any substantial ground of opposition, and though by a "snap" vote a decision has been registered against the report of the Bill to the present session of Parliament, the report of the Committee is in effect a direct and explicit invitation to re-submit it in its amended form to the House of Commons at the earliest possible opportunity next session. Such an invitation is almost unparalleled in parliamentary procedure, and is a striking testimonial to the labours of the Institute and the Registration Committee. The proceedings of the Select Committee will soon be available, and we strongly urge upon all members of the Institute to provide themselves with a copy and to peruse it carefully.

When it is published we shall draw attention to some of the principal issues raised by it.

Till then we content ourselves with a tribute, in which we invite all members of the Institute to join, to the unceasing labours of those upon whose shoulders the burden of the Bill has rested, and we congratulate them on the substantial success of their efforts.

\* *Special Report of the Select Committee on the Architects' (Registration) Bill.*

The Select Committee to whom the Architects' (Registration) Bill was referred have agreed to the following Special Report:—

1. Your Committee regret that they are unable to report the Architects (Registration) Bill to the House.

2. Your Committee have met on 14 days and have examined 20 witnesses and have also considered Memoranda put in by various bodies and persons. Amongst the witnesses were representatives from the Royal Institute of British Architects, the Architectural Association, London, the Institution of Civil Engineers, the Institution of Municipal and County Engineers, the County Councils Association, the Incorporated Association of Architects and Surveyors, the Institute of Builders, the Faculty of Architects and Surveyors, the Incorporated Society of Auctioneers and Landed Property Agents, the Association of Consulting Engineers and the Parliamentary Committee of the Co-operative Congress; other individual witnesses were also heard. Your Committee have agreed to report the whole of this evidence to the House.

3. *In view of the fact that the Clauses of the Bill had*

*been amended by the Committee in the light of evidence submitted, and that the final vote of five to not to report the Bill to the House does not represent the views of the Committee of eleven Members as a whole, your Committee hope that an early opportunity will be given to the House next session of considering a Bill framed on the lines of this Bill as amended.\**

## Correspondence

## COMPETITIONS.

605 Royal Liver Buildings,  
Liverpool. Telephone Bank 3  
13 July 1927

To the Editor, JOURNAL R.I.B.A.

SIR,—In a letter to the *Liverpool Daily Post* Maurice E. Webb declares that it is illogical for competitors in a recent competition to criticise the site afterwards and he dissociates himself from the objection to the award to the site, and pleads that the successful competitor should now be allowed to get on with the design with help and not the obstruction of his brother architects.

The letter was a counterblast to a petition by three rate-paying architects to the Liverpool City Council praying that a full-size model should be set up before a contract for a Municipal monument was signed. A natural inference from the petition was that the three architects were dubious as to the suitability of the selected design.

Mr. Webb practically advocates a new suggestion governing the professional conduct and practice of architects. He wants to make it an offence for an architect who, believing that a municipality or other promoter of a competition has chosen an unsuitable site, criticises the site, should that architect have taken part in the competition. So far from silence being obligatory, I consider that it is the duty of an architect to speak out, if, after consideration he believes that the promoter of a competition is on the wrong lines. A competitor who has not necessarily given much thought to the problem is more likely to appreciate the unfitness of a site than one who has not worked out a design. As a signatory to a petition, also a competitor I think that Mr. Webb, possibly biased by a personal regard for the selected architect, has, in the public Press, cast an unwarranted reflection on thirty-three fellow architects.—Yours faithfully,

HASTWELL GRAYSON [A]

Mr. Maurice E. Webb has sent the following comment on Mr. Grayson's letter:—

4 August 1927

I have made no new suggestion for governing the professional conduct or practice of architects. I merely wished to emphasise the need, if architecture by competition is to continue, for unsuccessful competitors to abide by the award of the Assessors, and take no part in petitions or other public activities, which, as in this case, Mr. Grayson admits, cast doubts "as to the suitability of the selected design."

The Liverpool Corporation happily, I think, took the same view and decided to abide by the award of the Assessors.

\* The italics are ours.

## Obituary

SIR ROBERT W. EDIS, K.B.E., C.B.

all of years and by no means empty of honours, well  
ed in the service of his art and his country, this  
nguished architect died at The Old Hall, Great  
sby, Norfolk, whither he retired from Fitzroy  
re, at the close of his active practice in London and  
any parts of the United Kingdom.

He was a master of his craft, and masterful in the  
use of it, not always to the liking of everyone: quick  
asp the main lines any scheme should take, or the  
points of a bad one. A strict disciplinarian, in his  
and still more in the Battalion—The Artists—of  
h he became Colonel, he never spared himself—  
thers—and once [tell it not at Burlington House] I  
ned Leighton as "inefficient," to the intense indigna-  
of that great potentate of all the Arts.

to those who served him loyally, and with the same  
oughness as he himself gave to the work, he was ever  
d friend and helpful chief.

home, in Fitzroy Square, and at The Old Hall,  
Ormsby, he was an ideal host, aided with charm  
distinction by his wife, who alas! did not live to  
me Lady Edis, a title she would have adorned.

E. C. S.

from *The Times*, 25 June 1927.

Colonel Edis travelled much on the Continent, making  
tectural drawings, and in his practice he took part in the  
al of red brick and the "Queen Anne" style characteristic  
e last decades of the last century. In 1882 he went to  
rica to advise on the laying out of a new city in the State  
ansas; and in 1893 he was honorary architect to the  
Commission for the Chicago Exhibition. In addition,  
rote and lectured constantly on domestic art and sanitation.  
h of his professional work consisted in building and alter-  
private houses in England and Scotland, and he was  
sted by the late King Edward with the ball room and  
ions at Sandringham and alterations and additions at  
Cottage. He also built Cheveley Park, Rangemore,  
ne late Lord Burton. In London the most familiar of his  
ings are the Constitutional and Junior Constitutional  
s, the Great Central Hotel, additions to the Inner Temple  
ry, and an enlargement of the old London School Board  
es on the Embankment, as well as blocks of houses on the  
minster and other London estates. For the Gordon  
' Home he designed a new chapel and other buildings.  
hel Edis was formerly a member of the L.C.C., and was  
and J.P. for Norfolk. He was created C.B. in 1902 and  
E. in 1919. His wife, who was a daughter of Mr. James  
n, died in 1897, leaving five daughters.

CHARLES E. DEACON [F.].

r. Deacon, who died on the 3 July at the age of  
was the last survivor in the Liverpool district of  
ects who were directly influenced by the Gothic  
al. Educated at Lancaster, articled to Sir James  
n, he became assistant to Sir William Emerson,  
nnenced practice in 1870 and worked until the day  
s death fifty-seven years later. He became a Fellow  
191. A beautiful draughtsman, a clever colourist, his  
piest hours were spent with pencil and palette working

away at Gothic detail. Oak reredoses, stalls and screens  
he designed by the score; perhaps he enjoyed designing  
woodwork more than churches. All architects like to  
get back to the good old days before quantity surveyors,  
pricing clerks, specialists (consulting and otherwise)  
appeared on the scene, when the architect dealt directly  
with the craftsman under a lump sum contract. Nothing  
gave Mr. Deacon greater pleasure than drawing out full-  
size Gothic details. That, I believe, was characteristic  
of the Revivalists. The present generation believe that  
they spent too little time in composition, massing and  
texture and too much on full size details. Of his numer-  
ous churches, Mr. Deacon considered his happiest efforts  
St. Dunstan's, Liverpool, St. Columba's, Egremont, and  
St. Stephen's, Prenton. A special effort was made in  
planning the Prenton Church to give a view of the  
Sanctuary, the pulpit and lectern from all sittings. The  
exceptional height of the aisle windows and the arcade  
has allowed the omission of clerestory windows. Win-  
dows in the north and south of the Sanctuary, invisible  
from the nave, are most effective. The Church is brick  
in and out.

During the last few years Mr. Deacon made an effort  
in his church fittings to get away from traditional motifs  
and detail. At his great age this showed versatility and  
determination. He built numerous schools for Liverpool,  
Cheshire County and Birkenhead. Of church halls,  
those at Rock Ferry and Higher Bebington especially  
have the right atmosphere. The planning and composi-  
tion of his schools and halls strike me as being relatively  
more successful than his purely Gothic buildings.

His most prominent building is the offices of the Liver-  
pool Education Committee facing the Municipal Buildings.  
The façade is typical of many others erected thirty years  
ago. In spite of a lack of rhythm, too much petty detail  
and an uneasy outline caused by three elaborate gables  
in a street where a horizontal skyline is universal, there is  
undoubtedly an appropriate civic character.

In his earlier years absorption in his work and a natural  
shyness kept him somewhat apart from his confrères.  
For some time back he suffered from deafness. Though  
almost unknown to his fellow-architects, he was highly  
appreciated by the craftsmen who worked for him.

HASTWELL GRAYSON [F.].

EDWIN OSMAN PAYNE [A.].

Edwin Osman Payne was born in Durban on December 12th,  
1877, and died at Pretoria on Empire Day, 24th May, 1927.

Edwin Payne's early education was in Durban and later at  
the Wesley College, Sheffield, England. He was articled to  
Street Wilson & Fife, architects of Durban, and subsequently  
studied in London for a period of five years. He qualified  
and was elected an Associate of the R.I.B.A. in 1902.

Returning to Durban, he practised in partnership with his  
brother, W. S. Payne, until his death, the firm being styled  
Payne and Payne, and with the recent development of the town,  
many important residences and commercial premises stand to  
the credit of the firm.

Among his more important works in partnership with his  
brother are the Congregational Church, Florida Road; the  
Wesleyan Memorial Church, Greyville, and new business  
premises for Messrs. Arthurs, Ltd., and Payne Bros., West  
Street.

ERNEST M. POWERS [F.].



### MEMORIAL TO PROFESSOR CHARLES GOURLAY.

This memorial was unveiled at the grave of the late Professor Gourlay in Hillfoot Cemetery, Glasgow, on Sunday, the 26 June. The memorial service was conducted by the Very Rev. George H. Morrison, M.A., D.D., ex Moderator of the United Free Church, in the presence of a congregation consisting of a number of Mr. Gourlay's old friends and students.

It is stated that the Memorial Fund Committee had a threefold object in view, and that the memorial stone was the first completed part. The second part is the erection of a replica medallion of the head of the late Professor (similar to that upon the stone at Hillfoot), to be erected in the Royal Technical College, Glasgow, on a base of Italian dark dove marble and which may be seen in the corridor of the College adjoining the late Professor's room. The third part of the scheme is the provision of a Scholarship Endowment Fund which will provide an annual sum as a prize for architecture and building and the Committee take this opportunity to appeal to all past students, colleagues and friends who have not yet had an opportunity to subscribe. Contributions should be forwarded to:—

MR. JAMES RODGER, The Royal Technical College, Glasgow.

### THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The C.P.R.E. have recently issued a usual pamphlet containing general advice with regard to the treatment of old cottages, etc., which it is desired to preserve under such headings as General Proportions, Materials (a) Roofs, (b) Chimneys, (c) Walls, (d) Woodwork, (e) Paint work and Distemper, (f) Pointing.

The Constituent Bodies of the C.P.R.E. now number 22, and the number of Affiliated Bodies 33.

The Conditions of Membership are:

Individual Associate Members	£1	1	0	per annum
Affiliated Societies	£1	1	0	„ „

The Council is supported by voluntary subscriptions and will welcome contributions of any amount.

The address of the C.P.R.E. is 33 Bloomsbury Square, London, W.C.1.

### NOTES FROM THE MINUTES OF THE COUNCIL.

11 July 1927.

#### MEMBERSHIP OF THE COUNCIL.

The President, Mr. Walter Tapper, after welcoming the new members of the Council, referred to the services rendered by those members who had retired since the last meeting, and, on his proposition, a cordial vote of thanks was passed in their favour and recorded on the Minutes.

#### PRESENTATION OF DRAWINGS TO THE R.I.B.A.

The Council passed a cordial vote of thanks to Lady Harriet Lindsay for her kindness in presenting William Burges' competition drawings of Edinburgh Cathedral to the Institute. The drawings will be exhibited in the Meeting Room at the Inaugural Meeting in November.

#### THE BRITISH SCHOOL AT ROME.

The Council have appointed Mr. H. M. Fletcher, Chairman of the Board of Architectural Education, as

one of their two representatives on the Council of British School at Rome for a term of three years.

#### BOARD OF ARCHITECTURAL EDUCATION.

##### (A) *Distribution of Schools of Architecture.*

A comprehensive and valuable report on the state of architectural education in Great Britain has been prepared by a Special Committee of the Board. The report, which deals particularly with the various methods of entry into the profession, and the distribution of schools in which architecture is taught, has been adopted by the Council, and the Board have been requested to give effect, as far as possible, to the recommendations and suggestions contained in it.

##### (B) *The School of Architecture, Edinburgh.*

The Council, on the recommendation of the Board, have approved the proposed five years' part-time course at Edinburgh School of Architecture for the purpose of exemption from the R.I.B.A. Intermediate Examination.

##### (C) *The School of Architecture of the Municipal School of Arts and Crafts, Southend-on-Sea.*

The Council, on the recommendation of the Board, have granted this Council exemption from the R.I.B.A. Intermediate Examination, under the usual conditions for its three years' full-time day course of Architecture.

##### (D) *The R.I.B.A. Intermediate Examination.*

The Board reported the results as follows:—

Examined.	Passed.	Relegated.	Percentage Passed.
85	30	55	35 per cent.

The Council approved the recommendation of the Board that a candidate relegated in one of the optional Historical subjects should, if he so desired, be permitted to offer a different optional Historical subject upon subsequent examination.

##### (E) *Examination in Professional Practice for Students of Recognised Schools Exempted from the Final Examination.*

The Board reported the results as follows:—

McGill University, Montreal: November 1926.

Examined.	Relegated.	Passed.
5	0	5

(F) *Special Examination in Design for Former Members of the Society of Architects, Durban.*

The Board reported the results as follows:—

Examined.	Relegated.	Passed.
1	0	1

##### (G) *The R.I.B.A. Travelling Card.*

The Board have prepared a précis of information received from the R.I.B.A. Hon. Corresponding Members with reference to the regulations for sketching and measuring public buildings in various countries in Europe.

This précis will be published in the Journal of the R.I.B.A. and also in the R.I.B.A. Travelling Card.

##### (H) *R.I.B.A. (Anderson and Webb) Scholarship.*

The Council have approved the recommendation of the Board that, in future, students of Girton and Newnham shall be eligible on the same conditions as men, for the R.I.B.A. (Anderson and Webb) Scholarship at Cambridge University School of Architecture.

### R.I.B.A. Maintenance Scholarships.

The Council, on the recommendation of the Board, has decided to offer for competition this year one Maintenance Scholarship of a maximum value of £100, two years tenable in the fourth and fifth year courses of a school recognised for exemption from the Final Examination by a student who has already completed satisfactorily a three years' course in a recognised school.

#### STUDENTSHIP.

The following Probationers were elected Students of the B.A. :—

Miller, Ernest Cecil Porter (Architectural Association).  
 Bartholomew, George (Glasgow School of Architecture).  
 Beattie, Isobel Hogg Kerr (Edinburgh College of Art).  
 Carr, Frank Henry (Passed Intermediate Examination).  
 Cartwright, Thomas Nelson (Passed Intermediate Examination).  
 Cooper, Kenneth James (Passed Intermediate Examination).  
 Crosby, Edmund Lionel (Passed Intermediate Examination).  
 Day, Ronald Frederick Richard (Architectural Association).  
 Evans, Charles Herbert (Passed Intermediate Examination).  
 Ford, Hugh Hubbard (Passed Intermediate Examination).  
 Gale, Arthur Harry (Passed Intermediate Examination).  
 Grove, Edward Atkins (Passed Intermediate Examination).  
 Hall, Arthur Leonard (Passed Intermediate Examination).  
 Hall, Douglas (University of Liverpool).  
 Hamilton, Archibald Oliphant (Glasgow School of Architecture).  
 Hartland, Eric John (Passed Intermediate Examination).  
 Hartley, William Suthers (Passed Intermediate Examination).  
 Hedges, Harold Mason (Passed Intermediate Examination).  
 King, Frederick Stanley (Passed Intermediate Examination).  
 King, Jack Ian (Special Exemption granted).  
 Lane, George Charles (Passed Intermediate Examination).  
 Lane, Howard Ross (Passed Intermediate Examination).  
 Lorimer, Allan Gordon (Glasgow School of Architecture).  
 Lyons, Edward Douglas (Passed Intermediate Examination).  
 MacGillivray, Ian Donald (University of Liverpool).  
 MacLennan, John (Robert Gordon's Colleges, Aberdeen).  
 McEwan, Margaret Jean (Glasgow School of Architecture).

Morris, Robert P. (Robert Gordon's Colleges, Aberdeen).

Munbeam, Reginald Herbert (Passed Intermediate Examination).

North, Guy Wood (Passed Intermediate Examination).

Parker, Hedley (Passed Intermediate Examination).

Pearson, Charles Edward (Passed Intermediate Examination).

Penn, Colin Troughton (Passed Intermediate Examination).

Reuben, Samuel Simon (Passed Intermediate Examination).

Ridout, Alfred Henry (Passed Intermediate Examination).

Russell, James Bell (Glasgow School of Architecture).

Shepherd, George Henry (Passed Intermediate Examination).

Smith, Alfred (Passed Intermediate Examination).

Stableford, Samuel Horace Sawbridge (Passed Intermediate Examination).

Tattersfield, Leonard (Passed Intermediate Examination).

Thompson, Eric (Passed Intermediate Examination).

Thomson, James Kilpatrick (Glasgow School of Architecture).

Vaughan, Reginald (Passed Intermediate Examination).

White, Edmund Julian (Passed Intermediate Examination).

Worthington, Thomas Shirley Scott (University of Manchester).

### R.I.B.A. GRISSELL PRIZE, 1927-1928.

The Jury for the Grissell Prize have received certain questions from an intending competitor for the Prize. These questions, together with the answers made by the Jury, are given below for the information of any other competitors :—

#### Question.

1. "The four angles to be rounded to a radius of 20 feet." Must the frontage of the building be so rounded or could any other angle treatment be adopted?

#### Answer.

The angle of the building must be rounded to a radius of 20 feet to conform with certain regulations made in 1925 in connection with the lay-out of main thoroughfares. Any other angle treatment arranged must fall within the quadrant of 20 feet circle but in this case must obviously involve sacrifice of site area and would probably be against the wishes of a business client.

2. "Shopping space . . . on ground floor over whole area of site." What about goods department?

The shop space must occupy the whole of the ground floor not required by staircases, lifts, despatch office or goods entrance. There should be no actual goods department on the ground floor.



3. "Internal galleries for lighting purposes" and later under Drawings required, "Ground floor plan indicating by dotted lines first floor gallery." Does this mean lighting *areas* on the 2nd and 3rd floors or does it mean that the 1st, 2nd and 3rd floors should have an internal well or wells with light in the roof over, *i.e.*, the ground floor carried up through the 1st floor or through all the other floors?

4. "Shop windows to surround the site." Does this preclude solid piers or must the upper part of the building "Stand on glass."

5. "The building is to be . . . of fireproof construction throughout." Does this mean that merely the materials should be fire-resisting and/or that the building should be planned so as to localize outbreaks of fire? The latter would be impossible in the event of the galleries running the full height.

The complete building has to be roofed at the level of the ceiling of the top-most floor at which point it will have glazed lights. The first, second and third floors will, therefore, be arranged as galleries, light passing from the glazed lantern at the top of the building through each floor to the ground floor which covers the site.

Piers may be introduced on the external elevation of the ground floor but must be strictly limited in area and must take serious account of the demand of the trader for extensive glass area.

It may be assumed that the local authority will accept fire risk of the building without party walls and that the term "Fire-proof construction throughout" refers to the materials.

#### BOARD OF ARCHITECTURAL EDUCATION. R.I.B.A. MAINTENANCE SCHOLARSHIP IN ARCHITECTURE.

The Board of Architectural Education of the Royal Institute of British Architects, in conjunction with the Artists' General Benevolent Institution, offer for award in September, 1927, a Maintenance Scholarship of a maximum value of £100 tenable from the 1st October, 1927.

The Scholarship will be tenable in the first instance for one year and will be renewable for two further periods of one year each. It is intended to enable the orphan of an architect or artist, or son or daughter of an architect or artist, who has not the necessary means, to attend an approved course at one of the Schools of Architecture recognised for exemption from the R.I.B.A. Examinations. Students who are already taking such a course would not be eligible to apply for the Scholarship.

The value of the Scholarship, up to the limit of £100, will depend upon the financial circumstances of the parents or guardians of the candidate. The parents or guardians will be required to furnish particulars, on the proper form, of their financial position.

Full particulars of the Scholarship, including the method of application and selection of the candidate, may be obtained from the Secretary to the Board of Architectural Education, R.I.B.A., 9 Conduit Street, W.1., not later than the 20th August, 1927.

The Board of Architectural Education of the Royal Institute of British Architects announce that the follow-

ing R.I.B.A. Maintenance Scholarships in Architecture have been renewed for the academic year 1927-1928.

Austin K. Brown (Newcastle), School of Architecture, Armstrong College, Newcastle-upon-Tyne.

E. L. W. Davies (Colchester), Bartlett School of Architecture, University of London.

B. I. Day (Bideford, Devon), R. W. A. School of Architecture, Bristol.

H. Jackson (Birmingham), Birmingham School of Architecture.

E. J. White (Hull), Bartlett School of Architecture, University of London.

The Scholarships are intended to enable promising students to attend an approved course at one of the schools of architecture recognised by the R.I.B.A. for the purpose of exemption from its Examinations.

The R.I.B.A. Maintenance Scholarships Committee have pleasure in announcing that Mr. F. R. Yerbury, Secretary of the Architectural Association, has been authorised by the Architectural Press, Ltd., to pay in full to the R.I.B.A. Maintenance Scholarships Fund Royalties reserved to him on the sales of his *Architectural Students' Handbook*.

Mr. Yerbury has also vested in the Board of Architectural Education all his rights in the publication.

#### CONFERENCE WITH TEACHERS OF BUILDING.

On Tuesday, 26 July, 1927, the Board of Architectural Education and the Science Standing Committee of the Royal Institute of British Architects held a Conference with representative teachers of building who have been undergoing a course in London arranged by the Board of Architectural Education.

The Conference took place in the Galleries and was largely attended.

The chairman of the Board of Architectural Education, Mr. Henry M. Fletcher [F.], M.A. Cantab., presented a paper on "Instruction in the Application of Science to Building Construction" was read by Dr. R. E. S. Ling, Director of Building Research, Department of Scientific and Industrial Research.

In the subsequent discussion the following spoke: Mr. Hugh Davies (H.M.I.), Mr. P. J. Waldram, Mr. J. L. Manson (H.M.I.), Mr. B. S. Town, Mr. F. Shaw (Wigan), Mr. Norman Howdill, I.C.S. (Tottenham), Mr. Alan E. Munby [F.], Mr. Martin Briggs [F.] (H.M.I.).

The teachers subsequently inspected the following examples of Architects' Working Drawings, which were exhibited in the Galleries:—House at Stowell, Ashley Chase, Dorset (Mr. E. Guy Dawber [F.], F.R.S. A.R.A.), the Church of St. Mary, Harrogate (Mr. W. Tapper, P.R.I.B.A.), Kensington Kinema (Messrs. Granger and Leathart [A.A.]).

#### MR. ROBERT ATKINSON.

The Honorary Degree of Master of Architecture *honoris causa*, of Liverpool University, has been conferred on Mr. Robert Atkinson [F.], the Director of Education of the Architectural Association.

## R.I.B.A. LONDON ARCHITECTURE MEDAL, 1926.

The Jury entrusted by the Royal Institute of British Architects with the Award of the London Architecture Medal have announced their award for the year 1926.

The Jury examined all the drawings and photographs of buildings nominated for the honour, and moreover inspected a number of the buildings themselves. They gave their award in favour of:—

'Friends' House, Euston Road and Endsleigh Gardens, designed by Mr. Hubert Liddbetter, A.R.I.B.A., of Berberley House, Norfolk Street, W.C.2.

The R.I.B.A. London Architecture Medal is awarded annually to the architect who has designed a building of merit completed during the three preceding years within a radius of four miles from Charing Cross.

## R.I.B.A. EXAMINATIONS.

MAY AND JULY 1927.

The questions set at the Intermediate, Final and Special Examinations held in May and July 1927 have been published, and are on sale at the Royal Institute, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. 1s. 6d. (exclusive of postage).

JULY 1927.

### *The Final Examination.*

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London and Edinburgh from 6 to 14 July 1927.

Of the 47 candidates examined (4 of whom took Part I. only and 2 Part II. only), 18 passed (2 in Part I. only and 2 in Part II. only), and 29 were relegated.

The successful candidates are as follows:—

W. Birkett, M. B. Blackshaw, J. R. Boyd-Barrett, T. Edwards (Part I. only), I. U. Englefield, T. McK. Braith, A. E. J. Goodall (Part II. only), G. E. S. Steward, Osborne Howard-Leicester, V. C. Hunt, A. King, J. G. Laskie (Distinction in Thesis), H. R. Kin, Frank Scarlett, B. S. Tempest (Distinction in Thesis), W. L. Ward (Part II. only), Clifford Wild (Part I. only), H. T. Wykes.

### *The Special Examination.*

The Special Examination qualifying for candidature as Associate R.I.B.A. was held in London from 6 to 12 July 1927.

Of the 21 candidates examined (3 of whom took Part I. only and 1 Part II. only), 7 passed (1 Part I. only and 1 Part II. only), and 14 were relegated.

The successful candidates are as follows:—

C. B. Austin, J. H. M. Bates, C. G. G. Bennett (Part I. only), R. A. Fitton (Part II. only), W. T. Powell, H. A. Res, S. E. Urwin.

*The Examination in Professional Practice for Students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination.*

The Examination was held in London and Edinburgh on 12 and 14 July 1927. Of the 42 candidates examined 38 passed and 4 were relegated.

The successful candidates are as follows:—

E. B. Alexander, E. C. P. Allen, Arthur Aspland,

Angus Brodie, G. A. Burnett, A. C. Cotton, E. F. Davies, W. H. G. Dobie, James Drummond, Francis Durward, H. B. Evans, G. A. Goldstraw, G. A. V. Hall, R. G. Heal, H. E. Hill, E. M. B. Hughes, P. S. Leask, K. R. Mackenzie, G. N. Mackintosh, John MacLennan, Patrick McNeil, W. H. McNicol, R. P. Morris, E. S. L. North, G. A. Ridge, Alfred Sinclair, D. A. G. Smith, R. M. Smith, H. B. Stout, B. A. Sumner, E. G. Tapsell, F. O. Templeton, R. M. Tinker, T. S. S. Worthington, W. A. Wood, Alan Woodrow, F. R. Wylie, J. F. Wyness.

### *The Special Examination in Design for former Members of the Society of Architects.*

The Special Examination in Design for former Members of the Society of Architects to qualify for the Associateship R.I.B.A. was held in London from 6 to 11 July 1927.

One candidate was examined, and passed.

The successful candidate is as follows:—

C. H. Baker.

### *Intermediate Examination.*

#### *Historical Subjects.*

The Council have decided that a candidate relegated in one of the optional historical subjects in the R.I.B.A. Intermediate Examination shall be permitted to offer a different optional historical subject, if he so desires, upon his subsequent examination.

## R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 19, 20 and 21 October 1927.

Applications for admission to the Examinations, accompanied by the fee of £3 3s., must be received at the R.I.B.A. not later than Monday, 3 October 1927.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

# Notices

## MEMBERS' ADDRESSES.

The Secretary will be glad to receive any information as to the present addresses of the following members:—

### FELLOWS.

Leslie Mansfield. George Simpson.  
Walter Scott-Deakin.

### ASSOCIATES.

George Bertram Carter. Burrough de Carle Jackson.  
Kenneth Arthur Cockrill. John Sowerby Milner.  
Charles Guy Dixon. Miss Sylvia Grace Moberly.  
Charles Geddes Clarkson William Sadler.  
Hyslop.

### LICENTIATES.

Howard Leslie Baker. James Norman Cormack.  
Charles Embleton Barrow. James Mundell.  
Norman Boothroyd. John Russell.  
Joseph Boyd. George Edward Tonge.  
Archibald Ellis Chasemore. James Caghey Walker.



## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## Competitions

## SHAKESPEARE MEMORIAL THEATRE.

A list is given below of the authors of the six designs selected from the Preliminary Competition to compete in the Final Competition:—

No. 5 Elizabeth Scott, 18 Gordon Square, London.

No. 27. Albert J. Rousseau, 2001 Vinewood Boulevard, Ann Arbor, Michigan, U.S.A.

No. 31 Percy Tubbs, Son & Duncan, 30 John Street, Bedford Row, W.C.

No. 37 D. F. Martin-Smith, 45 Bloomsbury Square, W.C.

No. 64 Robert O. Derrick, 120 Madison Avenue, Detroit.

No. 72 Benjamin Moscovitz and Albert R. Mohr, 25th Floor, Pershing Square Building, New York City.

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926) of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

### PROPOSED PUBLIC HALL CHAGFORD, DEVON.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

## HERNE BAY URBAN DISTRICT COUNCIL.

Designs are invited for the erection of municipal buildings and business premises on a prominent site at Herne Bay. The President of the R.I.B.A. has nominated Professor A. E. Richardson, F.S.A., F.R.I.B.A., to act as Assessor. Premiums—£150, £100, £50. Printed conditions can be obtained from the Clerk to the Council, Westminster Bank House, Herne Bay. A deposit of one guinea is required for a set of the printed conditions, which will be returned upon the submission of a *bona fide* design. Last day for questions, 8 August, 1927. Designs to be sent in not later than 10 October, 1927.

## Members' Column

## PARTNERSHIP WANTED.

ASSOCIATE desires Partnership in established practice, or act as assistant with view to early arrangement. South or East town preferred. Experience mainly domestic, factory and work. Small capital available.—Reply Box 4827, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience, and having connection in large suburban town near London, wishes to a firm of architects of good standing, with a view to partnership. Can place a small capital if required.—Apply Box No. 2517, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## OFFICE AND STAFF TO BE SHARED.

ARCHITECT and Surveyor, A.R.I.B.A., P.A.S.I., with practice and office in Westminster, is willing to discuss arrangement for sharing office and staff with another architect or surveyor, early placed. Partnership might be considered later if mutually agreeable.—Apply Box No. 5727, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## SHARING OFFICE ACCOMMODATION.

FELLOW of the Institute desires to meet another architect a view to sharing office accommodation and running expenses. Apply Box 7474, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## ROOM TO LET.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining coln's Inn; rent £70 per annum, inclusive of light and heating, fitted drawing table.—Reply Box 5331, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

## CHANGE OF ADDRESS.

MEMBERS. DIXON AND QUICK, Architects and Surveyors, removed from 25 High Street, Guildford, and will in future be on business at 180 High Street, Guildford.

### THE A.B.S. INSURANCE AGENCY. MOTOR RISKS.

The Architects' Benevolent Society offers a safe motor insurance policy with low premiums and a prompt claim service. Comprehensive cover. Security. Write prospectus, stating make of car, H.P., year and value to the Secretary, A.B.S., 9 Conduit Street, W.1.

Every inquiry received has resulted in a complete insurance.

## WARNING.

Members are victimised from time to time by impostors who call upon or write to them claiming to be architects in distress. Members are strongly advised, before yielding to appeals of this character, to communicate with the Architects' Benevolent Society (telephone: May 0434).

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## R.I.B.A. JOURNAL.

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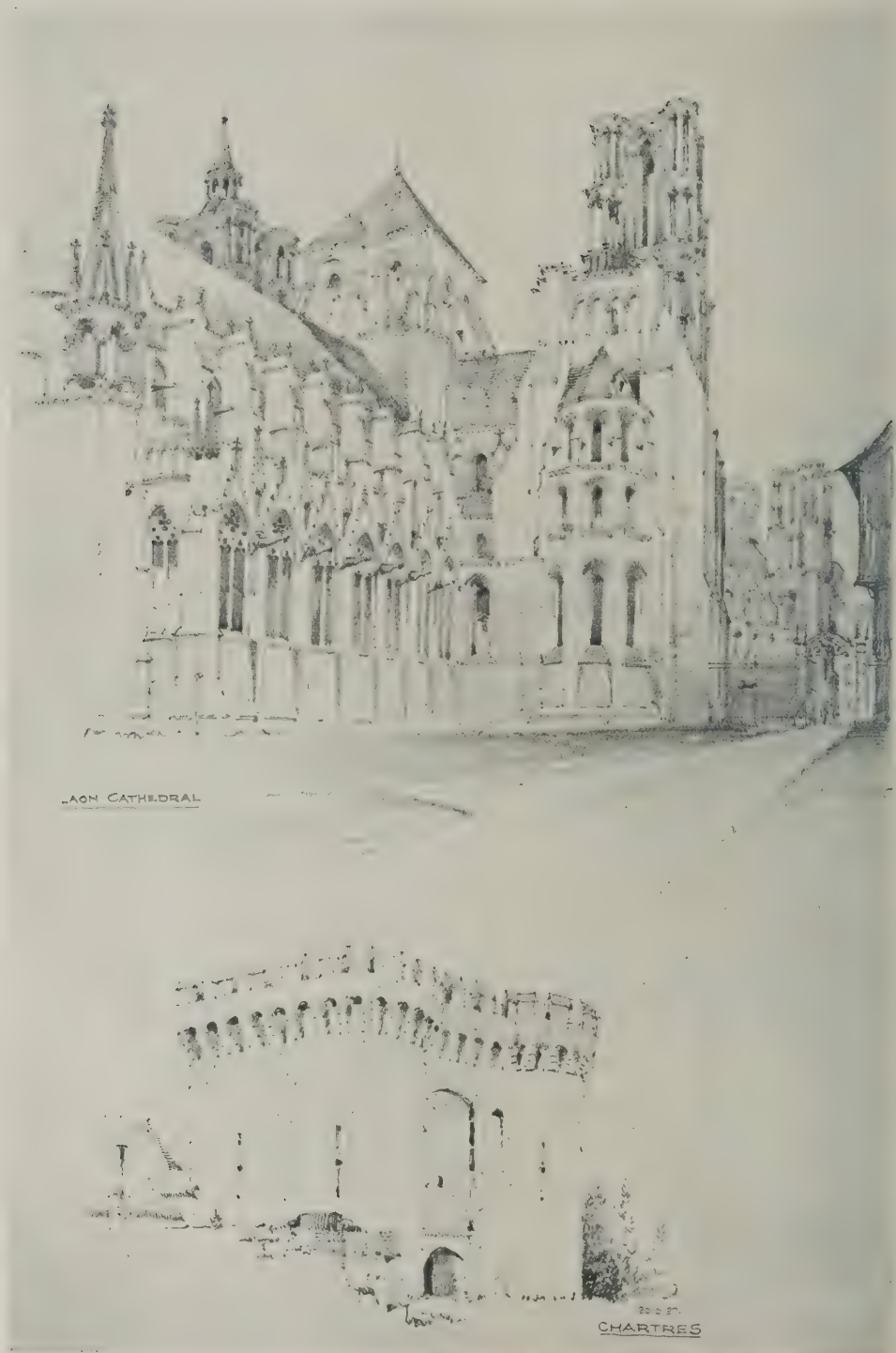
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LAON CATHEDRAL

CHARTRES

LAON CATHEDRAL.  
PORTE GUILLAUME, CHARTRES.  
Holiday Sketches by Arnold B. Mitchell, F.R.I.B.A.



FIG. 5.—THE GATEWAY, QUEEN'S COLLEGE, OXFORD

## Nicholas Hawksmoor<sup>\*</sup>

BY H. AVRAY TIPPING, M.A., F.S.A.

### Part II

**A** PART from Easton Neston, Hawksmoor's independent work—at Greenwich he was only assistant surveyor, and both Wren and Vanbrugh were his superiors—is mostly found at Oxford colleges and London churches. At Queen's we believe him to have been acting independently, if not for the 1692 library, at least for the buildings of which Provost Lancaster laid the first stone in 1710. The new hall was first used in 1715, but the buildings were still in-

complete when Lancaster died in the following year. We do not know the exact date of the existing cloister that connects the east and west buildings and screens the first quadrangle from the High Street, but it may date from a little before or a little after Lancaster's death. The leading master masons at Oxford at this time were the Townsends, who not only were employed by College authorities as at Queen's and All Souls, but constructed much of the Office court at Blenheim between 1708 and 1711. The father was Mayor of Oxford in 1721; the son learnt architectural

<sup>\*</sup> A lecture delivered to the members of the London Society on Friday, 18 February.



drawing and could copy, in meritorious but heavy-handed manner, the designs of architects. He even grew to consider himself competent to improve upon Hawksmoor, for in August 1733 he wrote to the then Provost of Queen's that he was making some alteration in the design of the cupola-mounted entrance which he was then engaged on building. Whether till then there had been a simpler entrance in the centre of the cloister, or whether a gap had been left, is uncertain, but Townsend had to pull down something before he began the new work, for he speaks of reusing old material. It is quite clear who was the architect of this gateway. In the *Daily Post* of 12 February 1736 is a letter "from a gentleman in Oxford to his friend in London" which says "this temple is built after y<sup>e</sup> Design of Mr Hawksmoor and y<sup>e</sup> Statu by y<sup>e</sup> ingenious Mr Cheere of Westminster." The statue is that of Queen Caroline, and Cheere's agreement for it dates from 1734. It is not likely to have been completed until 1735, and the cupola must have been set over it after it was hoisted into position (Fig. 5). Thus we see that this entrance and cupola are among Hawksmoor's latest works, and are contemporary with his Castle Howard Mausoleum. This shows how important it is to be sure of facts and dates when you want to enunciate views and theories dependent on them. 1710 being the date when Lancaster laid the foundation stone of the new buildings, it has been casually attributed as the date of the whole, including the cupola. Mr. Goodhart-Rendel definitely gives it that date, and adds that the cupola "shows the influence of Wren in some of Hawksmoor's earlier designs." If it shows anything at all, it is that although Hawksmoor was so entirely dominated by a stronger will that even what he did independently during Vanbrugh's lifetime—such as the six London churches—teems with the Vanbrugh spirit, yet that after Vanbrugh's death in 1726 he had a slight reversion to the Wren manner in which he had been nurtured and which he first practised.

The year 1710, when the Queen's College front quadrangle was begun, is also that set down for the building of the Clarendon Press, which is attributed sometimes to Vanbrugh, sometimes to Hawksmoor, and sometimes to both in combination. The last surmise is probably the correct one. The leading architectural authority among the Oxford Dons at that time was George Clarke, described in the *Dictionary of National Biography* as a "politician and virtuoso." He took his B.A. degree from Brasenose College in 1679, but was soon after elected to an All Souls fellowship, which he held until his death, 56 years later. Besides the University in general, he was particularly interested not only in Brasenose and All Souls, but also in Worcester, where he was instrumental in providing new buildings, including a library, to which he left

books and drawings, including various portfolios of architectural engravings and designs, among the latter being several variants for the Clarendon Press. One of these is extremely Vanbrughian in its elevation, and is thrown on to the paper in indian ink washes with the same *brio* as we saw in the sketch for the St. Paul's West tower. I take it that this proposal for the Clarendon building was Vanbrugh's own, and produced by his own brush. Another one, representing the building almost exactly as it was erected and as we still see it, has written on it—very likely by George Clarke—"Designe for the Printing house at Oxon by Mr Hawksmoor."

Led by George Clarke, the governing body of All Souls were full of a scheme for rebuilding. It was settled that an old cloister lying north of the main quadrangle should be destroyed, and new buildings, including a great library, such as Queen's already had and such as were proposed for Christchurch and Worcester, should be erected thereon. But two important points were evidently under discussion—viz., whether the old quadrangle should give place to a new one, and whether the new buildings should be in classic style or in Gothic taste. Curiously enough, considering the date, the second alternative carried the day, and it is probable that Hawksmoor, fresh from the Castle Howard towers and bastions, favoured this proposal, and thus became the author of the first important domestic pseudo-Gothic exterior in England. He prepared a batch of alternative designs, which he sent to George Clarke in February 1715, accompanying them with a long letter or memorandum not only explaining them, but expressing his views on the treatment of old buildings. A bird's-eye view (Fig. 6) represents the scheme as carried out. Hawksmoor had proposed that, on the north side of the new quadrangle, the library should have "a Large Gothick arch which is humour'd by 2 other arches of y<sup>e</sup> like nature on the right hand & left." The library, moreover, was to be partly lit by a "turret in form of a Gothick Lantern," and this was to be matched on the opposite side, where the chapel and hall were to be in part or entirely rebuilt. But in the margin opposite to these suggestions Clarke wrote that he hoped the college would not build the turrets, and they were omitted. The west side of the cloister court which was to be thus reconstructed ran along the side of the open space between St. Mary's Church and the Bodleian Library, and was called by Hawksmoor "y<sup>e</sup> Great Piazza." His scheme, like that at Queen's, provided no inhabitable building along this side, but a screen forming a covered way. This was erected in Gothic style and called a cloister, but Hawksmoor writes: "I have Design'd a Portico and Gate (next 'y<sup>e</sup> Great Piazza') after y<sup>e</sup> Roman Order to shew that we were not quite out of Charity with that

Mañer of Building." In the same spirit he "sent  
two fetches of Rebuilding after y<sup>e</sup> Antique, Keeping

than new work" and can add to it "much conveniency  
and beauty," whereas "utterly destroying or bar-

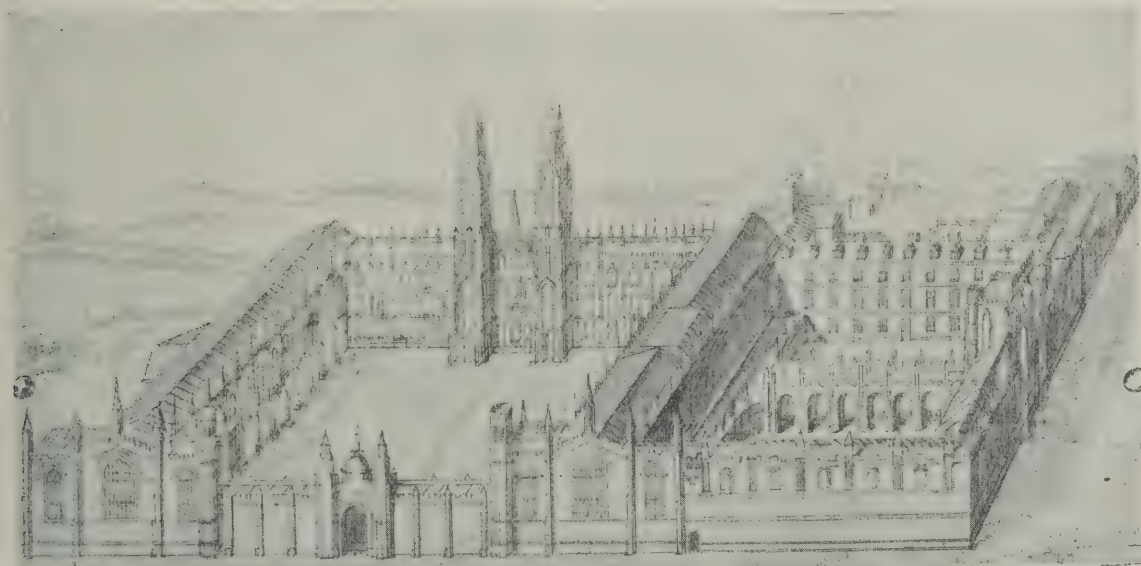


FIG. 6.—BIRD'S-EYE VIEW OF ALL SOULS' COLLEGE, OXFORD



FIG. 7.—A SKETCH BY HAWKSMOOR FOR ALL SOULS' COLLEGE, OXFORD

y<sup>e</sup> Hall & Chapell Gothick only" (Fig. 7), but he  
pleads strongly in favour of retaining the ancient  
quadrangle "built by your most Rev<sup>d</sup> founder, for  
while it may have some faults, yet it is not without its  
virtues." He considers it "stronger and better built

baroufly altering or mangling it wou'd be useing y<sup>e</sup>  
founder cruelly and a Loss to y<sup>e</sup> present possesseours."

We know that two years later Vanbrugh pleaded  
for the retention of the Holbein Gate in Whitehall,  
and he has been given credit for being the first archi-



tect to have some respect for old buildings. But here we have Hawksmoor taking the same view and expressing it much more strongly. He declares that "destruction can be profitable to none but Such as Live by it," and adds "what I am offering at in this Article is for the preservation of Antient durable Publick Buildings that are strong and uffull, instead of erecting new fantafticall perifhabable Traffh."

The library and other portions of Hawksmoor's plan, such as the east side with its two Gothic lanterns, will have been put in hand almost at once, and in 1720

Oxford to get the College's approbation. We gather from this that, as at Queen's so at All Souls, the Townsends were the master masons or chief builders. With this, and other letters from Clarke, is also preserved Hawksmoor's bill of charges for various plans from March 1729 down to August 1734. There is a special item of a guinea for drawing two designs for the ironwork of the gates that fill in the archway of the cloisters opening on to the great piazza. They are in the same manner as the Easton Neston stair balustrade and the wrought ironwork gates at Castle Howard.

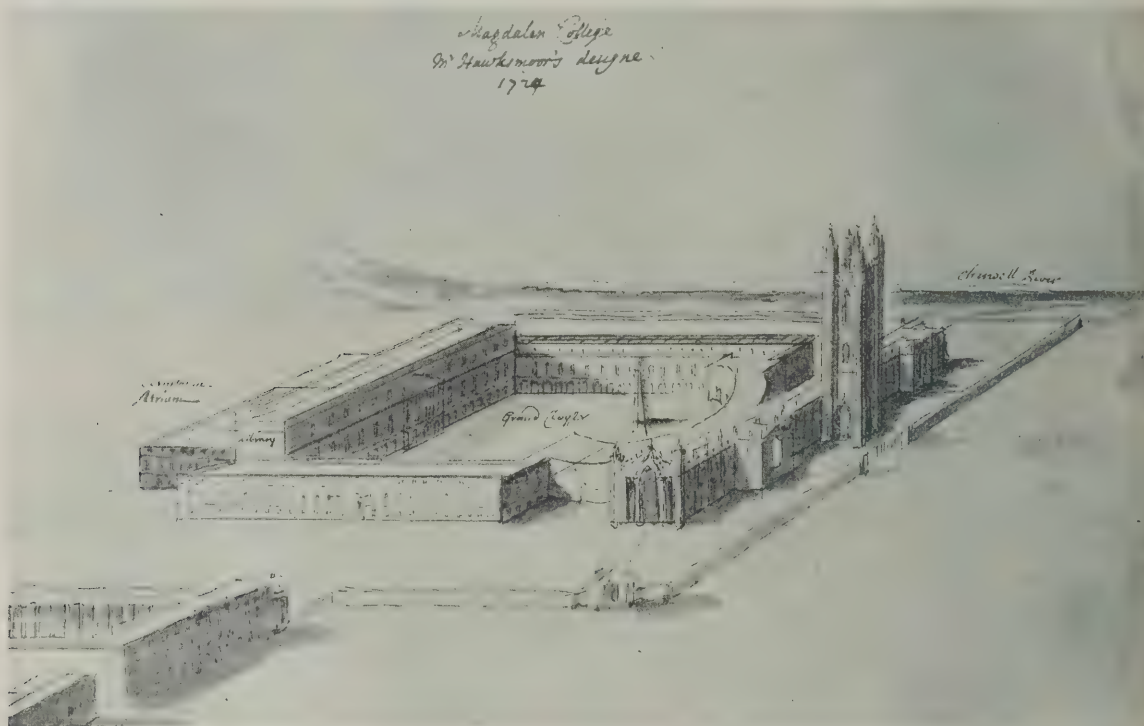


FIG. 8.—HAWKSMOOR'S SUGGESTED REBUILDING OF MAGDALEN COLLEGE, OXFORD

arrangements were made to engrave the designs. Hawksmoor made special drawings for this, and the one for the cloister (the Roman portico not having met with approval) is signed with his initials. Some years later it was decided to rebuild the hall, and as to that we have more detail, because the plans were prepared by Hawksmoor and Clarke in London, the latter then corresponding on the subject with Niblett, the Warden of the College. Thus, on 25 March 1729, he tells the Warden how Hawksmoor and Townsend had met the previous day at his lodging with drafts for the new hall, buttery, and kitchen, and that Townsend was taking them to

Facing this screen on the other side of the piazza stands Brasenose, Clarke's old college, and here he, with Hawksmoor, contemplated great alterations and extensions. But though designs were made, they were never carried out. Had this scheme been realised, and had Hawksmoor's and not Gibbs's design for the Radcliffe Library been accepted, this portion of Oxford would have been very representative of Hawksmoor both in his Gothic and his classic moods. Among the Clarke drawings there are several designs for great college buildings in the style of the day.

It is to be feared that his desire to build from his own designs and in classic style was stronger than his

feeling in favour of retaining the old, so that in 1724 he sent to Clarke an " Idea of Maudlin College partly for your diversion and partly to shew my good wifhes, this being a college foe decriped that Repairing any part (except y<sup>e</sup> hall and Chapell) Signifys but Little, so that y<sup>e</sup> whole muft (or ought to be) new." This idea (Fig. 8) shows the well-known tower preserved, but standing in the centre of a classic elevation with a great arch driven through it as a gateway. Fortunately, very little of this plan was ever carried out. The exceptionally beautiful old quadrangle was found to be not so " decriped." Probably from lack of funds, it was retained, and beyond its north range one side of the proposed new and much deeper quadrangle was erected after Hawksmoor's death, and still stands as an isolated block.

In the All Souls buttery—a very finished interior—is the only known presentment of Hawksmoor, in the form of the bust of an elderly man with a dissatisfied mouth (*Frontispiece*, p. 619). We must remember that during the years that Hawksmoor was working at All Souls his duties as an official of the Office of Works were in large measure superseded, for he was deprived of the highly prized post given to him in 1715, that of Clerk to the Board. William Benson was a dabbler in architecture, and had built himself a house in Wiltshire, which Colin Campbell illustrated in the *Vit. Brit.* and called " Invented and built by himself in the style of Inigo Jones." He had made serious inroads into his inherited fortune, and being an active Whig, the George I Ministry felt they must do something for him. Wren was an octogenarian, and had always had Tory and Stuart leanings, so, in 1718, he was removed from the Surveyorship, and Benson was given that office to hold until something better suited to him in the way of a well-paid sinecure fell vacant. Moreover, he had a brother equally eager for emolument, who now took Hawksmoor's place.

Probably it had been Vanbrugh's idea that on Wren's death or voluntary resignation he should succeed as Surveyor and Hawksmoor should follow him in the Comptrollership. Anyhow, the Benson intrusion aroused their wrath, which was not mitigated when Benson, making a mess of things, was in 1719 superseded in the Surveyorship by Hewitt, who, despite promises to the contrary, failed to reinstate Hawksmoor. The *Dictionary of National Biography* lays special stress on the extreme courtesy shown in all Hawksmoor's correspondence. But the worm could turn, and when Benson and Hewitt are his theme his language is almost as racy and decisive as that of Vanbrugh. Carlisle was moving on his behalf, but there was nothing to be done till Hewitt died in the autumn of 1726, Vanbrugh having himself passed away in the spring of that year. Then Carlisle acts, and Hawksmoor is reinstated. He had provided a memo-

randum and written a letter to Carlisle on the subject in which he speaks of

" that Reptile knight, Hewet, who kept me out for nothing but to plunder the officer he put in my place, of all his principall emoluments, and put 'em in his owne pocket leaving his sayd tool to starve, and the proper buifness of his office neglected."

Benson, he tells us,

" in extream Need of an employment could find nothing at that time but y<sup>e</sup> Office of Works to fall upon, so disguifing himself under the pretence of an architect, got himself made Surveyor Generall."

And, moreover, declares that he

" got more in one year (for confounding y<sup>e</sup> Kings Works) than S<sup>r</sup> Chris Wren did in 40 years for his honest endeavours."

Whilst not working for the Office of Works Hawksmoor had plenty of occupation, not only at Oxford, Castle Howard, and Blenheim, but in the matter of the 50 churches that were to be built under the Act of Queen Anne. Gibbs was appointed Surveyor for the work, but in 1716 he was succeeded in this office by Hawksmoor and James, of whom the first already had in hand St. Alphege, Greenwich, and St. Anne, Limehouse, and the latter St. George's, Hanover Square.

To my mind Hawksmoor never showed his resourceful planning and the strong characteristics of what had become his style more completely than at St. Alphege. An East end altar table was then considered essential, but the East end of the Greenwich church was necessarily also the principal street front, and from it there must be ingress to the church. Thus the long unbroken temple roof was continued for a dozen feet or so beyond the East window, and was formed into a portico of the " Venetian Window " type, its sides forming vestibules giving access to the aisles or rather spaces below the north and south galleries of the church. A Doric order of great size and weight runs round the building, the pilasters forming bays having low square heavily key-stoned windows below, and tall round-arched windows above. It is thus very typical of the general Vanbrugh-Hawksmoor treatment for both domestic and ecclesiastical architecture. The base of a low square tower forms the West porch, and no doubt Hawksmoor intended one of his individual lanterns or superstructures to rise from the tower. That part of the work, however, appears to have been carried out by James, and does not marry well with the Hawksmoor style. Within, the church forms just one great square room, with an eastern archway opening into the comparatively small chancel. There are no columns and no divisions into nave and aisles, except that the space under the side galleries may be ranked as the latter. Wren had had very definite views that preaching was the essence



of Protestant services; hence the square form, the ample galleries, and the high pulpit, which he so often used. Hawksmoor planned on the same principle, and, except that the woodwork is somewhat modified to suit his style, it resembles that of the Charles II City churches, and was, no doubt, executed by the same joiners, such as Hobson and Smallwell, who certainly were used by Vanbrugh and Hawksmoor at Blenheim and Claremont. Notice especially at St. Alphege's the supports to the galleries, which resemble columns less than they do George III candlesticks. There was a practical reason for this. The massiveness of the gallery parapet needed adequate support, but it was important not to obstruct the view of those sitting behind them. Hence the comparatively small beginnings of the square shafts that swell out as they rise and end with a large and elaborate Corinthian capital. Hawksmoor repeated the idea at St. George's, Bloomsbury, and St. Mary's, Woolnoth, but the rearrangement of the interiors of these two churches has sadly marred the general appearance and destroyed Hawksmoor's characteristic disposition. It is a real godsend that we still have it at St. Alphege, which is remarkably representative and convincing as a type of its architect and his age. In structure, however, it is in some respects surpassed by his three East End churches, St. Anne's, Limehouse, St. George's-in-the-East, and Christ Church, Spitalfields. The latter is the latest and most impressive of the three, and shows how, with resourceful invention, Hawksmoor gave variety strictly within the forms, proportions, and details that he had definitely adopted as the basis of his style.

At his City church, St. Mary Woolnoth, a monumental West end was desirable as a solid architectural mass between two main thoroughfares. Hence a low oblong tower with deeply rusticated first tier and Corinthian columns above, topped by a pair of classic turrets. In Bloomsbury Hawksmoor felt that an equally decisive architectural feature should mark the principal elevation, which faced south. Hence the rather prodigious portico reached by an equally prodigious flight of steps. They might be the outworks of a tremendous fane, and not of a church of which the centre or main body is little more than 50 feet square. The massive dignity that Hawksmoor insisted on creating gives a certain clumsiness to the portico, and according to whether your tastes are towards Wren-like gracefulness or Vanbrughian massiveness, so do you compare favourably or unfavourably the Bloomsbury portico with that by Gibbs at Trafalgar Square and that by James at Hanover Square. Thus, talking to me the other day, Mr. Arthur Bolton was unfavourably contrasting Hawksmoor's portico with the other two, whereas Mr. Goodhart-Rendel dismisses the Hanover Square portico as "altogether inferior to the Blooms-

bury one." There the tower was put in its usual place at the West end of the church, but it rises from a narrow way and is therefore not a means of entrance. Lying far back from the great portico, it could only be a rightly associated feature if it was very tall and if the upper part gave an impression of weight and massiveness. Whilst engaged on this church, the last that he undertook, he was evidently much taken by Pliny's description of the Halicarnassus Mausoleum. There was enough to admit of a conjectural re-creation with which he was so pleased that he decided that it would do for his tower top. We know that it was abused and laughed at by Walpole and altered by Street, but it surely is more successful than Hawksmoor's rather eccentric attempts at lanterns and spires of Gothic origin in classical dress, such as we see in the East End churches, and it is certainly apt in its relation to the portico and to the rest of the church, where again we find the little square undercroft windows with key-stones as high as the windows themselves and with arched window heads above.

Whilst the Bloomsbury church was in progress and the Halicarnassus Mausoleum was prominent in Hawksmoor's mind, the matter of whether at Castle Howard—from the neighbourhood of which everything resembling an English church and village had been entirely cleared away—a pagan monument should be erected for the burial of the Earls was discussed between Carlisle and his architects. Vanbrugh was keen on initiating such a building in England, and was much upset when his proposal for one as the burial place of the great Duke of Marlborough at Blenheim fell on deaf ears. Nor did he live to design one for Castle Howard, although during the last years of his life he and Hawksmoor were much engaged there on garden architecture, and we find Hawksmoor's position becoming more and more one of equality, and more and more does Carlisle separately consult him, as surviving correspondence shows. Thus a pair of still surviving garden plinths were probably executed from one of several sketches that Hawksmoor—disagreeing with a scheme of Vanbrugh's—sent to Lord Carlisle. The pair are objects at each end of a terrace, and not just entrance piers such as those we find at Easton Neston. Bearing in mind their different position and purpose, they have much about them that is similar, well-proportioned mass in both cases being in the mind of the designer. The letter about them is dated 1724, when an important garden building on a commanding site was under consideration. Vanbrugh strongly urged that it should take the form of a temple of dressed stone, but Carlisle was in favour of a belvedere of rubble and bade Hawksmoor draw him some. This he did, accompanying his sketches with a long letter and much learned talk of what the ancients did. Vanbrugh, however, had his way, and the domed

temple with four porticoes is a finished and charming building both within and without.

Unfinished when Vanbrugh died in 1726, Hawksmoor saw to its completion, but meanwhile definitely took up and pushed the mausoleum idea. He writes to Carlisle in 1727 that it must not be a temple because the old "polite" people did not bury in or near their places of worship, but, on separate ground, erected buildings of special form. The Halicarnassus example was in his mind, and he remarks that it was so fine as to have passed for one of the seven wonders of the

stairs. It is a fine conception, finely designed in every part and detail, and executed in excellent material by skilled craftsmen. It is thoroughly adequate to its site, for not only is it a pleasure to see it from far or near, but delightful vistas are obtained as you walk round this colonnade, and, between the tall shafts, get glimpses of the far distant house.

Hawksmoor did not live to see this last and favourite child grow up to completeness. For several years before his death he was too ill a man to move more than backwards and forwards between Green-



FIG. 9.—CASTLE HOWARD : THE MAUSOLEUM FROM THE NORTH-EAST  
Designed and built by Hawksmoor, 1728-36

world. Not that, however, but the tomb of Cecilia Metella near Rome is fixed upon as the model for the Castle Howard example. The site is a tableland commanding distant views, and the monument itself forms a leading feature even from afar. Thus it had to be of very large size, and to give it greater effect and dignity it was surrounded by a great Doric colonnade. Nearly an acre of tableland was levelled and surrounded by a wall composed of square rusticated bastions framing segmental sections (Figs. 9 & 10). In the centre of this rises a second square of considerable loftiness forming the great vaulted undercrofts in which lie various generations of Howards. From this square rises the rotunda, approached by a magnificent double flight of

wich and Westminster—a sad trial to himself, but a piece of good fortune for us, for the resulting batch of letters to Lord Carlisle is very interesting and brings home to us the character and genius of the man.

I hope that in what I have been able to say in the allotted time has given at least some conception of what he was like, of the position he held, and of the work he performed. We may take somewhat different views as to his capacities and genius, but quite clearly he is a corner-stone in the architectural history of his age, so that his life is worth much closer study than it has hitherto received.

In speaking to you, members of the London Society,



I will close my remarks by giving you his opinion of the London of his day. He is deploring the entire setting aside of Wren's rebuilding scheme after the Fire and the casual way in which the City was set up again on its old lines :

" we have noe City, nor Streets, nor Houfes, but a Chaos of Dirty Rotten Sheds allways Tumbling or takeing fire, with winding Crooked pafages (scarce practicable) Lakes of Mud & Rills of Stinking Mire Running through them."

He goes on to show that what he considers the miserable jerry-building in London had become a national evil. He declares most of the new building bad,

hurried, and set up by rascally profiteers. Then he concludes

" this Sort of Vermin has run & Spread all over y<sup>e</sup> Country."

It is perhaps rather comforting to us, who complain so bitterly of the defacing of our country-side at the present day, to find a leading architect uttering the same lamentation a couple of centuries ago respecting buildings, many of which that still exist are esteemed by us, and even held as models that we ought to bear in mind in our present rehousing.

\* \* \* Grateful acknowledgements are due to the Editor of *Country Life* for permission to include many of the illustrations in Mr. Tipping's Paper.

## Mexican Architecture\*

BY MARTIN S. BRIGGS [F.].

The architecture of Mexico may be grouped in two great historical periods : the early buildings of the primitive Maya and Aztec civilisation, of which our knowledge has been widely increased during recent years ; and the architecture introduced about 1521, immediately after the Spanish conquest. Mr. Kilham's new book is concerned with the latter phase, and covers its history up to 1821, when Mexico got rid of its Spanish viceroys and became independent. There was no Gothic period in America. The first buildings erected under Spanish dominion are of mature Renaissance character, displaying the mixture of severity with occasional exuberance that marks the work of Juan de Herrera at the Escorial, the cathedral of Valladolid and elsewhere. In Mexico, as in Spain, the style of the mid-Renaissance gave place successively to the Plateresque, the Churrigueresque, and the Baroque phases, losing itself finally in *Academismo* towards the end of the eighteenth century, when all individuality was submerged. But the architecture of Mexico was influenced by the older native buildings, and thus differs much in detail from that of the mother-country which inspired it. The Vice-Regal period was a time of "unexampled prosperity, free from war or civil dissension of any kind, for nearly three centuries." There was an abundant supply of cheap native labour, and even skilled Indian craftsmen were plentiful. From the very moment of the conquest, ecclesiastical buildings were erected in great numbers, so that in seventy-five years over four hundred monasteries had been built, while in one province alone no less than a thousand churches had been completed. It has been estimated that "Mexico has nine thousand churches of genuine architectural interest," for during the Vice-Regal period Spain was the chief supporter of the Catholic Church.

But though ecclesiastical buildings, including some great educational foundations, constitute the bulk of the Renaissance monuments of Mexico, the domestic work of the period is of equal interest. The decorative crafts flourished, and in one respect at least—the use of coloured

encaustic tiles—produced some remarkable effects. The tin-enamelled faience of Puebla seems to have been an indigenous craft, fostered and developed by imported European artists, "until, in 1750, some thirty establishments in the city of Puebla were engaged in its manufacture." . . . "The native Puebla tiles are four and a half to five inches square, generally slightly convex and bevelled on the edges, and showing three rough spots in the form of a pea on the upper side, which are the scars left by the clay supports used in baking. The dark blue colour is always in relief, due to the thickness of the pigment. The glazing is imperfect, giving a pleasing texture, and the whites are of a greyish tinge."

This coloured tiling was freely applied to façades, and to the outer surface of church-domes. Domes were used with extravagant and sometimes absurd profusion on all ecclesiastical buildings. "There is no limit to the number allowed to a church ; three, five or seven are common. One church has forty-nine." Generally in regard to design it may be said that Mexican architecture is at least as florid as Spanish, sometimes more so, and that while it occasionally exhibits Moorish influence—such are the curious cross-channels in artistic development—it frequently startles us with *motifs* that are essentially Indian in origin. The great cathedral at Mexico, a medley of many styles, is the largest of a remarkable series. It was commenced in 1573 by Juan Gomez de Mora, who was sent to Mexico from Spain by Philip III. But the charm of Mexican architecture, as of so much of the cognate Baroque architecture of southern Europe, lies mainly in its bold and picturesque grouping, occasional ornament and recesses giving shadows on great bare walls dappled with sunlight and standing in dazzling contrast to banks of purple *bougainvillea*.

In an admirable introduction of twenty-four pages Mr. Kilham gives us a brief essay on Mexican architecture, together with descriptive notes for his 84 illustrations. All these plates are reproduced from photographs, varying somewhat in merit and not always depicting subjects of importance or interest. The volume, though slight, gives us a convenient bird's-eye view of an unfamiliar province of architectural history.

\* *Mexican Architecture of the Vice-Regal Period*, by Walter H. Kilham. (Longmans Green and Co., London, 1927). 21s. nett.

# Architecture in Abruzzo<sup>\*</sup>

BY SYDNEY D. KITSON, M.A., F.S.A. [F.].

The Abruzzi form a province which lies between Rome and the Adriatic Sea. Its western part is deeply indented by mountains and valleys and its seaboard to the east is flat and monotonous. There are no harbours and very little trade. The means of communication are tortuous and slow, while the inns

buildings described are small in scale, but very interesting in detail. The situation of the province, with an eastern seaboard in touch with Byzantium, with Ravenna on the north and Rome on the west, influenced its architecture in strange and conflicting ways. The buildings illustrated are almost exclusively of a



FIG. 247.—FOSSACESIA: S. GIOVANNI IN VENERE. THE APSES

are indifferent. It is small wonder, therefore, that this region is unknown to the foreigner. Signor Gavini's book, with its admirable photographs, deals in great detail with the Romanesque and Early Gothic architecture of this *terra incognita*.

This first volume carries the story from the beginning of the middle ages to the end of the thirteenth century, while the second volume, still to be published, will treat of the later work of the district. The majority of the

religious character. The early activities of the Benedictines culminated in the beautiful church of St. Pietro ad Oratorium at Castrano at the end of the eleventh century (Fig. 65).

The Cistercians came in the twelfth century, bringing with them their Burgundian sense of severity and their structural use of the pointed arch. The abbey church of S. Giovanni in Venere at Fossacesia (Fig. 247) was built about 1165. Its plan and section are reproduced in Signor Gavini's book, and show its nave and aisles ending in apses to the east, while its transepts were chapels, connected only by low doors with the church itself. The resemblance of this

<sup>\*</sup> *Storia dell'Architettura in Abruzzo*. By I. C. Gavini. Vol. I. [Bestetti e Tumminelli, Milan and Rome.] Pp. VI and 471. 543 illustrations from photographs. 12 inches by 9 inches.





FIG. 65.—CAPESTRANO: S. PIETRO AD ORATORIUM. INTERIOR

building to the contemporary Cistercian Church of La Magione at Palermo is very striking. The strange western portal of S. Giovanni in Venere is, however, surely unique. The reaction from the restrained style of the Cistercians is illustrated in the work at the monastery of S. Clemente at Casauria in the last quarter of the twelfth century. There the elaborate detail of the vanishing Romanesque is lavished upon every feature which is capable of enrichment. The ambones of this period attained to a special degree of decorative splendour, and several are illustrated in this volume.

In the thirteenth century master builders from Rome introduced the craft of marble inlay to the province of the Abruzzi. The pulpit of the church of St. Pietro at Albi affords a fine example of this work (Fig. 441). The volume ends with a description of the churches built by the Franciscans at the end of the thirteenth century. Very few of the buildings of this region have suffered restorations, though many are in a ruinous condition. The publication of so thorough and so monumental a work as this will call attention to a series of little known but deeply interesting buildings.

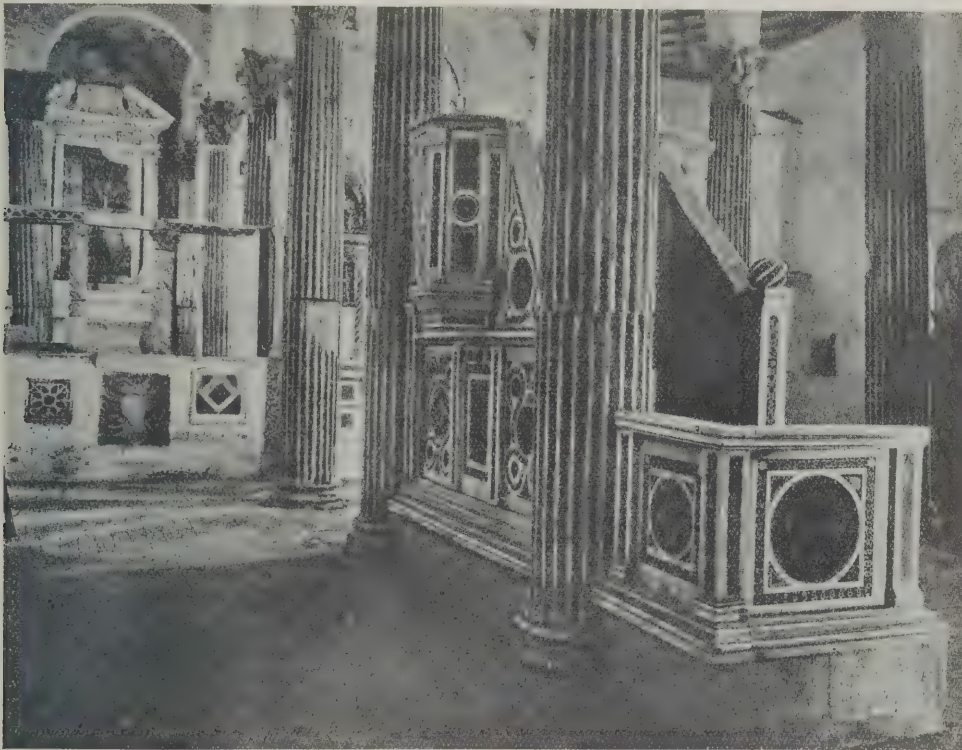


FIG. 441.—ALBI: S. PIETRO. THE PULPIT



## Reviews

**SITE PLANNING IN PRACTICE AT WELWYN GARDEN CITY.** By *Louis de Soissons and Arthur Wm. Kenyon.* London: Ernest Benn, Ltd. 1927. 32s. 6d. net.

This book might well have borne on its title page the motto "Example is better than Precept," as the text is limited to a two-page introduction by Mr. C. B. Purdom, which gives in outline the general ideas on which the building area of Welwyn has been developed, mentioning the care that has been taken to relate the plan to existing trees and other natural features and to provide for the future effects by judicious planting. The harmonisation of the external treatment of the houses, while preserving individuality in the design of each, is also referred to, and it is left to the reader to judge from the illustrations as to how far the principles adopted have been successful in practice.

The illustrations, comprising detailed plans of the layout and views by which the effect may be judged, are all taken from the south-west district of Welwyn, this area being now completely developed. The houses mostly range from the type classed by the Ministry of Health as "B" upwards to larger ones with garages, etc., attached, and the designs, though varied, display a unity of character when disposed so as to be viewed in groups. It will be obvious that most careful consideration has been given to the composition of good street pictures, and this care has been rewarded by an exceptional degree of success.

Beyond this accomplishment, to which justice could only be done by a visit to Welwyn, it is quite clear on inspecting the plans included in this volume that the planning has been effected with an exceptional economy in road surface, and therefore the standard set is, both æsthetically and practically, a high one, doing credit to those who have been responsible for the work itself and for its presentation in this book.

H. V. LANCHESTER [F.].

**MODELS OF BUILDINGS.** *How to Make and Use Them.* By *William Harvey.* Sm. 8o. Lond., 1927. (Architectural Press.) 7s. 6d.

Mr. Harvey in this excellent little book discusses all sorts of models, from the marvellous miniatures of Chinese palaces to the alabaster Leaning Tower of Pisa, which are models for their own sakes; scale models of new Delhi, and the Withrington Synagogue at Manchester, which are made to illustrate a building proposed; its exterior relations and its interior lighting; scientific models for heating and acoustics; models of detached blocks, for investigating strains and collapses; and, perhaps, most important of all, the little models of cubes and rounds that the architect builds up or whittles out of an active imagination to clarify and enlarge the volume and shape relationships of his imagined building.

Toy houses, completely fitted up within and without, are an enduring joy, and it must be marvellous fun making little cork boats and enlarging them scientifically with squared paper into golden galleons. For illustration, to clients made sceptical by the atmospheric

perspectives of big building schemes, the professionally made model is now recognised as essential, and Mr. Harvey has some useful suggestions on the making, and on the transport and storing of such.

We are all growing sceptical of the pencil: textures are wearing out in suburbia. The painters, however we may mock them, are calling us back to the bedrock of our architectural art. It is in the working out of space and form relationships that the simplified model helps us most. The easiest way for the architect is perhaps to draw the sides of his building on paper, and so fasten them together that he makes clear the finished shape. A young Italian architect, travelling in Germany and the North, has been making not sketches to take home with him, but such collapsible paper models of every modern building that catches his imagination. Mr. Harvey, while giving a heap of practical advice on the making of such temporary models, points out that as helps to design they are rather illusory; the design must be made on paper before the model can be set up which is to elucidate it. Plasticine, plaster, and, above all, cork and a sharp knife—these are the real means of working out a design from its inception. Cut cork can give the clean sharp surfaces of building; and after reading this book one finds it difficult to think of domes as other than modelled, and one marvels at the almost oriental patience and ingenuity of Sir Herbert Baker's draughtsmen translating into the bewildering subtleties of two-dimensional drawing the utterly simple apparatus of a concave model for the tiffin room vaults of the Delhi Secretariat.

H. C. HUGHES [A.].

**DECORATIVE SCULPTURE.** *Selected by Georg Kowalczyk, and with an introduction by August Köster.*

This book is a wide collection of photographs of Egyptian, Assyrian, Greek, Roman, Byzantine, Gothic, Renaissance, and Islamic Sculpture; with a commentary by August Köster.

Such a pictorial record of man's carving, modelling and shaping in clay, metal, wood, and stone, is a rich quarry of inspiration and reference. Its appeal is by no means only to the craftsman whom it mostly concerns. Here are such old friends as the Bull from the Ishtar Gate; the wounded lion from the Assyrian bas-relief; the Horse from the Parthenon Pediment, with its great decorative vivacity; the Bull from the parapet of Notre Dame; the reliefs from Ghiberti's Gates; the marble window from the Sidi Said Mosque, together with hundreds of less familiar but no less intriguing forms.

The impression created by many of these examples is that of completeness and self-sufficiency although separated from their architectural settings.

May not some great architect-sculptor or sculptor-architect of the future so design his sculpture as to form a more integral part of his building in a new and fuller sense?

August Köster provides an interesting introduction, but his words are not very closely allied to the plates. The book is a magnificent pictorial history of beautiful decorative forms throughout the centuries and a most desirable acquisition.

J. M. H.

THE SLATES OF WALES. By F. N. Jorth, D.Sc., F.G.S. Published by the National Museum of Wales and by the Press Board of the University of Wales. Price 6d. Post free from the Museum, Cardiff, 7½d.

As Wales produces a very large proportion of the total output of slates for the British Isles, it is very fitting that the National Museum of Wales should give prominence to exhibits dealing with the nature and origin of slate and its distribution in the Principality. Dr. North, the Keeper of Geology in the Museum, has consequently made a very thorough study of the subject, and has prepared this excellent and well-illustrated booklet, with the object of expanding, in the simplest possible language, the information contained in the Museum labels into a form which will be found of great value both by those who are able to inspect the Museum exhibits and those who are unable so to do.

A book written by an able scientist in such a way that the average man can understand it is always a pleasure to read. Dr. North's *Slates of Wales* is this, and more; the manuals yet written on building materials it is one of the most useful. One would much like to see a series of similar booklets, each written by an expert with a scientific mind and the ability to write simple straightforward English, and each dealing with a different building material.

W. S. PURCHON [A.].

HOW TO LOOK AT OLD CHURCHES. H. Spencer Stowell [L.]. Methuen. pp. xvi + 163. 2nd ed. 80. Lond. 1926. 5s.

The second edition of this handy book is welcome, with its several additional and improved illustrations. In addition to the existing literature on the subject is justified by its special adaptation to the needs of the purely non-technical reader, but it compresses much information in a small compass in orderly fashion, and contains much original thought and new examples. The treatment of the first part is historical, explaining the growth of styles in a consecutive and interesting way, good features being the attention to much-neglected transitional stages and summaries of the criteria of the respective periods; afterwards the plan and chief features of the church are described, opening out many points of interest. The text is lucid and conversational, and the figures (in the text), while not all of a high quality, are mostly taken direct from the site and serve to illustrate salient points clearly; the index is thorough and compact and serves as a glossary. This book should help the great cause of bringing architecture to the layman's door, and with its chatty and stimulating treatment whet his appetite for further knowledge.

H. V. M. R.

CATHEDRALS, ABBEYS AND FAMOUS CHURCHES. Edited and illustrated by Gordon Home. 120. Lond. 1925. 2s. 6d. [Dent and Sons.]

This interesting series of handy books occupies a place intermediate between the larger cathedral books and monographs and the smaller guide books, inasmuch as they are intended for the more serious student, yet their topographical chapters serve as guides and their handy compass adapts them for carrying. There is a large

amount of detailed information, architectural and historical, woven together in narrative form; the photo-gravures and half-tones are excellent and the line drawings original in their point of view and often impressionistic. Each volume deals with one or two cathedrals and minor buildings in the vicinity, to which one almost wishes separate volumes were devoted. They are not too elementary to be read by those familiar with larger works; especially is this the case with the highly compact Westminster Abbey volume. There are useful parallel chronologies, at the ends of the volumes, of the bishops and kings during the successive periods of building.

H. V. M. R.

SPECIFICATIONS FOR BUILDING WORKS. By Wilfrid L. Evershed, F.S.I. Sir Isaac Pitman & Sons, Ltd. Price 5s. net.

This is a guide to specification writing. The object of a specification is to supplement the drawings by giving those details which cannot clearly be shown on the drawings. It should deal especially with the quality of materials and workmanship, and describe the sizes and forms of any items that cannot be shown on the drawings.

It often includes a description of what is shown on the drawings, but when it does it is important that the items agree. Some things can be better shown on the drawings than described verbally in the specification.

The clauses are given with the above qualifications in view.

A criticism is asked for in the introduction; the Hollow Wall Clause might be questioned, when it is specified that the perpend is to be left open for one course above the dampcourses on the ground, and also over the aprons covering the lintols over openings. Trouble has been caused through this method of ventilating the cavity.

H. D. S. W.

SPECIFICATION. 29th Yearly Issue 1927. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. 13 in. by 9 in. 10s. 6d. nett.

"Specification" is again with us, and well maintains the standard of former years, such modern needs as white lines on highways, copper tubing for water services, escalators, stainless steel, and vita-glass being among the newest inclusions. There are six special articles not noticeably related to the avowed purpose of the work, but in themselves so useful that it would perhaps be ungrateful to suggest that they swell the bulk of what is already a ponderous tome. Such articles, if of value, serve an obvious purpose in attracting hesitating purchasers who might be disinclined to replace former editions with the latest on the score of a few detail revisions of the main subject matter. In this instance the two articles on "The Building Line in London, and its Restrictions," by G. H. Lovegrove, F.R.I.B.A., F.S.I., and "The Treatment of Damp Walls," by E. G. Blake, M.R.S.I., will make a wide appeal. The two chapters dealing with Proprietary Materials and Specialities, and Building Practice and Miscellanea, afford much useful information otherwise hard to come by—but, after all, the notes on the various trades and the model specification clauses are the mainstay of the work.

E. G.



## RECENT FOREIGN PERIODICALS.

By GRAHAME B. TUBBS [A.].

The special reference number of *The Architectural Forum* for June is devoted to Public Buildings, and includes the latest of the American State Capitols, of which the most interesting and original is the late Bertram Goodhue's design for Nebraska. There are, as well, many illustrations of recent Court Houses and Record Offices. Useful additions to architectural bibliography are articles on Fire Stations and Fire Alarm Headquarters, as there is little collective information on these subjects. In the United States the fire alarms are now often connected to a separate building, quite distinct from the Fire Station, and great care is taken to prevent the possibility of these buildings being damaged by fire, and the most recent ones, such as those at Boston, and at Richmond, Virginia, have been placed in the middle of parks. Elaborate precautions are taken to prevent electrical breakdowns, and storage batteries and petrol generating plants are provided in case the town supply should fail.

*The Journal of the Royal Architectural Institute of Canada* for June prints the first of a series of three articles by Professor I. B. S. Holbourn, entitled "The Riddle of Civilisation and Art." The first instalment is a profound discussion of the meaning and end of civilisation, and the remaining parts will be looked forward to with great interest.

"The Architect, the Artisan—and Bronze" is the title of an article in the June number of *Pencil Points*, which will be specially helpful to the draughtsman in detailing bronze work. Many useful practical hints are given, and the article is fully illustrated with photographs and diagrams showing the whole process, including the different methods of surrounding the model with the casting sand.

The remarkable skyscraper University (The Northwestern University), at Chicago, is the subject of the chief article in *Architecture* for June, and the buildings (which are by James Gamble Rogers and Childs and Smith) that form the Alexander McKinlock Memorial Campus are described. The Campus consists of several distinct blocks, the central one, the Montgomery Ward Building, contains medical and dental school with clinics, and has fourteen storeys; but the centre part is taken up as a twenty-storey tower. It is intended that this shall eventually be worked in conjunction with a great new hospital, for which an adjoining site has been provided. Near the medical and dental school there is a School of Commerce, with 5,000 students, and a Law Library and School, to which a Legal Clinic is attached, from which poor people obtain free legal advice. The whole group is very picturesque in its outline, and is distinctly Gothic in effect.

The May number of *The Pacific Coast Architect* is devoted to the houses by Gordon Kaufmann, mostly in the neighbourhood of Los Angeles. They are pleasant versions of the Mediterranean style, with low pantiled

roofs and plaster walls, such as one sees in Italy and Spain.

The architectural quarterly, *Arquitectura Española* which is printed in Spanish and English, devotes several of its plates to Signor Antonio Palacios' ambitious scheme for the Palace of Fine Arts at Madrid. The antiquarian side of Spanish architecture is represented by photographs of the Baroque Hospital of Venerable Priests at Seville, which shows strong Italian influence. In *Arquitectura* for April there are a large number of illustrations of the Royal Palace at Madrid.

The Museum that a grateful France has made in the Orangery of the Louvre, to house the paintings of one of her most distinguished of modern painters—Claude Monet—is shown in *L'Architecture* for 15 June. The galleries are beautiful in their simplicity, and would seem to be ideal for showing the decorative paintings of this master.

*L'Emulation* for May illustrates, among others, the interesting concrete and glass factory for M. Houget at Verviers. The effect of this factory is quite classical in feeling, but the effect is obtained without the use of classical details.

Among German periodicals, *Wasmuths Monatshefte für Baukunst* for 27 January, the large new Concert Hall at Stockholm, by Ivan Tengbom, is the principal subject. The main front is decorated with a portico of attenuated polygonal Corinthian columns. The building contains two Halls—a large and a smaller—and in the larger, the same type of column that is used on the outside is again used, but with more fanciful caps. The lighting is cleverly arranged so that the ceiling is evenly illuminated from a concealed source, giving the idea that the Hall is open to the sky.

In the July number of the *Deutsche Kunst und Dekoration* there are some reproductions of amusing modern fabrics, and in *Innen Dekoration* of the same month the new Bismarck Hotel in Chicago, by Albert Eitel, shows an example of German work carried out in the United States.

## Correspondence

## SHAKESPEARE MEMORIAL COMPETITION

30, John Street,  
Bedford Row,  
London, W.C.1.  
15 August 1927.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—We notice that in the announcement of the result of the first stage of the Competition for the Shakespeare Memorial Theatre at Stratford, you omitted Mr. S. Rowland Pierce's name. He was associated with us in the design that we sent in, and we will be glad if you will correct this in your next issue.—Yours faithfully,

GRAHAME B. TUBBS.

For PERCY TUBBS, SON & DUNCAN.

# SPIRAL COURSES IN BRICKWORK.

Raymond House,  
32 Theobalds Road,  
Grays Inn,  
London, W.C.1.

30 August 1927.

DEAR SIR,—I should be interested to know if any others of your readers have encountered instances of towers being constructed in a single spiral course of brickwork masonry.

During recent repairs to Hurstmonceux Castle in Essex, I had occasion to cut in a lead damp-course in the lower part of one of the watch towers. When the bricklayer had gone all round the tower and returned to his starting place, we were astonished to find that the lead work was one course higher than when we began.

Close examination of a twin tower showed that this was built in the same manner of a single spiral course. The advantage of this method of construction in the very exposed position is obvious, as the whole tower is locked against wind stresses from top to bottom. License to crenellate Hurstmonceux was granted in 140, so that this is one of the earliest examples of brickwork on a large scale. In this and many other details of high perfection of technical craft is shown, which one could rather expect to be the culminating point of many years of tradition.—Yours faithfully,

CECIL H. PERKINS [A.].

## Obituary

THE REV. G. HERBERT WEST, D.D. [*Hon. Associate*].

George Herbert West was born in London on 21 May 1845, and was the son of Dr. Charles West, physician and founder of the Great Ormond Street Hospital for Sick Children.

He received his education at Rugby and Christ Church, Oxford, gaining Second Class Honours in Natural Science (Geology), the Burdett-Coutts Geological Scholarship, and the Stanhope Historical Essay Prize.

He received his professional training as an architect in London under the late Mr. Edward M. Barry and in Paris under the late E. E. Viollet Le Duc, from whom he inherited the intense admiration of Gothic architecture, both in English and French, which he retained to the end of his life. On his return from Paris in 1870 he re-entered the office of Mr. Barry. After two years, however, his health proved inadequate and he was obliged to abandon what seemed a promising architectural career, and became a schoolmaster, first at Ascham School, Epsom, and later at St. Christopher's, Eastbourne. He was ordained in 1882, and was appointed to the living of Selsley, Gloucestershire, in 1906. Dr. West never lost interest in architecture, and several alterations in the houses in which he lived were carried out to his designs; and after his retirement from teaching he was able to give more time to the subject he loved so dearly. He was one of the first members of the Bishop of Gloucester's Advisory Committee on Faculties; he was able to bring to their deliberations the technical knowledge of the fully qualified

architect combined with the practical experience of the parish priest. He was elected Chairman and later served till his death as Secretary of that body.

Dr. West was a University Extension Lecturer on architecture; his lectures were illustrated by lantern slides from his own photographs, and he leaves a large collection of slides and negatives of architectural subjects.

He was the author of *Gothic Architecture in England and France* (Bell, 1912), a revised edition of which was published just before his death, which took place at Gloucester on 8 July 1927.

G. H. WEST.

### LESLIE H. GLENCROSS [F.].

Mr. Leslie H. Glencross, who died at Queen Mary's Military Hospital, Roehampton, on 4 August last, was educated at Dulwich College. Articled to Mr. J. J. Thompson, in the vicinity of Wellington Street, Strand, he entered the offices of Messrs. Flockhart and Guthrie, of Conduit Street, and afterwards, for a few years, of Messrs. Niven and Wigglesworth, of Holborn. Later Mr. Glencross, in association with Mr. Livock, now of Surrey Street, Strand, set up in practice at Great James Street, Bedford Row. During this period he identified himself with the Volunteer movement, joining the Artists' Rifles, and when the call came in August, 1914, Mr. Glencross responded at once. He saw continuous active service on the battlefields of North-Eastern France and of Flanders, serving for a considerable time in the Ypres salient. On the opening morning of the Allies' great push on the Somme on 1 July, 1916, whilst leading his platoon he was dangerously wounded by rifle shot, and for a long period his condition was very precarious. He was mentioned in a dispatch by Sir Douglas Haig, for bravery in the field.

He was Assistant Architect to the Ministry of Munitions and the Ministry of Health 1917-1919. In 1919 he was elected an Associate of the R.I.B.A., and Fellow in 1925. On resigning his Army commission he resumed his practice at 2, John Street, Bedford Row, which included a Housing Scheme for the Borough of Woolwich; factory and warehouse premises, and many private dwellings in London and the Home Counties, as well as Sussex, Norfolk, Lincolnshire, Devonshire and elsewhere.

He was the youngest competitor in the *Daily Mail* "Ideal Homes" competition, May, 1919, and was awarded the 1st prize of £500 (Midland Section).

As one of the architects on the list under Sir Lawrence Weaver, Director of the United Kingdom exhibits at the British Empire Exhibition at Wembley, Mr. Glencross's output was considerable; and the South African and other pavilions were erected from his designs.

Throughout his long and painful illness his splendid courage never failed. His art and his many friends are the poorer to-day by reason of the passing of "a very gallant gentleman."

### C. W. BALL [F.].

Mr. Ball died early in June at Southsea, aged 69. He was elected F.R.I.B.A. in 1926.

Mr. Ball was a Portsmouth man where he had lived all his life. He started in practice in 1886. He was honorary architect to the Royal Portsmouth Hospital, where he designed the children's wards. Amongst his other works at Portsmouth were, the South Parade Pier, the Girls' Secondary School, and several elementary schools.

Mr. Ball was a lecturer for several years on building construction and sanitary engineering at the old Municipal College and at the present Technical College.



# Easements

## More Particularly Light and Air

BY W. E. WATSON [F.], BARRISTER-AT-LAW.

The ownership of land bestows upon the owner certain rights and privileges which are maintainable at law, and our laws ensure to him a continuance of those privileges. He is entitled to enjoy that which nature has bestowed as incidents of the subject matter of his ownership. Physical benefits such as air, light and water are his because he owns the land and they are incidents to the land. He does not own them as separate subjects of ownership, but because they are necessarily incidents of that one subject—the land.

As every right or privilege in favour of one person necessarily involves an obligation upon others, the landowner's right involves an obligation upon the world at large, and upon his neighbour in particular, to refrain from molesting him in the enjoyment of his land and those natural benefits which flow from ownership. As every owner of land enjoys equal rights in respect of his land and the incidents arising therefrom, there are limits upon the extent and mode of user and enjoyment by an individual owner, because each landowner must have regard to the rights of his neighbours—in other words, there is a mutuality of benefit as well as obligation.

The matter is summed up in the legal maxim: "Use your own rights so that you do not hurt those of another": *Sic utere tuo ut alienum non laedas*.

In the eye of the law the ownership of land is an ownership of a corporeal substance defined not only by the dimension of area but also by the dimension of depth. One man may own the surface and another the minerals beneath, but the *prima facie* sense of ownership is everything above and below the surface.

As another legal maxim has it: "Whose is the soil his it is even to heaven and to the middle of the earth": *Cujus est solum ejus est altum*. Therefore a man whose land is overhung by his neighbour's tree may cut down the overhanging boughs (*Lemmon v. Webb*, 1895, A.C. 1.)

The law draws an imaginary line from the centre of the earth up through the boundary of the surface and thence up to infinity; he who transgresses such a line without authority is deemed a wrongdoer.

Attaching to the ownership of land are natural rights, and it is important to differentiate between those and others which are appurtenant; this distinction lies at the very root of the law of easements. For instance, if a man owns land he has a right to the enjoyment of a natural stream running over or through his land. He may not own the stream, he may not own the water, yet the law will protect him against the acts of others who, without authority, may pollute or divert the stream. Again, if a man owns land he enjoys by law a right to prevent his neighbour from removing the support which the adjoining land gives to his. Again, a landowner by virtue of possession can prevent his neighbour sending over noxious gases or causing undue noise or vibration. These are natural rights as distinct from others based on conventional grounds; such natural rights may be altered at will by the owner; he may, for instance, permit his neighbour to pollute the stream; he may allow him to excavate and remove the support to his land, and in other ways may waive his natural rights.

A profit à prendre is a right for a person in respect of his tenement to take some profit out of the tenement of another. It entitles the owner to take some part of the natural produce of the soil of the servient tenement, or some part of the soil itself; a right to take fish, fowl, vegetable matter growing on the soil are profits à prendre, and this must carefully be distin-

guished from an easement, which is a mere right of preventing the owner of land from committing some acts. Where an easement consists of a right to commit some act upon another land, it is called a positive or affirmative easement; but where it consists of a right to prevent the owner of the land from committing some act upon his own land, the easement is called a negative one. Thus rights of way, a right to draw water from the well of another are instances of affirmative easements whereas right to support of buildings, rights to light, rights to the continuance of a flow of air through a defined channel are instances of negative easements. An easement is owned as an incident of the land owned; it cannot be severed from it. This is a characteristic which is not common to the analogous profit à prendre. Further, the easement, while it must be incidental to an ownership of land, must also be over land—in other words, there must be a dominant and a servient tenement. An easement in this sense resembles servitude in the laws of ancient Rome, and we have the servient property which owes a duty to the dominant not to infringe the legal rights; another form of servitude is the right of support, it may be, by a wall or by land; and yet another is water running in a defined channel, as a millowner, for instance, is entitled to water wherewith to drive his mill-wheel.

In the time of Henry VII, and probably a good deal earlier by the custom of London a man might rebuild his house upon its old foundation to its original height, although by rebuilding the windows of his neighbour were stopped up, unless there was an agreement to the contrary. But a man could not stop ancient lights by an erection on a new soil or beyond the ancient foundation. The rule of law and equity appertaining in London was "The light which cometh in by the windows being an essential part of the house by which the owner hath three great commodities—that is to say, Air for his health, Light for his profit and Prospect for his pleasure, may not be taken away any more than a part of his house may be pulled down. But if there be hindrance only of the prospect by a newly-erected house and not of the air nor of the light, then an action upon the case will not lie, inasmuch as the prospect is only a matter of delight and not of necessity."

Since those far-off days numerous claims have been made to prospect and have been disallowed, probably because of the unreasonable and extensive burden which it would involve upon adjoining landowners. Whereas light may be considered a necessity, prospect is only a delight; and, further, as Lord Hardwicke said (*A.G. v. Doughty*, 1788), if prospects were to be maintained there could be no great towns. The principle seems to be that a landowner can rightly impose a burden upon his immediate neighbour but not on his distant neighbours.

The phrase Light and Air has acquired such notoriety that many are led to believe that the right to light and air are inseparably connected; such, however, is not the case. The phrase is misleading and is all the more so because the two easements are in many respects similar. A landowner has no natural right to the flow of air unobstructed by his neighbour's building, nor can he acquire such a right as a legal easement; such a privilege would be too burdensome and too indefinite to be recognised; but a right may be acquired to the continuance of the passage of air through a strictly defined channel. An easement of air and an easement of light may subsist in respect of the same premises and in respect of the same apertures. On the other hand, it may be that the owner has only a right to

one easement, and the term Light and Air is not used where only one easement exists.

In *Bars v. Gregory*, 1890, a right to the unobstructed access of air to the plaintiff's cellar through a shaft cut through a disused well on the land of defendant was upheld as a legal easement. The shaft having existed for at least forty years, and the ventilation thus afforded having been enjoyed throughout that period, it was held that a lost grant of the right ought to be presumed.

It has been decided that an easement of air may be acquired by express grant, by prescription, or under the doctrine of a lost modern grant, or it may arise by implication of law.

The doctrine of "Prescription" was founded on a rule that a man and his ancestors used or enjoyed a right peaceably and continuously from time immemorial he was deemed to become the owner by prescription. Usage suppositionally dated from the time of the coronation of Richard I (1189), but is a common law rule if a person used the right for twenty years he was deemed to have used it from time immemorial. This, however, was only a presumption which could be defeated by showing there was time within living memory when the right did not exist or that it was used by a written grant or oral permission.

The Prescription Act 1832 now governs appurtenant rights, and the period is 20 years for easements of light and for right of way. The right to light is an accessory right enhancing the owner's natural right of property and involving a corresponding diminution of his neighbour's natural rights. It enriches the owner with an additional benefit in respect of his building which the law would otherwise not bestow upon him, and diminishes the adjoining owner's benefit proportionately.

This right has a peculiarity in that it can only be incident to a building or artificial erection intended for a habitation; the right cannot exist over land in its natural state.

It has been decided it cannot exist over a timber yard and wharf (*Roberts v. Macord*, 1832). It cannot exist over a garden (*Potts v. Smith*, 1868).

The easement of light may be defined as the right to prevent the commission of a nuisance in respect of the enjoyment of a building intended for human occupation by a diminution of natural light within that building. In short, it is no more than a right to protection from a particular form of nuisance.

The law does not define the exact quantity of light to which the owner is entitled; it does not give scientific data, but it has never regard to practical utility. This may seem vague, but it is inevitable, because it would be impossible to lay down a standard applicable to the many and diverse cases which arise: there must be elasticity, and each case is decided upon its merits. First there is the uncertainty as to what amount of obstruction constitutes an actionable nuisance; secondly, there is uncertainty as to whether injunction or damages is a proper remedy, and notwithstanding these, the good sense of juries directed by experienced judges may be relied upon for adequately protecting rights on the one hand and against undue burdens upon the other. What amounts to nuisance is a reasonable question. Best, C. J. (*Back v. Stacey*, 1826), said: "In order to give a right of action there must be a substantial privation of light sufficient to render the occupation of the house uncomfortable and to prevent the plaintiff from carrying on his accustomed business on the premises as beneficially as he formerly did."

Tindall, C. J. (*Parker v. Smith*, 1832): The question is whether plaintiff has the same enjoyment now which he used to have before of light and air in the occupation of his house. It is not every possible, every speculative exclusion of light, which is the ground of an action; but that which the law cognises is such a diminution of light as really makes the premises to a sensible degree less fit for the purposes of business.

Lord Macnaghten (*Home and Colonial Stores*, 1904). "The right of a person who is owner or occupier of a building with windows, privileged as ancient lights, in regard to the protection of the light coming to those windows, is a purely legal right. It is an easement belonging to the class known as negative easements. It is nothing more nor less than the right to prevent the owner or occupier of an adjoining tenement from building or placing upon his own land anything which has the effect of illegally obstructing or obscuring the light of the dominant tenement." In the same case Lord Davey said: "According to both principle and authority, I am of opinion that the owner or occupier of the dominant tenement is entitled to the uninterrupted access through his ancient windows of a quantity of light, the measure of which is what is required for the ordinary purposes of inhabitancy or business of the tenement according to the ordinary notions of mankind."

These judicial dicta may suggest the propositions, first, that interference must amount to a nuisance; and, secondly, there is a nuisance if the interference or obstruction results in a deprivation of light so that the dominant owner or occupier has not sufficient light according to the ordinary notions of mankind for the ordinary purposes of inhabitancy or business of the dominant tenement when all the surrounding circumstances have been taken into consideration.

To support an action it must be proved there has been, or will be, an obstruction or diminution to the amount of light previously enjoyed, but this must amount to unlawful interference. The question is not, however, how much light has been obstructed, but whether the dominant owner or occupier has sufficient light left according to the proper standard and measure—if he has, no wrong has been occasioned. There must be a comparison between the light originally enjoyed and what is ultimately proposed, and other circumstances must also be considered, such as light from other sources, and it may be from sources where no right to light is maintainable, though such light should, as a broad principle, be ignored.

Again, some regard must be given to the actual use which the light supplies: where the business of a watchmaker or artist is carried on a higher standard of light may be required than for, say, a public house. On the other hand, if the dominant owner cares to use a well-lighted room for storage or lumber, the Courts may still protect his right to a greater amount of light than he actually requires. It would appear that a true guide is the question as to what are the ordinary purposes to which the premises are apparently adapted (*Colls v. Home and Colonial Stores*, 1904). The dominant owner cannot by his own act without consent increase the burden of the servitude imposed by the easement upon the servient tenement; or, as Bray, J. (*Ambler v. Gordon*, 1905): "If a right to special light be capable of acquisition without his knowledge, the servient owner cannot know his position, and if he has notice of some special light being required for his neighbour's business, he cannot measure the extent with any exactitude." Or, as Lord Davey said (*Colls v. Home and Colonial Stores*): "It would be contrary to the principles of law relating to easements that the burden on the servient tenement should be increased or varied from time to time at the will of the owner of the dominant tenement. The easement is for the access of light to the building, and if the building retains its substantial identity, or if the ancient lights retain their substantial identity, it does not seem to depend on the use which is made of the chambers in it or to be varied by any alteration which may be made in the internal structure of it." This point may probably be summed up by saying that consideration may be given to a claim for more than the ordinary amount of light, provided it has been enjoyed for upwards of twenty years, and provided further that the owner of the servient tenement had knowledge of this extraordinary user. Locality of the premises is another circumstance which may have a bearing upon consideration of a case. Lord Cranworth (*Clark v. Clark*, 1865):



"Much must turn on the nature and locality of the windows the supply of light to which has been interfered with. Persons who live in towns, and more especially in large cities, cannot expect to enjoy continually the same unobstructed volumes of light and air as fall to the lot of those who live in the country. The steady spread of buildings in and around large towns gradually but surely obstructs some of the light and air which the houses in the interior of the place formerly enjoyed, and in estimating the damage occasioned, it must be remembered cases arise in large and populous cities." The difference between town and country is appreciable to the dweller in cities, but would the possessor for twenty years of a house on the edge of a town be at liberty to restrain his neighbour from building near him because he had enjoyed those amenities for so long?

There used to be a sort of idea that if the proposed rebuilding was kept within an angle of  $45^\circ$  all would be well, no obstruction would be caused to the dominant owner's lights, and in some of the Metropolitan Building Acts this standard has been adopted. In 1866, Stuart, V. C. (*Beadel v. Perry*) granted a mandatory injunction in effect ordering the defendant to remove so much of his wall as offended against the principle that the height of the servient house ought not to exceed the distance between that tenement and the dominating tenement.

On the ground that Metropolitan Legislation had recognised a  $45^\circ$  rule, the Bench in the 'seventies was inclined to admit *prima facie* that this was a basis of computation for a material injury. It is difficult to appreciate why this  $45^\circ$  line was recognised, because it might be said with equal force that an angle of  $63\frac{1}{2}^\circ$  is also adopted in Metropolitan Legislation affecting light and circulation of air, and to-day's practice may broadly be stated, that is, for friendly negotiation, a compromise between these two. In a case decided 12 July 1926 by Russell, J. (*Hortons Estate, Ltd., v. Beattie, Ltd.*), it was stated that the standard as to the amount of light required to be left so as to prevent a nuisance is an absolute one, and therefore if an obstruction to an ancient light renders a room inadequately lighted and causes an actionable nuisance, the obstruction does not cease to be actionable because the room is situate in a manufacturing town. His Lordship, granting the plaintiffs an injunction to restrain the defendants from erecting their building so as to cause nuisance or legal obstruction to ancient lights on the ground floor, also made an order on defendants to pull down so much of their new building as exceeded 23 feet 6 inches in height. The defendants proposed to erect a building 42 feet 6 inches high, 15 feet away from plaintiff's building, which would deprive plaintiff of all direct light from the south, and the new building was erected to a height of 30 feet. The interesting point as to locality was brought up, and his Lordship aptly remarked: "The human eye requires as much light for comfortable reading or sewing in Darlington Street, Wolverhampton, as in Mayfair." The case was one where damages would be no proper recompense to the dominant owner, so an injunction and mandatory injunction to demolish were issued. The servient owner proposed to build at an angle of some  $70^\circ$  and the judgment reduced this to an approximate  $55^\circ$ .

The doctrine of Prescription has already been mentioned and is governed by the Prescription Act, 1832 (2 and 3 William IV, Chap. 71). This is "an Act for shortening the Time of Prescription in certain cases," and the preamble says: "Whereas the expression 'time immemorial or time whereof the memory of man runneth not to the contrary' is now by the law of England in many cases considered to include and denote the whole period of time from the reign of King Richard the First, whereby the title to matters that have been long enjoyed is sometimes defeated by shewing the commencement of such enjoyment which is in many cases productive of inconvenience and injustice; for remedy thereof be it enacted." Then Section 3 goes on: "and be it further enacted that when the

access and use of light to and for any dwelling house, workshop or other building shall have been actually enjoyed therewith for the full period of twenty years without interruption the right thereto shall be deemed absolute and indefeasible any local usage or custom to the contrary notwithstanding unless it shall appear that the same was enjoyed by some consent or agreement expressly made or given for that purpose by deed or writing."

In the previous Section of the Act, which refers to easements of common watercourses and such like, the Crown is bound, but this is not so under Section 3, which refers to light. An interesting case arose upon this point in 1893 (*Wheaton v. Maple*) and came before Lindsay, L.J. In July 1852 plaintiff purchased freehold land and built thereon two houses. In September, 1892, defendants surrendered a Crown lease which they had purchased a year earlier and which had been granted in 1826. This lease was surrendered in consideration of a new lease, and a condition was that new buildings should be erected. The demolition of the old premises was commenced and plaintiff brought action for an injunction to restrain the erection of the new and larger premises, and he contended he had acquired an indefeasible right against defendants as lessees and also against the Crown as reversioner. Lindsay, L.J., held (1) Prescription Act, 1832 (Chap. 71), Section 2, did not apply to an easement of light; (2) Section 3, which applied to light, did not bind the Crown; (3) under the circumstances no lost grant of light could be presumed as against the Crown or its lessees; (4) as plaintiff could not establish a right against the Crown as reversioner, he could not establish a right against the lessees, inasmuch as an easement, if acquired by prescription either at common law or under the statute, must be absolute and not for a term of years. The following section, No. 4, states "That each of the respective periods of years hereinafter mentioned shall be deemed and taken to be the period next before some suit or action wherein the claim or matter to which such period may relate shall have been or shall be brought into question and that no act or other matter shall be deemed to be an interruption within the meaning of this statute unless the same shall have been or shall be submitted to or acquiesced in for one year after the party interrupted shall have had or shall have notice thereof and of the person making or authorising the same to be made."

This section read in conjunction with Section 3 shows that if there has been enjoyment of light for nineteen years and some months the Court will not assist the person enjoying the light by protecting that enjoyment, even although there cannot possibly be a statutory interruption, inasmuch as before any obstruction has subsisted for a year the statutory period of enjoyment will have elapsed (*Battersea, Lord, v. Commissioners of Sewers*, 1895), and this is the case even although the twenty years period elapses during the continuance of the action (*ibid.*).

The word "interruption" occurs in both Sections Nos. 3 and 4 and has the same meaning in both as defined by Section 4. It will be observed there are several essentials which must co-exist in order that there may be interruption sufficient to defeat a claim. First there must be actual obstruction of the light; secondly, there must be acquiescence or submission to the obstruction, and this involves the essential fact that the party interrupted must have had notice not only of the actual interruption but of the person making or authorising it; and thirdly, the obstruction thus acquiesced in must continue for a year.

The obstruction must be of such a nature that it is an effective discontinuance of the enjoyment; intermittent or fluctuating obstruction, such as might be afforded by tarpaulins subject to be blown down or requiring renewal or refixing, would not satisfy the requirement. Thus a pile of packing cases varying in height would not satisfy (*Presland v. Bingham*, 1889).

Payment in the nature of rent for the enjoyment of light does not constitute an interruption (*Plasterers Co. v. Parish* (1851), 1851, 1851), nor does the unity of the possession of two tenements. The second essential "acquiescence" implies silence, and the onus is on the servient owner to show this has been acquiesced; the dominant owner is not to be charged with acquiescing because he does not take steps to demolish the obstruction or commence action (*Benison v. Cartwright*, 1894, 1894).

As a right to light may be created by the express act of parties it may also be released by act of parties; to operate legally it must necessarily be by deed, but where the right exists only on equitable grounds it would appear such a right may be extinguished or varied by the express act of parties without the formality of a deed.

So also it has been said an easement of light may be extinguished by statute, as where corporations or persons invested with statutory powers for carrying out works affecting the tenement in question, generally as a broad proposition it may be said the dominant owner is entitled to compensation for the loss of his appurtenant right.

The question is one for consideration having regard to the provisions of the statute under which the claim is made. Difficult points sometimes arise in considering implied extinguishment or variation in a light easement; the easement may have been brought into being by an express grant, by application of law, or by 20 years user, and alterations are opposed to the dominant tenement; it may be pulled down, destroyed by fire, the windows may be altered in plane, in size or in shape, or in many other ways; upon these happenings questions of implied release or variation may arise, all with respect to the dominant tenement.

The fundamental principle is the rule that the law is regulated by the presumed intention of the parties. In the case of obstruction to avoid the acquiring of an easement the servient owner is protected, so in this case under discussion the obverse obtains and it is the protection of the dominant owner we have to consider. His intention is ascertainable from surrounding circumstances. Direct evidence of his intention is not admissible; he will not be heard to say "I intended to preserve my right to light" or "I intended only to abandon it to a certain extent." Plans, however, are admissible to show at the time the alterations were made what the intentions of the dominant owner or his predecessor in title were; so also are plans showing at the time the scheme was modified so as to preserve the identity of the new with the old windows.

But there is a further element more difficult to define, namely, how far and in what manner the conduct of the dominant owner was brought home to the servient owner; it is, how transparent were his actions to the reasonable observation of the owner of the servient tenement; for instance, if a man pulls down his house and rebuilds it so that a blank wall having all the appearance of permanence stands where windows originally were, intention to abandon rights will be more readily presumed than if the new structure is obviously of a purely temporary character.

Internal alterations, again, of the dominant tenement have no bearing upon the question, but external variations which from their nature are obviously apparent will carry great weight.

Whatever effect alterations to the dominant tenement may have with regard to the right to light, it is perfectly clear that if there be any effect at all it must be in one direction only, and that is not to increase the burden put upon the servient tenement by the easement. This is strictly in consonance with the well recognised principle that the dominant owner may not increase the burden of the servitude.

The right to a light easement is the right to protection from a particular form of nuisance. It is the right to prevent the servient owner doing anything which causes a nuisance to

the dominant tenement by diminishing the light. It is not a right to the continuance of all the light which came to the tenement prior to the obstruction. The right does not extend to a stream of light to the window space, but of a right to prevent the diminution of light within the building. This may be difficult to grasp, but it leads to the consideration of the relationship of the window to the easement.

The test of the nuisance is the diminution of light within the room and not the diminution of the light rays to the window; the rays or cone of light may in fact be greatly diminished by an obstruction, yet the room may remain well lighted. In a case a few years ago (1907) (1906, *Ankersen v. Connelly*), an old shed with a window overlooking the alleged servient tenement has existed for over 20 years but during that time the shed had ample light from one of its sides, which was open and received light over the alleged dominant tenement; in the view of the Court of Appeal (1907, 1 Chan. 678 at p. 684) no action would have been maintainable in respect of any interference with the light coming to the shed window.

On the other hand, it is obvious the window must have some bearing upon the extent of the right, because it is the only normal aperture whereby natural light does enter a building. Windows are the apparent and outward signs of the existence of an easement; consequently if a man by his own act destroys the means of enjoying his easement and thereby indicates his intention to abandon it, the law holds that the right is extinguished and that the servient tenement is released from the burden. This is true, but not when the owner of the dominant tenement simply pulls down his building with a view to a re-erection, nor is it essential to commence rebuilding at once. The lapse of time is, however, an important element to be studied when abandonment is under consideration. There is no hard and fast rule; it has been said that twenty years' abandonment may be taken as conclusive, but a much shorter period may suffice when other circumstances are considered to contribute.

It may be said, however, that a rebuilding designed not to enjoy the easement works as an effectual extinguishment—that is, if the building is of a permanent character.

Where the windows are blocked up the presumption in favour of abandonment is not so strong, and the nature of the blocking up is an important factor. It is not only what the dominant owner intended, but what impression his acts have upon the reasonable minded servient owner. In *Stokoe v. Singers*, 1857, a long time ago the ancient windows of a warehouse had been blocked up some twenty years previously with rubble and plaster. The windows were secured on the outside by iron bars, which remained so that to a spectator it was obvious there had been windows there. The servient owner was about to build when the dominant owner opened up the windows. The servient owner obstructed them by erecting a hoarding and the dominant owner brought action for obstruction, and it was held by the jury that the dominant owner did not so close up his light as to lead the servient owner to a reasonable belief that the right to light had been permanently abandoned nor to manifest an intention to permanently abandon his right.

Complex questions arise, when a dominant owner rebuilds his windows differently from the original ones, as to whether the right has gone altogether, or whether it remains intact, or modified. In the recent case of *Colls v. Home and Colonial Stores, Ltd.* (1904, A.C. 179), many earlier cases were reviewed, and it was decided that the question of identity between the original and new windows is no longer of great consequence.

Formerly the slightest infringement was regarded as wrongful interference; now the blocking up of a portion of the light does not, as such, give right of action. To-day indeed a very considerable encroachment may be made, and yet no wrong



committed; the evil lies in the deprivation of light and not in the actual obstruction of rays. Action can only be built safely on such a diminution that nuisance arises.

This implies certain limits which may be described, for want of a better term, as zones of abstinence, which represent the maximum burden upon the servient tenement. This zone differs in each individual case; it varies with the situation, size, number and shape of the windows; it will be more extensive where there are several windows and where those on the ground floor of the dominant tenement than where they are on a higher floor. The Colls case showed that by increasing the area of the window space the zone of abstinence is diminished, although previously it was thought the increase in size of a window increased the burden. The increase of window area reduces the susceptibility of the room to a light nuisance; the means of obtaining light is increased, therefore the servient owner may build closer to it without interference.

It will be admitted that the dominant owner cannot increase the extent of the zone of abstinence; where therefore the dominant owner has rebuilt with windows so situate that they are not served by the former zone of abstinence he might reasonably be held to have abandoned his privilege.

In other words, if the dominant tenement is rebuilt permanently with windows beyond the original zone of abstinence the servient owner may with some assurance decide that the original right has gone for ever.

Although the dominant owner cannot increase the zone of abstinence, he may still have a right over that part of the window area which was originally served by his easement so that the servient owner may be held to have regard to that portion, but to that portion only.

The dominant owner may in period of time acquire a right to the enlarged windows and more so if it be claimed that he did not seek to sacrifice his original rights but only to add to them by lapse of time.

The onus of establishing the identity or substantial identity of the new with the old windows is upon the party who seeks to maintain the right to the light, as James, L.J., said (*Fowler v. Walker*, 51 L.J. Ch. 443 at p. 444), "A man who wants to claim a right of this kind is bound to show and prove to the satisfaction of the Court that some particular part of the new window represents some substantial part of the old window."

In this particular case three cottages enjoying ancient lights had been pulled down some ten years prior to the action and a large warehouse containing three large windows built on the site; although it was admitted small parts of the new windows might occupy portions of the space of the original lights, the Court of Appeal dismissed an action for obstruction of light on the ground that there was no evidence upon which the Court could rely to establish the substantial identity of the new windows with the old.

In another case (1892, *Pendarves v. Monro*) North, J., refused to grant an interim injunction in the absence of any plan showing the comparative positions of the old and the new windows, the premises having been rebuilt twenty years prior to the action. This case shows the importance of preserving testimony as to the position of privileged windows when it is intended to rebuild and to take advantage of the former enjoyments. The Prescription Act does not mention either windows or apertures, and it might be said the right is to the light whether it comes through one window or many, or they may be altered from time to time. Such a construction would have the absurd development that an owner who had enjoyed light for nineteen years on his fourth floor, to close that window and open others on his ground floor and then in a year or two afterwards claim protection for his new windows. The statute, however, has never been so construed, and the decisions tend to confirm the view that some similarity in the positions of the windows during the prescriptive period is essential; when a right of

light has been infringed the person entitled to the possession or occupation of the dominant tenement or the owner of it may either himself abate the nuisance or may proceed to his remedy by action.

There are two ways, said Lord Coke (Baten's case, 1638), to redress a nuisance: one by action and in that he shall recover damages and have judgment that the nuisance shall be removed, cast down or abated as the case requires; or the party aggrieved may enter and abate the nuisance himself."

To enter upon neighbouring premises to abate nuisance by removing the obstruction is no wrong; neither does it constitute a trespass, either for entry or abatement. But the party who adopts this method must proceed cautiously. He ought first to give notice that his right to light has been infringed and that the obstruction, in so far as it causes a nuisance, must be removed. Secondly, he must avoid doing unnecessary damage, and if there are two ways of removing the nuisance it must be done in the manner which will cause least damage. Sometimes this method is most efficacious, sometimes it is one wisely avoided. It depends upon circumstances, and most particularly upon the nature of the hoarding and whether there is yet time to bring action. When action is contemplated the relief may be by way of damages or an injunction to restrain, or both combined. Damages is a money payment as restitution for a wrong done to the dominant owner. The amount has a relation to the loss suffered and may be nominal or substantial.

Injunctions are (1) either interim or interlocutory, or (2) perpetual. They may be either prohibitive or mandatory; an interim injunction is in the nature of a temporary order to secure the maintenance of the *status quo* until the time of trial. A perpetual injunction is of the nature of a final order where the plaintiff has established his right and the Court protects that right from violation. A prohibitive injunction is an order forbidding the commission of some acts or series of acts. A mandatory injunction is an order directing the commission of an act, such as removal of an offending part of a building. A mandatory injunction, although granted at final trial of an action, is not perpetual in so far that it is not continuous in its effect, as a perpetual injunction is.

Obstructions to light may be of two kinds: one, that of hoarding or screen erected with the view to ascertain the effect of some building or to effect a statutory interruption; secondly, this may consist of permanent building. Temporary obstructions are quickly completed and their degree of interference with light soon ascertained, whereas with permanent building the effect is more gradually realised.

It may be said that an obstruction to light is in general a continuing wrong and damages may not afford an adequate remedy. In such case a mandatory injunction ordering the removal of the obstruction is the proper remedy, but if the mischief has already been done, and irretrievably done, damages appropriate to the loss or wrong is the only remedy remaining. A mandatory injunction may be said to be retrospective in so far as it applies to demolition or removal of something which offends, but where only a screen has been erected the opportunity arises for the party injured to commence proceedings for relief. If a permanent building is becoming evident time should not be lost in taking the necessary proceedings, or the case may be prejudiced and a mandatory injunction refused on the ground of acquiescence or delay because a wrongful obstruction to light does not as such entitle the injured party to a mandatory injunction.

The principles upon which the Courts act cannot be said to be hard and fast, and it must be remembered there is a power to award damages in lieu of injunction though *prima facie* the wronged party is entitled to his injunction; this may be merely interim or interlocutory, preventing further obstruction until such time as the case may come to trial; this may be granted before actual obstruction has been commenced. The onus

will lie on the party making application to establish the fact that the building will cause interference with plaintiff's legal right, and he must accord with the practice of the Court to require a plaintiff to be answerable to defendant for such damages as may be incurred by suspension of the building works, if eventually he fails to establish his claim.

The Court will have regard to the inconveniences of both sides as well as of their respective rights.

Sometimes a building owner hastens on the work of completion as if to strengthen his case for damages instead of injunction. In a recent case (1891, *Daniel v. Ferguson*), where plaintiff obtained leave to serve notice of motion for an interim injunction with the writ which asked for relief by injunction, and the defendant after service of the notice of motion forthwith increased the number of men at work on the building with a view to a more speedy completion, Stirling, J., made an order for the removal of the offending wall, and the Court of Appeal dismissed the defendant's appeal from this decision. Kay, L. J., said that whether the defendant turned out at the trial to be right or wrong a building erected under such circumstances ought to be pulled down at once on the ground that the erection of it was an attempt to anticipate the order of the Court.

In 1858 was passed the Chancery Amendment Act, commonly called Lord Cairn's Act. This statute gave jurisdiction to award damages in addition to or in substitution for an injunction in all cases where the Court had jurisdiction to entertain an application for an injunction against the commission or continuance of any wrongful act.

The statute has been in part repealed, but this particular jurisdiction is still preserved. There is one broad principle which must be borne in mind, and that is: the Court will not recognise something in the nature of a forced sale or compulsory requirement at a price of his neighbour's easement; a servient owner is entitled to protection and may value his amenities at a higher value than the compensation afforded by damages—in other words "The Court has always protested against the notion that it ought to allow a wrong to continue simply because the wrongdoer is able and willing to pay for the injury he may inflict."

Damages may, however, be given in lieu of injunction, and the rules laid down in *Shelfer v. City of London Electric Lighting Co.* are clear: (1) If the injury to the plaintiff's legal right be small, (2) and is one which is capable of being estimated in money, (3) and is one which can be adequately compensated by a small money payment, (4) and the case is one in which it would be oppressive to the defendant to grant an injunction, then damages in substitution for an injunction may be given. There may also be cases in which, though these four requirements exist, the defendant, by his conduct—as for instance hurrying up his building so as to avoid an injunction or otherwise acting with a reckless disregard to the plaintiff's right—has disentitled himself from asking damages to be assessed in lieu of injunction. An interesting case under this Act was decided in 1924 (*Slack v. Leeds Co-operative Society*).

Plaintiff brought action against defendant society for an injunction and damages in respect of an alleged obstruction of ancient lights. Romer, J., found that the defendants' buildings when completed would cause an actionable obstruction to plaintiff's lights, but that no such obstruction had as yet taken place, and he expressed his opinion that the interference with the plaintiff's legal rights when the building was completed would be small and could be adequately compensated by damages, but held contrary to his own opinion that he was bound by the opinion of the Court of Appeal in *Dreyfus v. Geruvian Guano Co.*, 1889) that there was no jurisdiction under Lord Cairn's Act to give damages in lieu of an injunction where the injury was threatened but had not been sustained, and he therefore granted an injunction. The Court of Appeal, without

going into the merits of the case, by a majority upheld the view that the Court had no jurisdiction in such a case to award damages in lieu of an injunction.

The House of Lords by a majority reversed this decision and remitted the case to the Court of Appeal to deal with it on its merits.

Held that the findings of Romer, J., brought the case within the "good working rule" suggested by A. L. Smith, L.J., in *Shelfer v. City of London Lighting Co.*, 1895, as that which might guide the Court in exercising the discretion given it by Lord Cairn's Act to award damages in lieu of an injunction, that that was still the rule to be adopted by the Court as a guide and was not affected by anything that was decided in *Colls v. Home and Colonial Stores* 1904.

Held therefore that there being evidence to support the findings of Romer, J., the injunction granted by him contrary to his own opinion ought to be discharged and in lieu thereof an enquiry directed as to damages.

It would appear that any person entitled to possession of the dominant tenement may sue for wrongful interference with light; persons interested in reversion or remainder may also sue, but the wrong done is primarily a wrong to the person whose enjoyment is thereby affected.

The smallness of interest does not affect the right of action, though it may have some influence with the Court; proceedings have even been successful at the instance of a yearly tenant, and injunction has been granted to lessees where the landlord has not been a party to the action, and a yearly tenant whose tenancy had expired but who had agreed for a renewal has been afforded protection. Even a weekly tenant joined with his landlord may obtain an injunction.

On the other hand, an injunction was refused to a person who had agreed to purchase the dominant tenement but who had not as yet accepted the title.

As a general rule the person who creates the obstruction wrongfully interfering with the light is the proper person to be sued; normally this is the owner of the servient tenement. It sometimes happens, however, that the wrongdoer is a tenant, or it may be a contractor, and it is therefore of importance to make sure of the correct party before process is issued. It may be that a lease has been granted with power to build in a certain position.

Again, a man who has wrongfully obstructed another's light by raising an obstruction cannot avoid liability by selling the land with the obstruction upon it to a third party; the original wrongdoer remains liable, even after he has parted with the servient tenement.

The purchaser is also liable if upon request he fails to remove the obstruction (*Penruddocks case*, 1598). The request having been made is a necessary condition.

Again, the continuance of a wrongful obstruction gives rise to a cause of action accruing *de die in diem*, so that if the servient owner liable for continuance dies, his executors or administrators may be sued under the statute 3 and 4 William IV, Chap. 42, although the obstruction was erected more than six months before the servient owner's death.

Section 2 of this statute reads that: an action of trespass or trespass on the case as the case may be, may be maintained against the executors or administrators of any person deceased for any wrong committed by him in his lifetime to another in respect of his property real or personal so as such injury shall have been committed within 6 calendar months before such person's death and so as such action shall be brought within 6 calendar months after such executors or administrators shall have taken upon themselves the administration of the estate and effects of such person."

Sometimes a judge makes personal inspection of the premises concerned in a light claim. Order 50, Rule 4, of the Supreme Court says: "It shall be lawful for any judge by whom any cause or matter may be heard or tried with or without a jury



or before whom any cause or matter may be brought by way of appeal to inspect any property or thing concerning which any question may arise therein."

Lord Macnaghten (*Abbott v. Holloway* 1904) pointed out in one case that a judge who performs the functions of both judge and jury cannot be expected to view the premises himself, even if he considers himself an expert on such matters, and Lord Westbury (*Jackson v. Newnham*, 1862) put the point more clearly in saying after he had inspected certain premises, he was by no means clear that such a course was one which a judge in a Court of Equity ought to adopt, and for this reason: "a judge is bound to pronounce his decision according to the evidence before him, but his inspection of premises may bring him to a conclusion directly opposed to that which is established by the evidence, and the order will then *ex facto* proceed upon evidence which, according to the weight of it would warrant and require a different conclusion from that which is embodied in the order." It would seem a better procedure than the Court, acting within its well recognised powers under Order 50, Rule 3, should appoint an architect or surveyor to inspect the premises and report to the Court.

In *Abbott v. Holloway* (1904) the learned judge, who had personally inspected the premises, made by consent an order to refer the matter to an independent surveyor to determine whether the erection of the defendant's building, having regard to the increased height thereof, would depreciate or not, and what, extent the value of plaintiff's premises, the defendant to pay to the plaintiff the sum, if any, so determined. The surveyor to be agreed upon by the parties, or, in default, to be appointed by the judge and his fees to be borne by the parties equally.

This case may be taken as indicating the most fair and reasonable procedure for the present-day requirements. Present-day practice is considerably influenced by the various decisions of the House of Lords case, *Colls v. Home and Colonial Stores*, 1904. In that case the many earlier cases were reviewed, and it was decided:

1. Damages in many cases will prove an adequate remedy without an injunction.
2. A person cannot, by converting and using his house in a special way or for a special purpose such as a photographic studio, increase the burden of the servient tenement.
3. It is open to doubt whether a claim for a special amount of light for a special purpose can be sustained, but if so, it must be shown that such right has been enjoyed for the statutory period to the knowledge of the owner of the servient tenement.
4. The diminution of light necessary to support an action must be such that the diminution amounts to a nuisance, the fact that the original amount of light is reduced will not support an action; there must be substantial deprivation, so as to render occupation "uncomfortable" according to the ordinary notions of mankind, or so as to interfere with the "beneficial use and occupation" of a business premises.
5. In considering whether a nuisance has arisen or will arise regard must be paid to light coming from other sources,

but it is questionable whether light other than "Ancient" light should be considered.

6. The question of nuisance is one of fact for the judge or jury and should be looked at broadly having regard to all the surrounding circumstances.

7. The question of locality having regard to nuisance no nuisance is one which the Court must bear in mind; the circumstances ruling in the country are different from those which would obtain in a busy city such as Leeds, where *Slack's* case arose.

8. There is no hard and fast rule of law such as the 45° angle which defines nuisance, but experience shows that 45° is left of light, and especially if there be good light reserved from other directions, there is no substantial injury.

9. A dominant owner does not lose or restrict his right to light by non-user of his ancient lights or by not using the full measure of light which the law permits.

The case of *Semon & Co. v. Bradford Corporation*, 1902 is one which has consolidated divergent views upon some points. Semon's earned on business as woollen merchants and required a particularly good light for perching, examining and matching cloth. Thus they had enjoyed for many years in their north light six-storey building which had six windows on each floor. The building faced into a street 45 feet in width, and opposite to them the corporation proposed to erect a building 73 feet high facing part only of their building. Injunction was claimed to prevent the corporation causing nuisance, and it was stated that damages afforded no proper remedy. Mr. Justice Eve pointed out that plaintiff's premises are well lighted and unobstructed and the proposed building would cut off percentages of light values from certain windows. He elected to deal with four only, which were most directly affected, two on the ground floor and two on the first. He said *inter alia*: "The admitted sections establish beyond controversy a material interference with the direct light coming to each of the four windows under consideration, but no doubt that the direct light reaching the front of each of these windows must be greatly reduced; but if, in fact, the reduction is represented by surplus light, and if, notwithstanding the reduction, there remains a sufficiency of light for the plaintiff, they do not establish an actionable nuisance simply by proving that the reduction is large." Witnesses appear to have assumed throughout that so substantial an interference with direct light could not co-exist with a continuing sufficiency for all reasonable requirements. The action was dismissed with costs, but during the hearing new methods of dealing with light problems by quantitative tests were discussed. The definition of sill light is the light available at the outside sill of the window from an unobstructed horizon; the daylight factor a constant for any particular part of the room is the percentage of sill light which reaches that part. For a school room 1 per cent. for the worst-lighted desk means adequate lighting. For clerical work above 0.4 is satisfactory; the light being measured 3 feet above the floor. In *Semon v. Bradford* case it was calculated that the factor for the worst position would be reduced from 1.5 to 0.8 per cent., a degree of illumination considered adequate for the business of the plaintiffs.

## Legal

### ARCHITECT'S LIABILITY FOR NEGLIGENCE.

Mr. Justice Sankey recently delivered a considered judgment in the case of Wisbech Rural Council against Frank Ward, architect, where plaintiffs obtained judgment for £221 3s. The architect had been employed on a housing scheme, and materials had been ordered on Government stocks, paid for by the Council and on paid for through the builders' accounts. Counsel defendant submitted: (1) The architect was in the position of a quasi arbitrator and therefore not liable for negligence. (2) That the action was premature because a final certificate had not been issued and a sum of £221 8d. was due to the contractor under the wages clause of the Ministry's contract, therefore there was no damage to plaintiffs. (3) A final certificate was contained in a document gone into by the parties to ascertain the exact position. (4) If defendant was negligent so also were plaintiffs in not keeping and checking their accounts. Mr. Justice Sankey dealt with these four points at length and a full report of his judgment is in the current *Times Law Reports* at the Institute Library. W. E. W.

### NOTES FROM THE MINUTES OF THE COUNCIL.

25 July 1927.

#### BRITISH ARCHITECTS' CONFERENCE.

A very hearty vote of thanks was passed in favour of all those who offered hospitality and assisted in connection with the recent Conference.

#### PRESENTATION OF GREEK VASE BY MR. GREVILLE MONTGOMERY (HON. ASSOCIATE).

The Council accepted, with much pleasure, a Greek vase, probably of the fourth or fifth century B.C., presented to the R.I.B.A. by Mr. Greville Montgomery, and expressed their cordial thanks to Mr. Montgomery for his generous gift.

#### COMITÉ PERMANENT INTERNATIONAL DES ARCHITECTES.

The British Section of the C.P.I.A. was reconstituted as follows:

Sir Reginald Blomfield, R.A., Hon. D.Litt., 1 New Court, Temple, E.C.4.  
 Sir John J. Burnet, R.A., R.S.A., Hon. LL.D., 1 Montague Place, W.C.1.  
 Lt.-Col. H. P. Cart de Lafontaine, O.B.E., 6 Gray's Inn Place, W.C.1.  
 Sir Banister Fletcher, F.S.A., 1 King's Bench Walk, Temple, E.C.4.  
 Mr. H. M. Fletcher, M.A., 2 Gray's Inn Square, W.C.1.  
 Mr. Ian MacAlister, M.A., Secretary R.I.B.A.  
 Professor C. H. Reilly, O.B.E., School of Architecture, University of Liverpool, Liverpool.  
 Mr. Howard Robertson, 36 Bedford Square, W.C.1.  
 Sir John W. Simpson, K.B.E., 3 Verulam Buildings, Gray's Inn, W.C.1.

Sir Aston Webb, G.C.V.O., C.B., R.A., 19 Queen Anne's Gate, S.W.1.

#### INTERNATIONAL CONGRESS AT AMSTERDAM.

Lt.-Col. H. P. Cart de Lafontaine was appointed as the R.I.B.A. delegate at the International Congress to be held at Amsterdam from 20 August to 4 September 1927.

#### CONFERENCE OF PUBLIC LIGHTING ENGINEERS AT BRIGHTON.

Mr. J. L. Denman [A.] was appointed as the R.I.B.A. delegate at the Fourth Annual Meeting and Conference of the Institution of Public Lighting Engineers, to be held at Brighton from 12 to 15 September.

#### COMPETITION FOR LEAGUE OF NATIONS BUILDING AT GENEVA.

It was decided to make arrangements for holding an exhibition at the R.I.B.A. of the designs submitted by British competitors for the League of Nations Building at Geneva.

#### BIRMINGHAM CIVIC CENTRE COMPETITION.

It was decided to make arrangements for holding an exhibition at the R.I.B.A. of the designs submitted for the Birmingham Civic Centre Competition.

#### STUDENTSHIP.

The following Probationers were elected Students of the R.I.B.A. :—

Alexander, Ellen Baker (University of Manchester).  
 Bertram, William Raymond Boyd (Glasgow School of Architecture).  
 Dallachy, John Eadie Waddell (Glasgow School of Architecture).  
 Goldstraw, George Albert (University of Manchester).  
 Hight, Graeme Ian Campbell (Architectural Association).  
 King, Laurence Edward (University of London).  
 McNicol, William Hamilton (University of Manchester).  
 Smith, Meredith Saphir (Special Exemption).  
 Tinker, Ruth Meryon (Architectural Association).  
 Willis, Richard Holliott (Architectural Association).  
 Woodrow, Alan (Architectural Association).

#### REINSTATEMENT.

The following ex-member was reinstated :—  
 As Licentiate: George Frederick Miller.

#### RESIGNATIONS.

The following resignations were accepted with regret :—  
 Aylwin Osborn Cave [F.]  
 Wilfrid Gould Pidsley [A.]  
 Alfred John Phillips [L.]

#### APPLICATION FOR ELECTION AS SUBSCRIBER.

One application was approved.

#### APPLICATION FOR ELECTION AS LICENTATE UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

One application was approved.



## THE CUBING OF BUILDINGS.

It will be remembered that on account of the wide divergencies in the systems at present employed by architects for the cubing of buildings, the Practice Standing Committee decided to draw up standard methods of measurement for the guidance of members of the Institute.

In addition to the general advantages to be gained from the cubing of buildings by standard methods, their application would—

(1) Simplify the comparison of approximate estimates of cost; and

(2) Ensure that the cubic contents of buildings submitted in architectural competitions were all calculated on the same basis.

In order that the Committee should receive as much assistance as possible in the pursuance of its purpose, Members of the Institute were requested in May, 1926, to fill in and return to the Secretary the following two forms:—

(a) A Questionnaire; and

(b) A Schedule.

While the Committee regret that so small a proportion of members furnished the information asked for, they acknowledge the assistance which they have derived from such Questionnaires as were returned. The data contained in the Schedule (b), however, was not complete enough to be of value.

A Sub-Committee appointed by the Practice Standing Committee have devoted much care to the scrutiny and analysis of the returns which have been of considerable value to the Committee in formulating the Standard Methods of Computation here set forth.

## NO. 1. LENGTH AND WIDTH MEASUREMENTS.

To be taken between the outer faces of the walls.

## NO. 2. HEIGHT MEASUREMENT.

To be taken from the top of the concrete foundation to (in the case of a pitched roof):

a line midway between the point of intersection of the outer surfaces of wall and roof, and the apex; or

(in the case of a flat roof):

a height of 2 feet above the roof.

In the case of a *Mansard roof*, its cubic contents are to be calculated separately.

## NO. 3. PROJECTIONS.

After measuring the main structure an additional cube is to be made for the following projections:—

(a) Porches.

(b) Bays and Oriels.

(c) Turrets and Flèches.

(d) Dormers.

(e) Chimney Stacks.

(f) Lantern Lights.

(g) Terraces and External Steps.

The Committee hope that the foregoing rules of procedure will be adopted for recent and current work, and the results entered upon the form inserted in the present issue of the Journal. If this is done and the form is

returned to the Secretary of the R.I.B.A., a valuable source of information will become available, from which classified data can be published from time to time for the benefit of members.

## REGULATIONS FOR SKETCHING AND MEASURING PUBLIC BUILDINGS IN VARIOUS COUNTRIES IN EUROPE.

The following précis of information received from the R.I.B.A. Honorary Corresponding Members with reference to the regulations for sketching and measuring public buildings in the various countries in Europe have been prepared by the Board of Architectural Education. The précis will in future be printed in the R.I.B.A. Kalendar and in the R.I.B.A. Travelling Card for the use of members proceeding abroad.

## R.I.B.A. TRAVELLING CARD.

*France.*—A special permit must be obtained from the Direction des Beaux-Arts, Commission des Monuments Historiques, in France. An application for a special permit must be accompanied by a letter from the British Embassy in Paris, to which the R.I.B.A. Travelling Card should be produced.

*Austria.*—The Federal Monuments Committee, 1, Augarten, Vienna VIII, will render every assistance to holders of the R.I.B.A. Travelling Card by giving letters of introduction to the responsible authorities.

*Belgium.*—Students should apply for permission to the Town Council of the town in which they wish to pursue their studies.

*Sweden.*—Public buildings may be sketched and measured without any special permission from the authorities.

*Germany.*—Students should apply to the British Embassy in Berlin for letters of introduction to the Ministry of Education, who grant the necessary permits.

*Denmark.*—Students should apply for permits to the Department of Public Instruction at Copenhagen.

*Switzerland.*—Students should apply for permits to the Town Council of the town in which they wish to pursue their studies.

*Holland.*—Students should apply to the Commission of Government for Monuments, The Hague, which will render every assistance to holders of the R.I.B.A. Travelling Card.

*Italy.*—(a.) The Department of Antiquities and Fine Arts, Rome, grants free passes to students, permitting them to visit free of charge, institutes of antiquities and arts. In order to obtain this free pass the student must produce a letter certifying that he is a *bona-fide* student of Architecture (this letter is not returned). If it is desired to obtain this pass, application should be made before leaving England.

(b.) The student who wishes to sketch, measure, or photograph should obtain a letter of permission from the Director of Monuments in the particular district in which he happens to be working. The British Consul in the district will furnish a letter to transmit to the local director upon production of the R.I.B.A. Travelling Card.

*Spain.*—Students should apply for permits to the Department of Fine Arts, Madrid, and should state in their applications:

1. The names of the monuments they desire to study.
2. The kind of work they wish to carry out.
3. The number of students in the tour.
4. By whom they are accompanied (where applicable).

*Hungary.*—There are no formalities, but students are advised to apply for permits from the Commission of Historical Monuments, Budapest.

Students should be prepared to produce other evidence of identity, e.g., their passports.

## REGISTRATION AS PROBATIONER R.I.B.A.

Attention is called to the fact that the Council of the R.I.B.A. has decided that after 31 December 1928 no person shall be registered as a Probationer unless that person has passed one of the recognised public examinations in the required subjects. A list of the Examinations recognised may be obtained at the R.I.B.A.

## PRACTICE WALL AND OTHER AWARDS.

The Practice Standing Committee requests members to note that recent legislation may necessitate a registration of documents in addition to stamping. The Land Charges Act 1925 now requires that where an owner of property by agreement or award restricts the user of the property, a right over any land (not being a legal easement) such agreement or award must, to ensure its validity, be registered under Clause No. 10 of the Land Charges Act, or alternatively in the case of registered land by entering a caution under Section 59 of the Land Registration Act 1925.

The Practice Standing Committee has obtained Counsel's opinion on this matter, and this may be seen from the members at the Secretary's office on request. It is suggested that a useful working clause might be drafted in the following:—

(a) "These presents shall be registered, at the sole instance of the Building Owner, as a land charge under the Land Charges Act 1925," or

(b) "These presents shall be registered, at the sole instance of the Building Owner, against the registered titles of any of the Parties herein to the land aforesaid under the Land Registration Act 1925."

W. E. WATSON,  
*Hon. Secretary,  
Practice Standing Committee.*

## THE ARCHITECTS', ENGINEERS' AND SURVEYORS' DEFENCE UNION, LIMITED.

Members of the R.I.B.A. practising in Great Britain and Northern Ireland are eligible to apply for membership of the Union. The annual subscription is £13s. 6d., which includes the insurance premium in respect of the policy issued by the Cornhill Insurance Co., Ltd., affording individual protection up to a maximum of £5,000 under all sections of the policy during the period of insurance. The benefits include defence of actions against members for alleged professional negligence, slander or libel, the support of actions brought by members to defend their ownership of copyright, and for the recovery of professional fees, and the payment of litigation expenses.

The Union was founded by members of the R.I.B.A. and was Incorporated in 1927. It is a separate body and has no claims upon the funds of the Institute, but its objects have the support of the Council of the R.I.B.A.

The Secretary of the Union is Mr. C. McArthur Butler [L.], 28 Bedford Square, W.C.1 (Telephone: Museum 0942), from whom further particulars and forms can be obtained.

## REGISTRATION OF ARCHITECTS.

Communications on this subject should be sent direct to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, W.C.1. Telephone: Museum 0942.

## ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone: Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [L.], who has charge of the arrangements.

## CHARTERED ARCHITECTS LODGE OF FREEMASONS. No. 3244.

The regular meetings of this Lodge are held at the Holborn Restaurant on the second Wednesday in November (Installation), January, March and May. A Royal Arch Chapter is attached to the Lodge and meets at the same place on the second Wednesday in October (Installation), December and February. The Secretary of both these bodies is Mr. C. McArthur Butler, 28 Bedford Square, W.C.1 (Telephone: Museum 0942), from whom further particulars may be obtained.

## R.I.B.A. STATUTORY EXAMINATIONS.

## BUILDING SURVEYING.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, of Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 19, 20 and 21 October 1927.

Applications for admission to the Examinations, accompanied by the fee of £3 3s., must be received at the R.I.B.A. not later than Monday, 3 October 1927.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

## Notices

## ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class, are reminded that if they wish to take advantage of the election to take place on 5 December 1927, they should send the necessary nomination forms to the Secretary, R.I.B.A., not later than 1 October 1927.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

## R.I.B.A. KALENDAR, 1927-28.

The Kalendar for the coming session is now in course of preparation. Change of address, etc., should be notified to the Secretary, R.I.B.A., 9 Conduit Street, W.1, as soon as possible.



## Competitions

### PROPOSED PUBLIC HALL CHAGFORD, DEVON.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

### HERNE BAY URBAN DISTRICT COUNCIL.

Designs are invited for the erection of municipal buildings and business premises on a prominent site at Herne Bay. The President of the R.I.B.A. has nominated Professor A. E. Richardson, F.S.A., F.R.I.B.A., to act as Assessor. Premiums—£150, £100, £50. Printed conditions can be obtained from the Clerk to the Council, Westminster Bank House, Herne Bay. A deposit of one guinea is required for a set of the printed conditions, which will be returned upon the submission of a *bona fide* design. Last day for questions, 8 August, 1927. Designs to be sent in not later than 10 October, 1927.

## Members' Column

### APPOINTMENT DESIRED

F.R.I.B.A. wishes for appointment in which a long and varied experience may be of service. Box No. 2000.

### COMMENCEMENT OF PRACTICE

MR. SYLVESTER JOS. CASTELLINO [A.], with Mr. A. Elijah, has commenced practice in the firm name of Castellino & Elijah, at 21, Kothari Building, Bunder Road, Karachi, and would be glad to receive trade catalogues.

### PRACTICE FOR SALE.

ARCHITECT wishes to dispose of small established practice in large West-Country town. Business could be doubled by qualified Architect and Quantity Surveyor (London method) of good social position. Write in confidence to Box 5927, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### SITUATIONS VACANT.

ASSISTANT ARCHITECT required, to be suitably qualified, preference being given to candidates with accepted professional qualifications and aptitude for architectural design. Salary £425 per annum.

ARCHITECTURAL ASSISTANT required, to have suitable training and experience. Salary £225 per annum.

For forms of application apply, enclosing stamped addressed foolscap envelope to Mr. F. Willey, F.R.I.B.A., 34 Old Elvet, Durham. Last day for receiving applications, Wednesday, 5 October 1927.

LONDON ARCHITECT [F.] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value.—Apply Box 1297, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIPS WANTED.

A.R.I.B.A., A.M.T.P.I. (age 31) desires a partnership or a responsible position with a view thereto in a firm of architects of good standing either in Calcutta or Bombay. Varied experience for four years in various provinces of India and five years in England.—Apply Box 1397, The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (42), with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place a small capital if required.—Apply Box No. 2517, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE AND STAFF TO BE SHARED.

ARCHITECT and Surveyor, A.R.I.B.A., P.A.S.I., with practice and office in Westminster, is willing to discuss arrangements for sharing office and staff with another architect or surveyor similarly placed. Partnership might be considered later if mutually agreeable.—Apply Box No. 5727, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### SHARING OFFICE ACCOMMODATION.

FELLOW of the Institute desires to meet another architect or surveyor with a view to sharing office accommodation and running expenses.—Apply Box 7474, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### OFFICE TO LET.

F.R.I.B.A. wishes to let large light room on 1st floor in City Inn. Rent £85 per annum, including lighting and cleaning. Available to answer callers and telephone. Share of clerk's salary for typing and tracing can be arranged if desired.—Apply Box 5331, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### ROOM TO LET.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining City Inn; rent £70 per annum, inclusive of light and heating, fitted drawing table.—Reply Box 5331, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

### THE A.B.S. INSURANCE AGENCY. MOTOR RISKS.

The Architects' Benevolent Society offers a safe motor insurance policy with low premiums and a prompt claim service. Comprehensive cover. Security. Write for prospectus, stating make of car, H.P., year and value to the Secretary, A.B.S., 9 Conduit Street, W.1.

Every inquiry received has resulted in a complete insurance.

The attention of members is drawn to the fact that the Insurance Dept. leaflet issued with the present JOURNAL.

### WARNING.

Members are victimised from time to time by impostors who call upon or write to them claiming to be architects in distress. Members are strongly advised, before yielding to appeals of this character, to communicate with the Architects' Benevolent Society (telephone: MA 0434).

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ORIGINAL DRAWING. BY P. SPEETH

R.I.B.A. Collection  
(*Drummond Stewart Collection*)

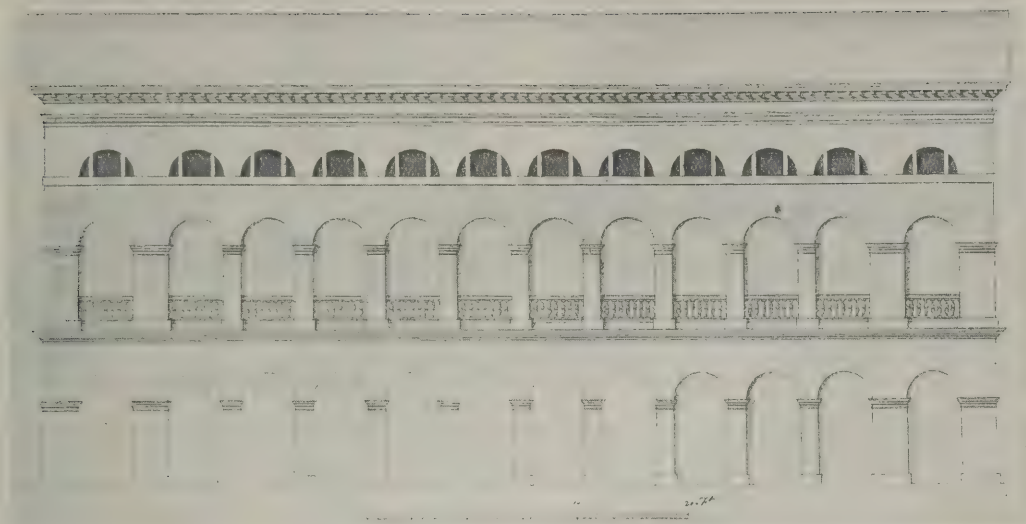


FIG. 24.—“DRAUGHT OF THE EARL OF BURLINGTON’S FOR THE . . . COUNCILL HOUSE FOR THE CORPORATION OF CHICHESTER.” R.I.B.A. Library

## Burlington Architectus

BY FISKE KIMBALL, A.I.A.

### Part I

NO artistic reputation of the eighteenth century has suffered more savage onslaughts in our time than that of Richard Boyle, third Earl of Burlington and fourth of Cork. (1694–1753), “The Architect Earl.” In books published during his lifetime he was credited with designing the villa, temples and gates at Chiswick, General Wade’s house in Great Burlington Street, the school and almshouses at Sevenoaks, the dormitory at Westminster, the York Assembly Rooms, and other designs not executed. Walpole, in the fourth volume of his *Anecdotes of Painting*, printed 1771, called him “the Apollo of Arts,” and added to the list the circular colonnade at Burlington House, Lord Harrington’s at Petersham,\* and the Duke of Richmond’s house at Whitehall. Woolfe and Gandon in their continuation of the *Vitruvius Britannicus* (1767–1771) said that Burlington’s “fine taste, skill and activities in architecture are universally acknowledged.” Beside reiterating his authorship of the Assembly Room, they credited him also with the designs of Kirby Hall in Yorkshire, as

\* Already attributed to him in *London and its Environs Described* (1761), V. 185.

executed by Robert Morris. James Paine, the architect, born in 1716, also celebrated Burlington in his works (1783), as the first of those noblemen who “studied, restored and encouraged” the art of architecture, and “made it their favourite study.”

Sir Reginald Blomfield, on the contrary, ignoring the testimony of other contemporary architects after the Earl’s death, has credited his reputed works to Leoni, Campbell, Kent, and Flitcroft, as “ghosts” in his pay, and has set down the attributions to their flattering sycophancy. Burlington, he says, had nothing to do with the designs beyond paying the bill.

A healthy warning against this extreme view has lately been sounded by Mr. H. Avray Tipping, who has called for some more thoroughgoing investigation, but hitherto no one has cleared away the most telling point of Sir Reginald’s indictment, that “no authentic drawings by Lord Burlington have yet been produced.”

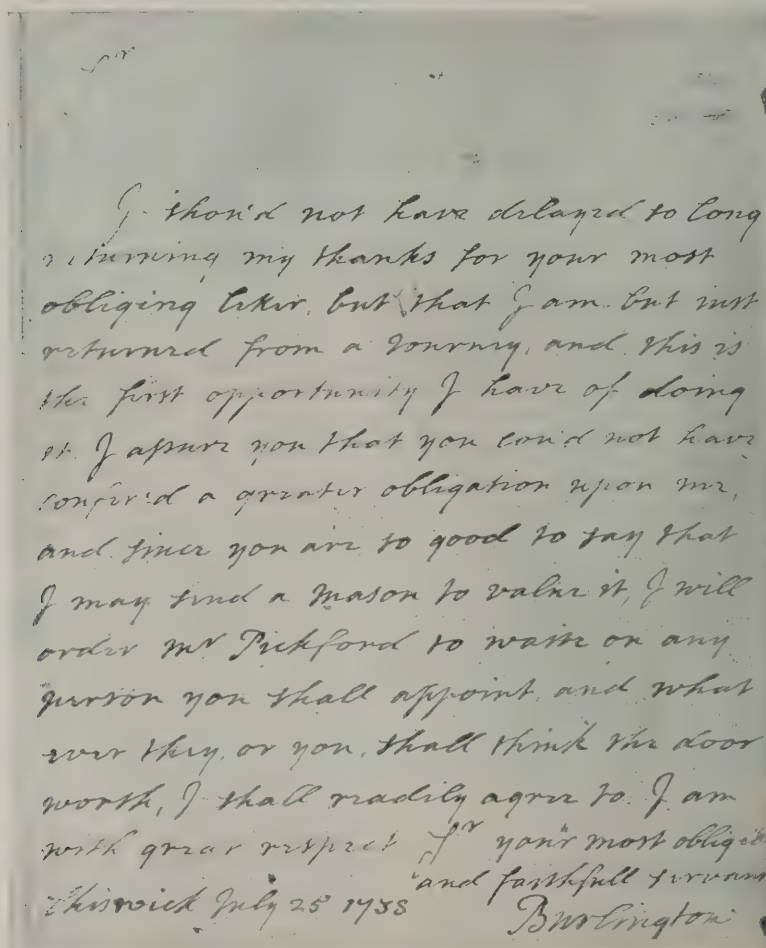
Oddly enough, they are not far to seek. As often in such cases, they have lain right under the noses of the disputants—in the Burlington-Devonshire collection of drawings, deposited by the eighth Duke of Devon-



shire with the Royal Institute of British Architects in 1894. At first glance, the drawer of "Designs ascribed to Lord Burlington," in the admirable classification of these by Mr. W. Grant Keith, would seem to support the hostile contention, for it contains many elaborately rendered drawings of a competence of technique which

executed by Flitcroft, except those of General Wade's house and one temple at Chiswick, which were drawn by Campbell, and those of the York Assembly Rooms and the Westminster Dormitory, drawn by other hands equally accomplished.

Beside all these, however, there are in the group



I shoud not have delayed to long  
returning my thanks for your most  
obliging letter, but that I am. but just  
returned from a journey, and this is  
the first opportunity I have of doing  
it. I assure you that you could not have  
confered a greater obligation upon me,  
and since you are so good to say that  
I may find a mason to value it, I will  
order Mr Pickford to wait on any  
mason you shall appoint, and what  
ever they, or you, shall think the door  
worth, I shall readily agree to. I am  
with great respect &c your most oblig'd  
Thursday July 25 1758  
Burlington

FIG. 1.—A LETTER IN THE HANDWRITING OF THE EARL OF BURLINGTON  
Sloane MSS. British Museum

has been held to be quite beyond the powers of any layman or amateur. The original drawings for the plates of William Kent's *Designs of Inigo Jones* (1727), in which many of the designs attributed to Burlington were reproduced with the legend "Burlington Architectus, H. Flitcroft, delin.," are likewise in the library of the Royal Institute of British Architects. Comparisons with the drawings in the Burlington group, which are highly finished, seem to show that these also were

number of less practised drawings (e.g., Figs. 2, 4, 5, 7, 8) all alike in having another technique and handwriting, which are very different from Flitcroft's or Campbell's, or from William Kent's.\* They are preliminary sketches for some of the more finished drawings (e.g., Figs. 3 and 6). Wherever there exist contemporary engravings of the subjects of just these

\* "Designs for new Houses of Parliament by William Kent . . . 1733," Victoria and Albert Museum, 93 H. 20.

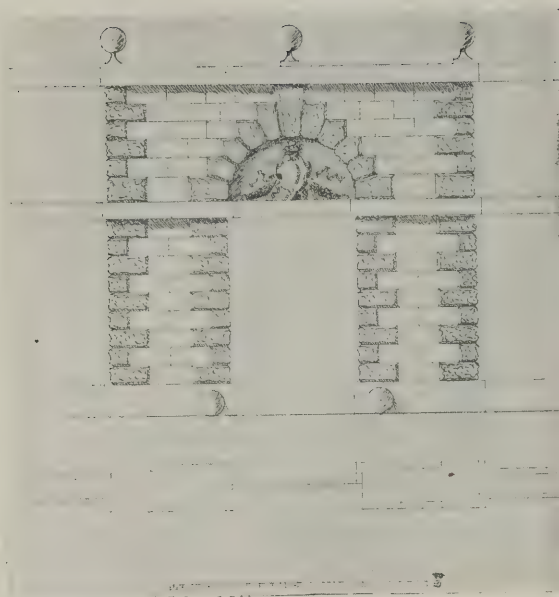
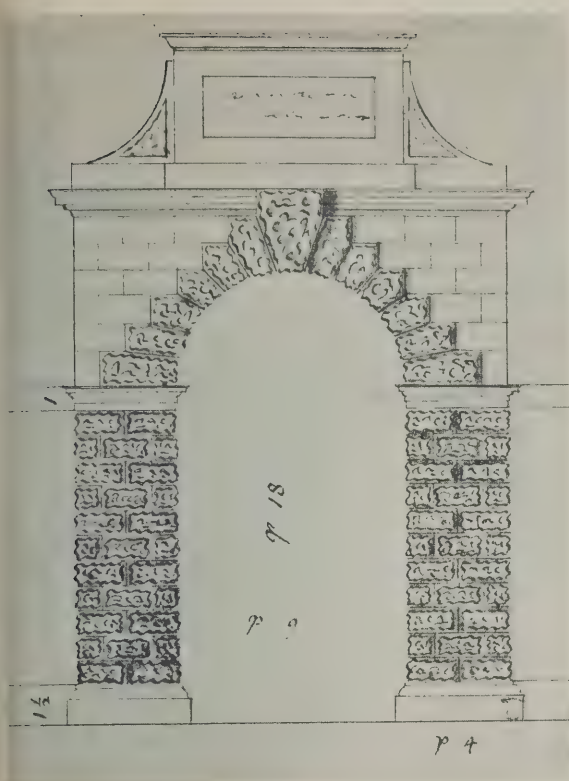


FIG. 2.—BURLINGTON'S SKETCHES FOR THE TWO GATEWAYS SHOWN AT THE RIGHT IN FIG. 3  
R.I.B.A. Library. Burlington-Devonshire Collection

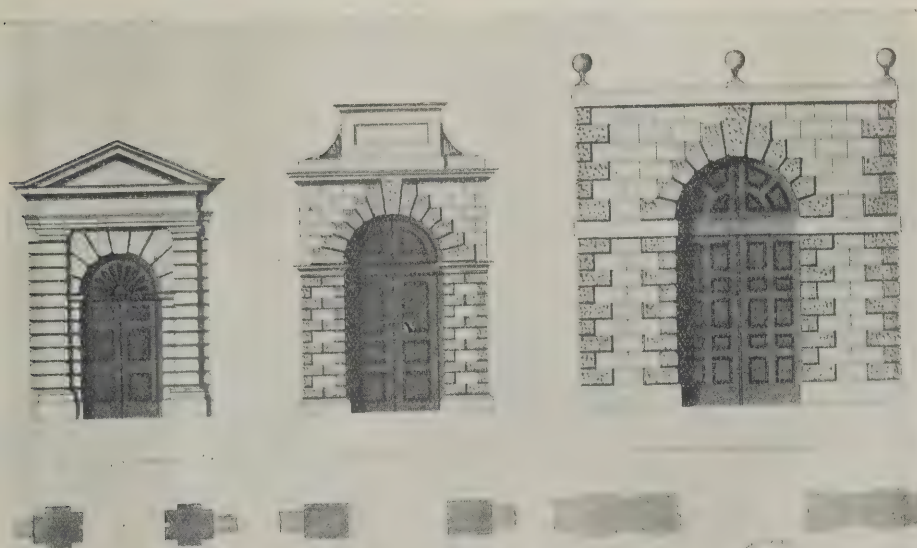


FIG. 3.—FLITCROFT'S DRAWING FOR KENT'S *Designs of Inigo Jones* (1727). "RUSTIC GATES, THE TWO AT THE RIGHT WERE  
DESIGN'D BY THE EARL OF BURLINGTON, THE OTHER, WHICH IS DORIC, BY INIGO JONES"  
R.I.B.A. Library. Volume entitled *Flitcroft Drawings* No. 42



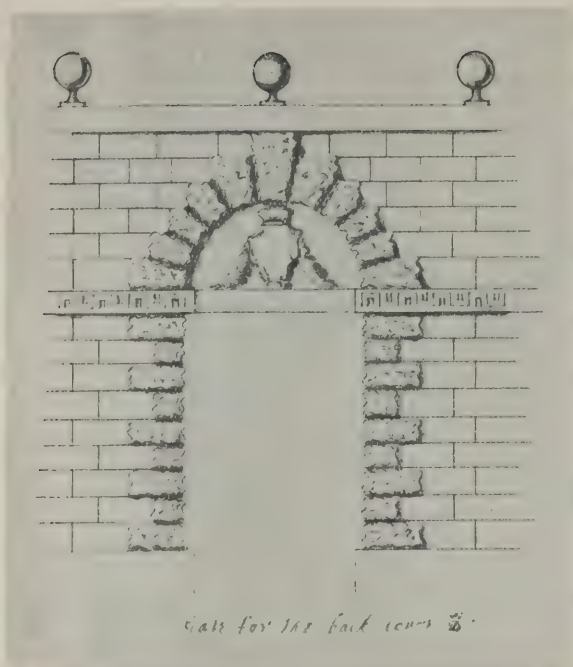


FIG. 4.—OTHER SKETCHES BY BURLINGTON FOR GATEWAYS  
R.I.B.A. Library. Burlington-Devonshire Collection



FIG. 5.—BURLINGTON'S SKETCH FOR A TEMPLE AT CHISWICK  
R.I.B.A. Library. Burlington-Devonshire Collection

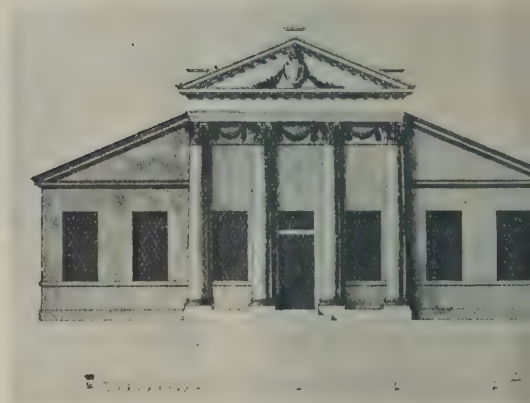


FIG. 6.—CAMPBELL'S FINISHED DRAWING AFTER  
BURLINGTON'S SKETCH  
R.I.B.A. Library. Burlington-Devonshire Collection

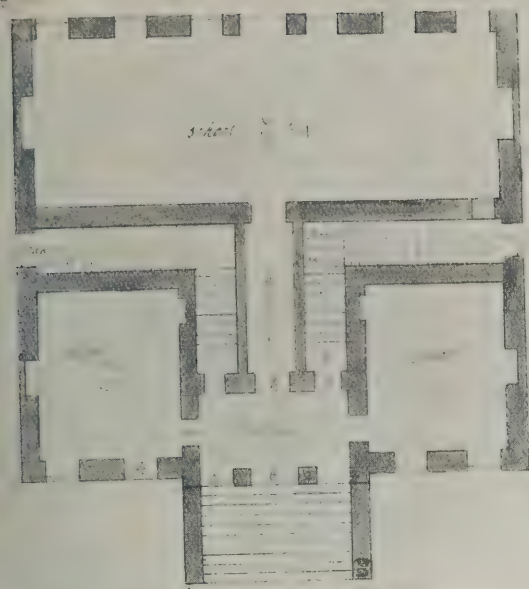


FIG. 7.—ORIGINAL SKETCH BY BURLINGTON FOR THE PLAN OF A SCHOOL AND ALMSHOUSES AT SEVENOAKS  
R.I.B.A. Library. Burlington-Devonshire Collection

sketches, we find, without exception, the design attributed to Burlington. The sketches are, indeed, those of Burlington himself.

Any doubt of this is dispelled by comparison of the legends and other writing, obviously written by the

designer himself, with letters of Burlington preserved at the British Museum (Fig. 1).<sup>\*</sup> The drawings show the same somewhat angular and crabbed hand, with identical forms of many letters and combinations. On some of the early gateways the young enthusiast, freshly returned from years in Italy, has sophomoric-ally written the dimensions as so many "piedi" or "p."

These sketches place us, for the first time, in a position to determine how far Burlington deserves the credit for the designs attributed to him.

In Figs. 2 and 3 we show two of the sketches placed over Flitcroft's drawings from them for publication. Amateurish as they are, the sketches are certainly definite enough, quite as definite as the sketches which most architects hand to their draughtsmen. Although, as we shall see, these drawings probably belong to Burlington's juvenilia, Flitcroft changed them but slightly. The design was Burlington's, not Flitcroft's.

Burlington was likewise wholly responsible for the design in the other cases where his sketches are preserved, and these others, apparently later in date, give us a higher opinion of his draughtsmanship. The indications of his sketch for a temple in the gardens at Chiswick (Fig. 5), with its detailed dimensions and proportions, are minutely followed in the larger, finished drawing by Campbell (Fig. 6).<sup>†</sup>

<sup>\*</sup> E.g., Sloane MSS. 4,055, folio 349; Additional MSS. 32,696, folio 438.

<sup>†</sup> For its authorship, compare the type of graphic scale and the characteristic writing of the word "Feet," both very different from Flitcroft's, with these features in the drawings for Wade House, Ca: Campbell, *delin.*



FIG. 8.—ORIGINAL SKETCH BY BURLINGTON FOR THE ELEVATION OF A SCHOOL AND ALMSHOUSES AT SEVENOAKS  
R.I.B.A. Library. Burlington-Devonshire Collection



For the school and almshouses at Sevenoaks, we have Burlington's own studies for both the plan and the elevation (Figs. 7 and 8), summarily but adequately drawn and rendered in wash. In the published design, of which the engraving (Fig. 9) is from a drawing by Flitcroft, the upper storey of the almshouses is omitted, but otherwise all is minutely identical, and the legend "Burlington Architectus" is completely justified. Bur-

handwriting, "for Ld Montrath, London,"\* "for Col. Gee at Bishop's Burton, Yorkshire," and "Lord Lincoln's villa, at Weybridge" (Figs. 11, 14 and 20).

In the body of Burlington's work thus established we may now analyse the individual designs, one by one,† to determine more precisely the influences under which they were formed and their relations to their forerunners and to contemporary works.

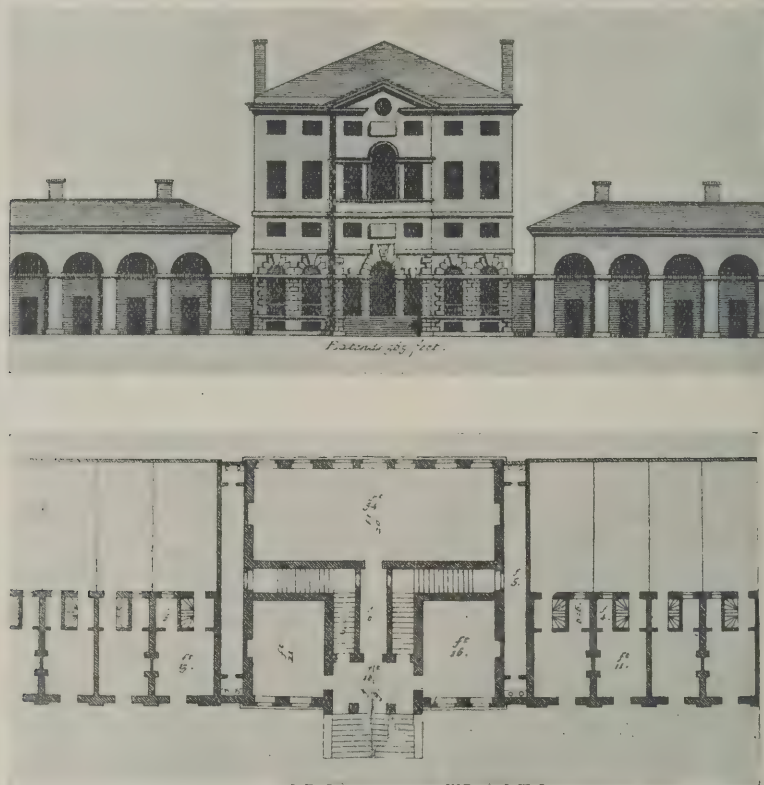


FIG. 9.—A DESIGN FOR A SCHOOL AND 70 ALMS-HOUSES FOR SEVENOAKS IN KENT  
Burlington Architectus. H. Flitcroft, *delin.*

From Kent's *Designs of Inigo Jones* (1727), Vol. II, Plates 52-53

lington, we see, could draw and could design as well as pay the bill. There is no further reason to doubt his real authorship of the numerous designs his contemporaries attributed to him.

To these may be added the designs for a "Draught of the Earl of Burlington's for the . . . Councill house for the Corporation of Chichester," preserved by the Royal Institute of British Architects,\* and probably also for three finished drawings by others, in the Burlington-Devonshire Collection, bearing legends in Burlington's

\* Fig. 24, p. 675. R.I.B.A. Library, 8B (9). Two workmanlike finished drawings not in Burlington's own technique.

The general character of these formative influences, and the situation in British architecture at the time of his advent, are well known. In England, Wren, so sus-

\* Now 29, Old Burlington Street.

† On the following designs we have inadequate materials to base a judgment: Petersham Lodge, see *London and its Environs Described*, 1761, V. 185; Richmond House, destroyed 1791, see J. Ralph's *Critical Review of the Public Buildings in London*, 1734, 45; Londesborough, see T. Langdale's *Yorkshire*, 1822, 181; as well as any architectural work of Burlington at Carlton House in 1730-31, remodelled 1783, see Ralph, 147; Noorthouck's *History of London*, 1773; Chancellor's *Eighteenth Century in London*, 1910, 65.

ceptible to contemporary influences from the Continent,\* had replaced the Palladianism of Jones by the Italian baroque of Borromini, tempered by reminiscences of the French academism of Perrault. Baroque influence, indeed, was at its height, and long continued to have powerful champions. The execution of Vanbrugh's great theatric works went on even after his death in 1726; Gibbs carried on the tradition of Wren until

(erected 1715-20), show an uncompromising Palladianism. Burlington, who, after a brief experiment with Gibbs, employed Campbell for the new front and gate of Burlington House (1717),\* threw himself into the movement with enthusiasm, and sought to return even closer to the fountain head. Early in his career he secured the great body of manuscript drawings by

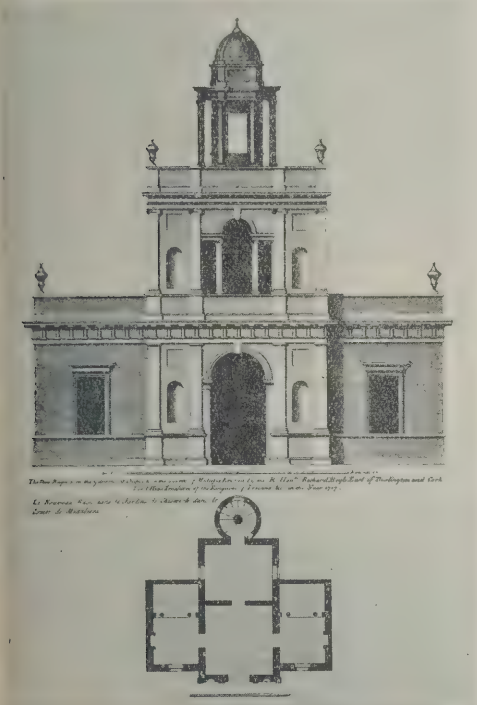


FIG. 10.—“THE NEW BAGNIO IN THE GARDENS AT CHISWICK. ERECTED BY THE R<sup>t</sup>. HON<sup>ble</sup>. RICHARD BOYLE EARL OF BURLINGTON AND CORK IN THE YEAR 1717. THE FIRST ESSAY OF HIS LORDSHIP'S HAPPY INVENTION.”  
Ca: Campbell, *delin.*  
From the *Vitruvius Britannicus*, Vol. III (1725), Plate 26

1754. Just before Burlington's return from the Grand Tour Colen Campbell had inaugurated a reaction from the baroque manner. In his great publication, the *Vitruvius Britannicus* (1717), he showed but few of Wren's works, and exalted Palladio and Inigo Jones. He reproduced for the first time some of the unexecuted designs for Whitehall, then supposed to be by Jones, though really by his disciple, John Webb. Campbell's own designs, beginning with the one dedicated to the Duke of Argyll (1712) and with those for Wansted



FIG. 11.—FLITCROFT'S DRAWING FOR A HOUSE FOR LORD MONTRATH, LONDON  
R.I.B.A. Library. Burlington-Devonshire Collection

Jones and Webb, and, even more important, those by Palladio himself, both of his own buildings and of the Roman monuments, which now constitute the bulk of the Burlington-Devonshire collection. It was to these drawings in many cases, as we shall see, that he turned for inspiration.

We may consider first those buildings which followed

\* See the author's article on Wren's sources in the *Architectural Review*, London, Vol. 55 (1924), pp. 90-96.

\* The motive of the front appears to be based on that of Palladio's Palazzo Orazio Porto, rather than that of the Palazzo Chiericati, as Dallaway and others after him have stated. The gate "designed in 1718," is adapted from Jones's York Stairs, of which Campbell had given a plate in his second volume.



the existing English traditions of academic architecture, as already established by Jones, Webb and Campbell and proceed through those which follow Palladio more

stated by Campbell (*Vitruvius Britannicus*, Vol. III, 1725, plate xxvi) to have been "the First Essay of his Lordship's happy invention, Anno 1717"—should



FIG. 12.—KIRBY HALL IN YORKSHIRE  
Earl of Burlington and R. Morris, Archts.  
From Woolfe and Gandon's *Vitruvius Britannicus*, Vol. V (1771), Plate 71

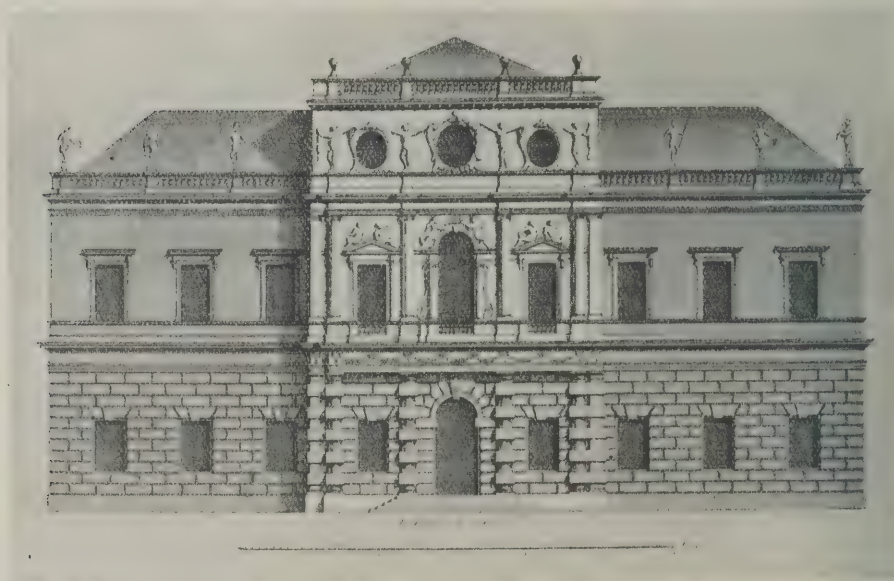


FIG. 13.—A HOUSE DESIGNED BY THE EARL OF BURLINGTON  
Burlington Architectus. H. Flitcroft, delin.  
From Kent's *Designs of Inigo Jones* (1727), Vol. II, Plate 11

directly, to others which represent ideas new not merely to England but to modern Europe.

It is scarcely to be expected that the "Casina" or "New Bagnio" in the gardens at Chiswick (Fig. 10)—

show much originality. A pavilion with such a triumphal arch motive, likewise with a Venetian window in the upper storey, occurs in the Whitehall designs (*Vitruvius Britannicus*, II, 1717, plate xi), and,



FIG. 14.—FLITCROFT'S DRAWING FOR HOUSE FOR COL. GEE  
AT BISHOP'S BURTON, YORKSHIRE  
R.I.B.A. Library. Burlington-Devonshire Collection

in spite of many differences, may have given the first suggestion. The details, especially those of the cupola, are typical of Campbell, who will doubtless have been the draughtsman on this occasion.

Lord Montrath's house (Fig. 11) has the plain three-storey façade without an order, of the character established by Jones and Webb, shown especially in a design illustrated by Kent in his second volume, plate IV. The type had been revived by Campbell in the *Rolls*, 1718, and Mr. Plumptre's house in Nottingham, 1724. The doorway is identical with one by Jones

detailed in Kent's first volume, plate LVII; the central window above, accented as in the prototypes illustrated, has a form shown in the Whitehall designs and used by Campbell in the Plumptre house and elsewhere. The design follows those of Wilton and the *Rolls* in having only a cornice, not a full entablature.

Kirby, in Yorkshire (Figs. 12 and 29), has an exterior without marked feature, and Burlington's share of the design is to be sought rather in the interior elements, to be considered later. Two of Burlington's designs show a central pavilion with superposed order flanked by wings—the type of composition introduced into England by Jones in his Banqueting House drawings, then in Burlington's possession. In one, with a rustic basement and sculptured central attic (reproduced by Kent as Plate XI of his second volume, Fig. 13), Burlington merely took over elements from one of Webb's designs (Plate XXXIV of the same volume). He used Webb's end pavilion for the centre, flanked by so-and-so many bays of Webb's system. There is, however, as we shall see, but one other instance where he thus followed literally a design of his master's. For Colonel Gee's house (Fig. 14), which in the upper order has a suggestion of the triumphal arch introduced in some of the Whitehall designs, there is no direct prototype, although it combines features found in Plates VI and VII of Kent's volume.

Behind Jones, as the ultimate ancestor of the British academic school, stood Palladio. It was Palladio's palace for Count Montano Barbarano (II xxxv) which had given Jones the motive for his Banqueting House. Campbell's design, dedicated to the Earl of Islay, 1715,



FIG. 15.—A HOUSE WITH AN ARCADE DESIGNED BY THE EARL OF BURLINGTON  
Burlington Architectus. H. Flitcroft, *delin.* From Kent's *Designs of Inigo Jones* (1727), Vol. II, Plate 12





FIG. 16.—AN UNPUBLISHED ORIGINAL DESIGN BY PALLADIO, THE MODEL TAKEN BY BURLINGTON FOR GENERAL WADE'S HOUSE  
R.I.B.A. Library. Burlington-Devonshire Collection, Vol. 17 of the *Palladio Disegni*, drawing numbered 13



FIG. 17.—"THE ELEVATION OF GENERAL WADE HIS HOUSE  
IN GREAT BURLINGTON STREET, DESIGN'D BY THE RT.  
HONOURABLE RICHARD EARL OF BURLINGTON AND CORK,  
ETC., 1723. Ca: Campbell, *delin.*" *Vitruvius Britannicus*,  
Vol. III (1725), Plate 10. R.I.B.A. Library. Burlington-  
Devonshire Collection

was a far more literal version of the prototype, with a few suggestions from Jones. Burlington's project for a "House with an Arcade" (Fig. 15), which the manuscript drawing indicates was intended for his friend the Honourable William Pulteney, created Earl of Bath in 1742,\* is a third variant, quite as radically modified as Jones's own. Burlington, unlike Jones and Campbell, retained Palladio's attic, while following Jones in adopting an order for the lower storey and in doubling the end piers, and made a new departure by piercing an arcade through the lower storey. The rhythmic accent in the seven bays differs from that in any of the forerunners, a diminishing and alternating accent, from the arched central window through the pediment to the bays next the end to the square heads of the intervening and final units.

Another of Burlington's façades inspired by Palladio's palace designs is the front of General Wade's famous house (1723-24), now 30, Old Burlington Street. This front, since copied so many times, and still existing in the court of the Burlington Hotel, was taken directly from an unexecuted design of Palladio, one of the drawings of the master which Burlington acquired in Italy, and which has lain unrecognized in the Burlington-Devonshire collection (Fig. 16). Here there was no need for a sketch, and we may

\* On Bath House, Piccadilly, destroyed in 1821, we have inadequate evidence to judge if the design was executed. See Wheatley's *London*, 1891, I, 123.



FIG. 18.—CHISWICK HOUSE, MIDDLESEX. THE ENTRANCE FRONT  
Burlington Architectus. From Burlington's *Fabbriche Antiche* (1730)



FIG. 19.—CHISWICK HOUSE, MIDDLESEX. THE GARDEN FRONT  
Burlington Architectus. From Burlington's *Fabbriche Antiche* (1730)



assume that Campbell's drawing of the façade (Fig. 17) was made directly after Palladio's, on merely oral indications of the few changes. Its general formula, an order of one storey over a high basement, was one already used by Jones and revived by Campbell, but in its application there was much that was new in England. This was particularly true of the Doric severity and abstractness of the whole. Nowhere before in England, and nowhere since the beginning of the seventeenth century, had a Doric order been used for the *piano nobile*. Not a leaf of carving anywhere appears. It is pure architecture, like the Tempietto of Bramante.\*

Three of Burlington's designs follow the schemes of Palladio's villas. The Villa at Chiswick is based

fine capitals of antique type, modelled on those of the temple of "Jupiter Stator" (Castor and Pollux),\* which Palladio wrote: "I never saw any better work nor more delicately wrought." The spacing is much closer, and uniform. A space of but two diameters recommended by Palladio for the Corinthian order separates the columns. Whereas, however, Palladio recommended "the middle Inter-column being less than the rest," and made it so in the Almerigo villa, as Campbell did after him, Burlington followed the Roman practice of making all equal. The steps do not follow the Roman model as Almerigo's villa. Instead, on the entrance front, there is an elaborate version of the scheme of Palladio's Villa Foscari at Malcontenta, with its low square openings in the

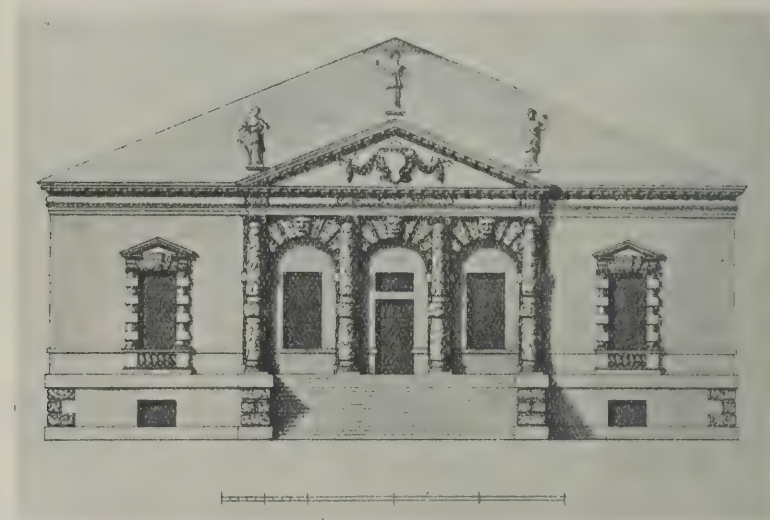


FIG. 20.—FLITCROFT'S DRAWING FOR LORD LINCOLN'S VILLA, WEYBRIDGE  
R.I.B.A. Library. Burlington-Devonshire Collection

principally on the famous *villa rotonda* for Almerigo, shown in Palladio's Book II, Plates XIV-XV. At Mereworth (roofed 1723) Campbell had introduced the type in England, following Palladio's plates with the utmost literalness, and in his design for Goodwood (1724) had assimilated it in many respects to the style of Jones. Chiswick (1727-36) represents a restudy of the original with certain other Palladian elements, and a modification not towards the English, but towards the Roman (Fig. 18). As in the designs for Goodwood, but one of the porticos is retained. As at Mereworth, this portico is columnar throughout, instead of having arched sides as in the prototype. Unlike Mereworth and its original, it has Corinthian columns, with very

basement between (II, xxxv). The steps of the garden front, now destroyed, were of the type introduced in England by Jones's design for Wilton (*V. Brit.*, II, 61-62). The garden front (Fig. 19) had the novel treatment of three Palladian windows beneath relieving arches. The most notable departure from Palladio's villa, as executed, was the omission of the attic, a reversion to Palladio's original scheme (probably unknown to Burlington), dictated by an enthusiasm for things Roman like that of Palladio himself. So too, the dome is not the tall Renaissance dome of Almerigo's villa in Palladio's published plates, followed at Mereworth, but a Roman saucer dome with steps more classical, like that of Palladio's design for his other *villa rotonda*, the Villa Trissino at Meledo.

\* For Ralph's praise of the design, see his *Critical Review of the Public Buildings of London*.

\* Palladio IV, LII.

(II, xlv). A drum is also introduced as at Meledo, but with lunettes subdivided by vertical piers in the Roman manner, a feature used by Palladio in the Villa Pisani at Bagnolo (II, xxxii) and the Villa Zeno at Casalto (xxxiv), as well as in his churches, but not hitherto employed in northern Europe.

In his design for Lord Lincoln's villa at Weybridge (Fig. 20), Burlington carried still further his desire, like Palladio's, to limit the building, as the Roman houses were supposed to have been limited, to a single storey. It was the first essay of the sort in an English dwelling. His general model this time was Palladio's villa for Leonardo Emo at Fanzolo, near Castelfranco (II, xl). For the character of detail, however, Burlington took his suggestion from Jones's rustic gateway of the old palace of Oatlands on the estate (Vardy, pl. 1). This character is well carried through by

the gate by night it could not strike me. At daybreak, looking out of the window to see the sun rise, I was surprised with the vision of the colonnade that fronted me. It seemed one of those edifices in fairy-tales that are raised by genii in a night's time.\*

Walpole adds in a note :

Campbell in his *Vitruvius Britannicus*, assumes to himself the new front of Burlington-house and the gateway, but as he takes no credit for the colonnade, which is in a style very superior to his designs, we may safely conclude it was the Earl's own.

The colonnade is indeed omitted from Campbell's explicit statement :

† The Stables were built by another Architect before I had the Honour of being called to his Lordship's Service, which obliged me to make the Offices opposite conformable to them. The Front of the House, the Conjunction from thence to the Offices, the great Gate and Street-wall, were all designed and executed by me.†



FIG. 21.—THE COLONNADE AT OLD BURLINGTON HOUSE  
From a water-colour drawing by T. Buckler (1828). British Museum, Crace Collection.

heavily rustic columns, rustic arches between them, and rustic side windows of a type familiar in the Whitehall designs.

At Sevenoaks (Figs. 7, 8, 9), although the general idea of a high pedimented central pavilion, flanked by long arcades, is a Palladian one, Burlington's version duplicates none of Palladio's designs. On the contrary, the disposition of the façades is a direct outgrowth of the practical requirements as given form in the plan.

Another composition Palladian in spirit, but likewise without any direct prototype in Palladio's work, was the circular colonnade of old Burlington House (Fig. 21) celebrated by Walpole in a well-known passage :

As we have few samples of architecture more antique and imposing than this colonnade, I cannot help mentioning the effect it had on myself. . . . Soon after my return from Italy I was invited to a ball at Burlington-house. As I passed under

Loath to assign it to Burlington, Blomfield attributes the colonnade to Giacomo Leoni,‡ whom he followed Dallaway in believing (erroneously, as we shall see) had been brought to England by the Earl. Mr. Phéne Spiers, who shared this belief, likewise supposed Leoni to have made the first actual drawing, but concluded that the execution was due to Campbell, the original idea of the colonnade to Burlington himself.§ Leaving out Leoni, whom there is not the

\* *Anecdotes of Painting*, IV, printed 1771, page 218 of Dallaway ed.

† *Vitruvius Britannicus*, III (1725), page 2.

‡ Blomfield, *Renaissance Architecture in England*, II, 224, 228.

§ *Architectural Review*, London, XVI, 1904, 147-149. Spiers wrongly supposed Leoni to have been the architect of the stables; these were actually designed by Gibbs, as we learn from a speciously worded passage in an autobiographical fragment preserved at the Soane Museum, and published by E. B. Chancellor: *Lives of the British Architects* (1909), 211.



slightest evidence for connecting with Burlington in any way, we must reach the same conclusion.

later published by Burlington. None of the Roman examples was lined with a colonnade, and Palladio,

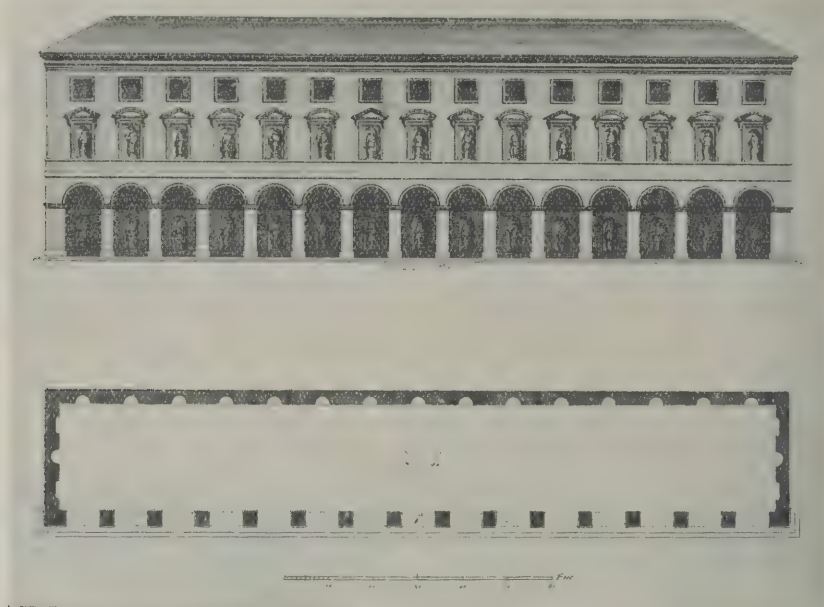


FIG. 22.—THE PLAN OF THE ARCADE AND FRONT OF THE DORMITORY AT WESTMINSTER: DESIGNED BY THE EARL OF BURLINGTON Burlington Architectus. H. Flitcroft, *delin.* From Kent's *Designs of Inigo Jones* (1727), Vol. II, Plate 51

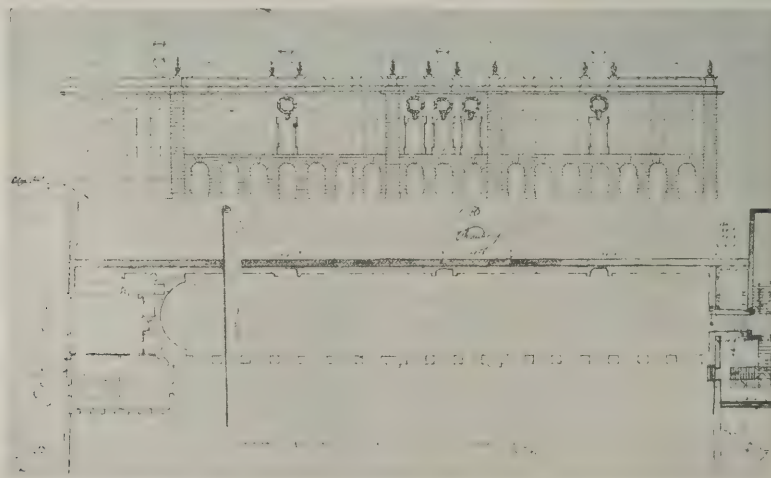


FIG. 23.—EARLY DESIGN FOR THE DORMITORY AT WESTMINSTER: BY SIR CHRISTOPHER WREN  
Library of All Souls' College, Oxford

The idea of a great hemicycle opposite the façade of a building was one which Palladio had derived from the Roman baths, and shown in his drawings of them

while freely employing quadrant colonnades stretching out from his villas, used only a plain wall in the hemicycles which appear opposite the front in several of

is plans. In his design for the Villa Sarego at Santa Sofia, however, he introduced an unbroken semicircular colonnade in such a situation, and it may have been from this unexecuted feature, quite as much as from Bernini's Doric colonnades of St. Peter's, differently related to the building, that Burlington

abstract Doric severity, relieved by the graciousness of curvature, it amply justified Walpole's astonishment and enthusiasm.

Burlington's Westminster Dormitory (Fig. 22), designed before 1723,\* might perhaps have been counted among the works for which suggestions already existed

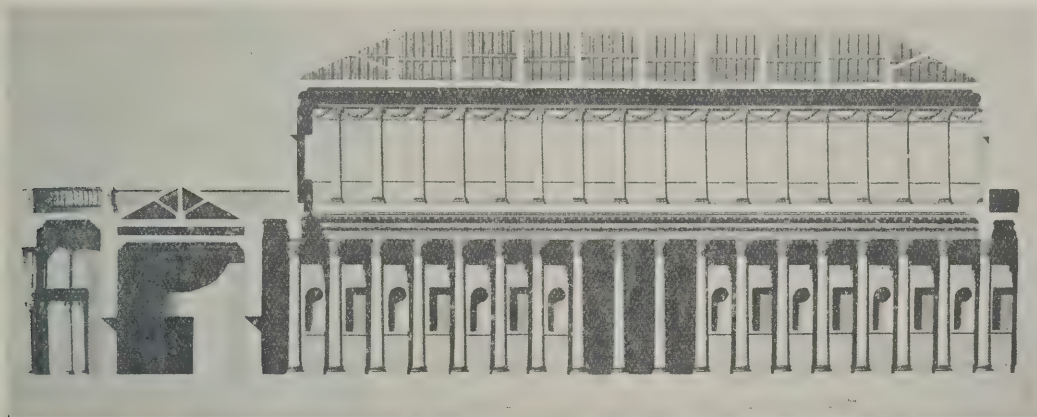


FIG. 25.—SECTION OF THE ASSEMBLY ROOM AT YORK

Burlington Architectus. From Woolfe and Gandon's *Vitruvius Britannicus*, Vol. IV (1767), Plates 80-81



FIG. 26.—ELEVATION OF THE ASSEMBLY ROOM AT YORK

Burlington Architectus. From Woolfe and Gandon's *Vitruvius Britannicus*, Vol. IV (1767), Plate 79

of his suggestion. In England Jones had introduced the Palladian quadrant colonnades, leading up to the house, at Stoke in Northamptonshire, and they had been employed in other English buildings, but nothing had been executed in Italy, France, or England like the screen of Burlington House. It preceded by a generation or two the columnar screens of the French neo-classic designers. By its novelty, as well as by its

in England. It has even been held to be merely Wren's design (Fig. 23)† spoiled. It is hard, however, to see any close relation between them beyond satisfaction of the same general requirements, a loggia below and dormitory above. Whereas Wren's (treated

\* Blomfield: *Renaissance Architecture in England*, p. 226.

† Reproduced in Blomfield: *Renaissance Architecture in England* (1897), II, 227.



much in the manner of Hampton Court) has a centre pavilion, arbitrarily applied, Burlington's extends in unbroken uniformity. Its fundamental analogy would be rather with Jones's unbroken arcades of Covent Garden. With their tall pilasters, however, they are very different in effect. Such a vast uniform façade, devoid of breaks or any columnar elements, had not been built in Northern Europe. Still academic in its details, it was already neo-classic in spirit.

This relationship is still clearer in the similar design for the Council House at Chichester (Fig. 24, p. 675), where the tabernacle frames and archivolts disappear, and there is merely a plain arcade in two storeys, with mullioned lunettes above.

Beyond Palladio's formulation of antiquity, and hitherto all but obscured by it, lay Rome itself. In the Assembly Rooms, Burlington went behind the Vicentine buildings to the Roman basilicas and baths.

The York Assembly Rooms, 1730-36 (Figs. 25, 26, 30), already published as Burlington's in Drake's *Eboracum* of the latter year, were described in 1767 as "built . . . from designs of the late right honourable earl of Burlington . . . a lasting monument to his lordship's taste in architecture."\* The great hall is based on Palladio's basilican "Egyptian Hall" (II, xxv), with its Corinthian peristyle, and tall clerestory with a second Corinthian order. One of Webb's drawings, then in possession of Dr. Clarke of Oxford, but perhaps known to Burlington, shows such a hall, closely modelled on Palladio, but with more open spacing. No one, however, had yet executed a hall of this sort anywhere in Europe. The hall at York, "taken," as Drake wrote, "by that truly English Vitruvius, Richard Earl of Burlington, from Palladio," is indeed drawn from the Palladian original rather than from Webb, and follows it very faithfully, except in the substitution of pilasters for engaged columns above. The closer spacing of the columns is notable, a feature which Clérisseau remarked, a half century later, as distinguishing classical from academic proportions. The perfect uniformity all about distinguishes this room from all others erected since antiquity, and it was indeed, as Palladio said this sort of halls must needs have been, "of an admirable magnificence."

The hall itself does not exhaust the interest of the building. Not to speak as yet of the plan, we may remark particularly on the curved vestibule, with its arched openings divided by screens of columns with mullions in the lunettes. Both the segmental wall and the screened openings were Roman features found in Palladio's drawings of the baths, and not hitherto used in a modern building. The building as a whole, with its suggestion of the ancient basilica, had more

the character of a Roman imperial monument than any hitherto erected in modern times.

In the buildings of his gardens at Chiswick, Burlington reached the ultimate classic models of "cubic"

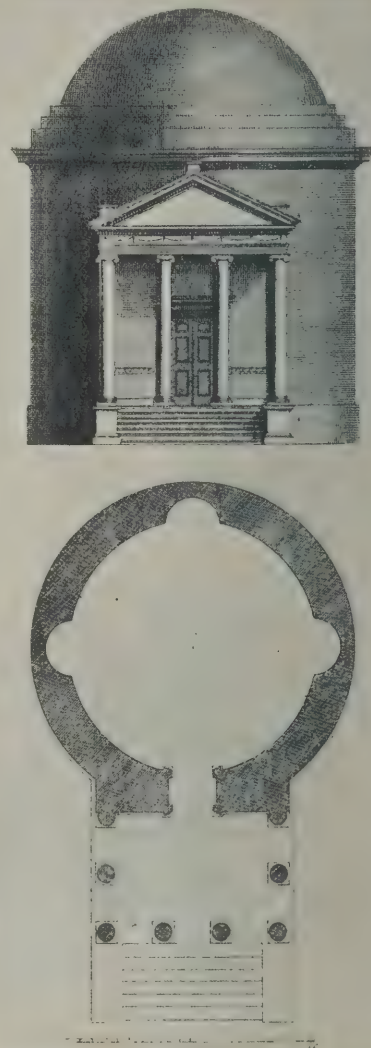


FIG. 27.—"A TEMPLE IN THE GARDEN AT CHISWICK"  
Burlington Architectus. H. Flitcroft, delin.  
From Kent's *Designs of Inigo Jones* (1727), Vol. I, Plate 73

and "spherical architecture"—as Jefferson called them—in the temples and tombs. A return to the simple and crystalline form of the rectangular temple, "under one continued pediment," instead of a portico against a larger mass, had been preached by Campbell

\* Woolfe and Gandon: *Vitruvius Britannicus*, IV, p. 9.

in the second volume of the *Vitruvius Britannicus*. Here its first prophet, Campbell, already presses classicism to its ultimate conclusion by a church design of his invention, "Prostyle, Hexastyle, Eustyle," like the *Maison Carrée*. The earliest of such temples to be built, the first works of the classic revival which by the end of the century was to conquer all Europe, were in the English gardens. Just which was the first we do not know. There is none in Campbell's second volume (1717), in the third (1725) are "the

(Figs. 5, 6), drawn by Campbell, who died in 1729, and shown on Roque's plan of Chiswick in 1736, is probably from the period 1717-27. It still owes much to Venice. The cella does not stand wholly free, but is flanked by wings with half pediments as in Palladio's Redentore and San Giorgio. Kent, working under Burlington, had gone out of his way to show San Giorgio in his *Designs of Inigo Jones*. Unlike the Venetian churches, however, Burlington's temple has columns without pedestals, rising through the full height in the classical manner.

The novelty of Burlington's circular temple or "Bagnio" at Chiswick (Fig. 27), illustrated by Kent in 1727, was still greater. Nothing like it has been attempted in modern Europe. It has, in small, the scheme of the Roman Pantheon. Against a circular cell crowned by a Roman saucer-dome with steps, stands a pedimented portico of four Ionic capitals. Beside the Pantheon itself, Palladio shows the plan (IV, LXVIII), though no elevation, of a simpler temple of the sort, with eight columns, near San Sebastian.

So far we have concerned ourselves mainly with plastic form, in the masses of buildings, their solids and surface treatment. Burlington had also something to offer in the handling of spatial form, the voids of the interiors. The English Palladian school, like Palladio himself, had been constantly more interested in mass and detail than in varied forms of interior space. Palladio, to be sure, laid down precepts for the geometrical proportions of rectangular rooms, and the study of these interested the English from the time of Jones onward, as the single and double cubes of the Queen's House, of Wilton, and later houses attest. In spite of his study of the baths and other Roman monuments, however, Palladio never employed circular or polygonal forms except for the central unit of his two *rotonda* villas. Jones and Webb never used them in their executed work, and Campbell only introduced a circular hall, in the centre, when he imitated the *villa rotonda*. Their suites, and even those of baroque artists like Wren and Vanbrugh, are of units monotonously rectangular. Burlington, too, used only these in early plans such as those of Wade House and some published by Kent. At Chiswick, however, he has not only the central octagon, but, along the garden, a suite of beautiful contrasting effects (Fig. 28). The gallery terminates in niches beyond which, at either end, are domed rooms, octagonal and circular. "The variety and gracefulness of form," the "proper arrangement and relief of apartments" which Robert Adam exalted in the preface to his *Works*, here appear for the first time in England. In this, as in so many other respects, Adam was the heir of Burlington and his school.

Burlington's interest in spatial form extended beyond the shape of rooms in plan, to a large use of the vault.

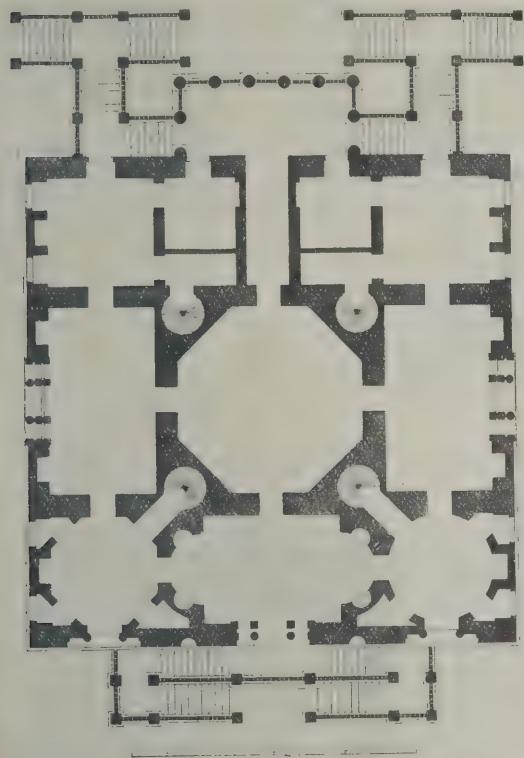


FIG. 28.—PLAN OF CHISWICK HOUSE, MIDDLESEX  
Burlington Architectus  
From Burlington's *Fabbriche Antiche* (1730)

great Temple in the Garden of Eastbury" by Vanbrugh 1718 (Plate XVIII), and one designed by Sir Andrew Fountain and "lately erected" at his estate of Narford in Norfolk (Plate xcv). The former, though "under one continued pediment," is really a loggia *in antis*, relatively shallow; the latter seems to be a true prostyle temple.

At Chiswick the development of the grounds preceded the building of the new villa, so that the temple



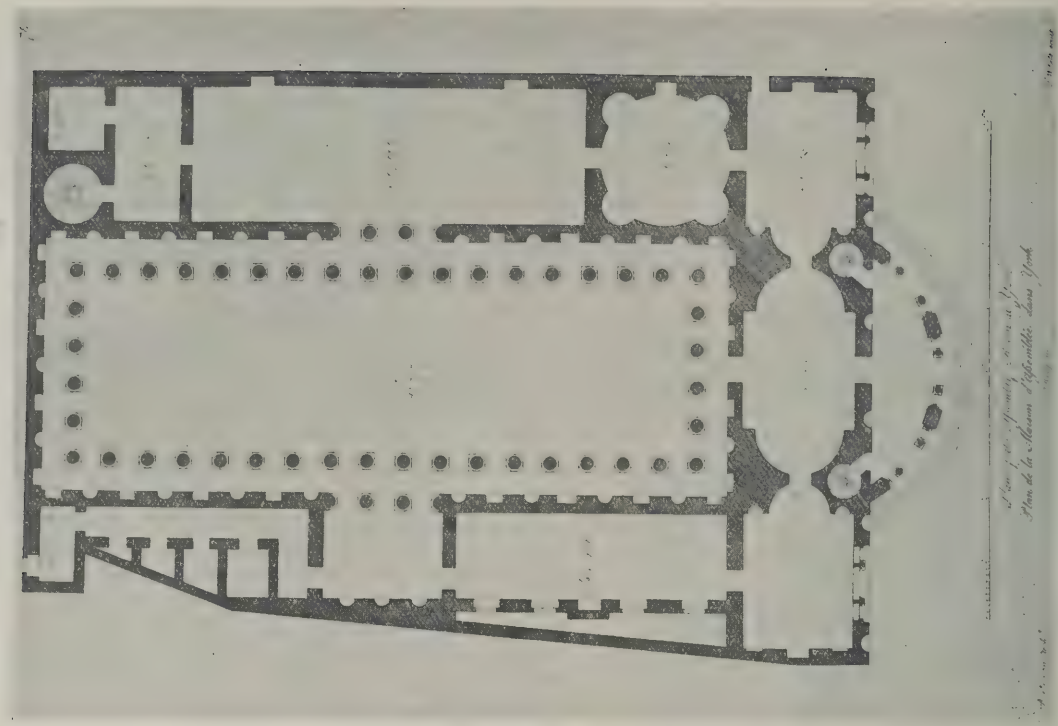


FIG. 39.—PLAN OF THE ASSEMBLY ROOM AT YORK  
 Burlington Architectus  
 From Woolfe and Gandon's *Vitruvius Britannicus*, Vol. IV (1767), Plate 78

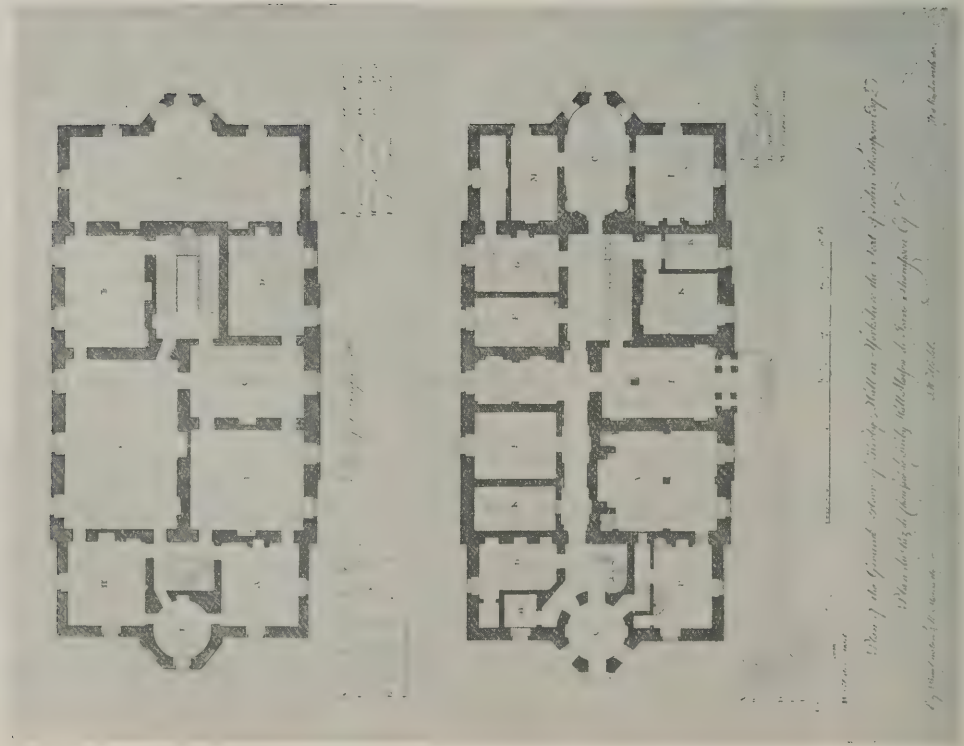


FIG. 29.—PLAN OF KIRBY HALL IN YORKSHIRE  
 E. of Burlington and R. Morris, Arch.  
 From Woolfe and Gandon's *Vitruvius Britannicus*, Vol. V (1771), Plate 70

Hitherto in English houses the flat ceiling and the cove had been the rule. There is nothing else in Jones, nothing in Campbell's Houghton, or indeed in any of his executed works, except the domed central rotunda at Mereworth. At Chiswick, on the other hand, Burlington domed not only the rotunda and the circular temple, but also the circular and octagonal rooms at the ends of the gallery. The great niches of the gallery have semi-domes and subordinate niches. The whole suite is thus unexampled in England in its richness and variety of spatial form.

At Kirby (Fig. 29) we must suppose the various circular elements to have been part of Burlington's contribution. The vestibule with semi-circular ends and subordinate niches repeats the composition of the gallery at Chiswick.

The York Assembly Rooms—of which Woolfe and Gandon wrote in 1767, "the disposition. . . for elegance and convenience is not surpassed by anything of the kind in the kingdom"—likewise have interesting and novel spatial elements (Fig. 30). Great use is again made of circular and semi-circular forms, of niches large and small, circular and rectangular. On each of the main axes there is a sequence of contrasting effects, and the same is true of the outer files of rooms and galleries. The character of the forms is very different from anything in the work of Campbell, or of Burlington's later collaborators elsewhere, and must represent the ideas of the Earl himself. Nothing but the dulling of the sense for spatial relationship in the nineteenth century can explain the disregard of this fine composition. Drake did not exaggerate when he wrote that the structure was "in a truer and nobler taste in architecture than, in all probability, *Roman EBORACUM* could ever boast of."

The detail of Burlington's domestic interiors, of which the engraved designs are generally signed by Kent, contain, like those of Jones and Campbell, more of baroque freedom than these artists generally permitted themselves on the exterior. The architraves ordinarily have ears; consoles are numerous; and, except in the rotunda at Chiswick (*Burlington*

*Architectus*) there are many broken pediments. It is worth observing, however, that in the monumental rotunda, as on the exterior, all the pediments are unbroken, as Palladio said they should be. Most notable of all is Burlington's introduction of Roman coffering in the vaults, which Isaac Ware, writing in 1756, noted as having been an innovation of the Architect Earl.\* The rotunda at Chiswick has octagonal coffers; the niches of the gallery, lozenge coffers in spiral arrangement—both familiar Roman types used again for the first time since antiquity.

In reviewing our analysis, we must remember that a scrutiny of this sort could show that many greater men than Burlington had an equal indebtedness to their forerunners. Certainly this is true of Jones: we have shown it to be true also of Wren.† In spite of his debts to them, Burlington's work cannot be dismissed as merely an imitation of Jones and Campbell, or even of Palladio. There are characteristics, like the total rejection of the "colossal order" extending through more than one storey, the change of proportions, which constitute a criticism of all these masters, and reveal an independent initiative. The expurgation of the baroque element in Palladio, begun by Campbell, is carried further. Spatial form and composition are greatly enriched. For the first time since the establishment of the academic system an appeal is made direct to Rome. When the great body of a man's contemporaries and successors recognise in his work, as they did in Burlington's, an important new departure, it is wise for us not to deny this without investigation, but to seek it out. Our study makes us appreciate that there is a packed significance in Pope's line addressed to Burlington:

"You taught us Rome was glorious, not profuse."

Architecture was to be henceforth not baroque, not overladen with academic details, but Roman in its forms, Roman in simplicity and grandeur.

\* "Those ceilings which a *Burlington* taught us to introduce from *Roman* temples." Ware's *Complete Body of Architecture*, pl. 447, cf. also p. 485.

† See the article on Wren's sources cited above.

(To be continued)



## Reviews

THE EVOLUTION OF THE MINARET. *With Special Reference to Egypt.* By K. A. C. Creswell. Reprinted from the *Burlington Magazine*. March, May and June, 1926.

Mr. K. A. C. Creswell in his book *The Evolution of the Minaret* brings to his subject a respect for the methods of scientific research which has been too rarely apparent in the writings of Europeans upon matters connected with Muhammadan architecture.

Minarets have been made the occasion of some fantastic speculation, and the demolition of one picturesque fable figures prominently in Mr. Creswell's book.

The idea that the classic Pharos at Alexandria served as the prototype of the minaret seems to have been started over forty years ago, and Dr. A. J. Butler's ingenious theory is quoted to show how the notion was first set on foot. "I was one day looking at a minaret in Cairo," wrote Dr. Butler, "and having Abdellatif's account of the Pharos fresh in mind I was struck by the remarkable coincidence between the details of the minaret before me and those of the Pharos in his description. He says the Pharos stood at that epoch (c. 1200) in four storeys, the first square, the second octagonal, the third round, and lastly a lantern. The minaret also rose in four stages, square, octagonal, round, and on top a lantern or small cupola. Since then I have noticed dozens of other minarets with the same four divisions in the same order, and have no hesitation in saying that Abdellatif's description of the Pharos is, in all except absolute altitude, the typical description of the early minaret." How far this association of the Pharos with the design of "early" minarets is from being true to the facts is very clearly revealed in succeeding pages.

A table of minarets, in which important examples are placed in chronological order, shows how a square tower was the favoured form for early minarets in Egypt and Syria, and the many clear photographs which illustrate the later types indicate that even in those minarets which do actually contain square, octagon, and round storeys the similarity to the scheme of the Pharos is profoundly modified by the superposition of one octagon storey above another.

But Mr. Creswell is not content to indicate merely that there is a long period of alteration and adaptation in the development of minarets in Cairo, and the contribution of ideas from places as far afield as Mesopotamia and Persia is traced out by the help of photographs of dated examples. The advantage of systematic study, and especially of arranging the material in chronological order, is insisted upon in the copious notes, and on this point Mr. Creswell is obviously in the right, his own successful exposition of the evolution of the minaret owes everything to the fact that he has perseveringly collected the pertinent facts and set them forth in a rational manner. The book is of special interest also in that it contains an account of the derivation of the name minaret from *manara* applied to lighthouses, though originally meaning "an object that gives light."

Minarets are particularly valuable elements in the architecture of lands where an unbroken, cloudless sky seems to demand the contrast of the delicate contour and vertical line of the slender aspiring shaft, and where long levels of plain or plateau require a note of contrast to interrupt their bare monotony. Mr. Creswell has been fortunate in obtaining photographs which display the details of his subject clearly, but enthusiastic admirers of Muhammadan architecture will miss the colour which contributes so largely to the charm of the original buildings.

WILLIAM HARVEY.

THE ROMAN ALPHABET AND ITS DERIVATIVES. By Allen W. Seaby. B. T. Batsford. London.

The special quality of this work is the emphasis it places on the best Roman examples. It has as a frontispiece a photograph from a cast taken from the lettering upon the Trajan Column. The individual characters are further reproduced upon an enlarged scale with such adjustments as are necessary when translating incised figures into the flat.

Attention is drawn to the freedom of handling shown by the ancient examples, in contrast to the compass-made characters as constructed by Durer, exhibiting the neat and machine-like quality to which we are for the most part accustomed. We are indebted to Mr. Seaby for the emphasis he gives to this distinction and for his determination to get back to the original of our alphabet, with its essential orderliness.

Bad handwriting may be due to carelessness; bad lettering is most often due to vicious intention.

The British Museum publishes a guide to the select Greek and Latin Inscriptions, which are exhibited in the Department of Greek and Roman Antiquities. Were this illustrated by photographs, as the majority of the guides now are, the beauty of these inscriptions would be brought more directly to the notice of the public.

The Greek inscription, although not applicable as are the Roman, demonstrate a feeling for form of the highest kind.

C. J. TAIT [F.].

TEMPLE NEWSAM. By Sydney D. Kitson, F.S.A. and Edmund D. Pawson. Pamphlet 80. Leeds, 1927. [Leeds City Council.] 6d.

This interesting pamphlet-monograph on a famous Jacobean mansion, recently acquired for the public by the Leeds City Council, is a good specimen of small but clear local printing. It takes its story from Domesday to the present day, and should be read in conjunction with the description of the house, with photographs, in the second volume by Latham and Tipping in the older *Country Life* series. Originally a settlement of the Knights Templars, whence the first element of its name, the house became a centre of sixteenth century life and was rebuilt much as we now see it by one of the financiers of the time of James I. Though not an architectural work, the pamphlet gives a good description of the house in its last two chapters, with a suggestion that the main (west) wing incorporates earlier work, and there are good measured plans.

H. V. M. R.

# The Eleventh International Congress of Architects

H. P. CART DE LAFONTAINE, O.B.E. [4].

"What is the use of these Congresses?" This is the question which one is always impelled to ask when the subject is mentioned and sometimes the answer is not easy to give.

But in this case I think we can say that several questions of real interest and importance have been discussed, the mutual advantage of all those countries represented at the Congress. It may, therefore, be worth while to devote, in as brief a space as possible, some personal impressions.

This congress was the first really international meeting of architects since 1914, and to those of us who had assisted in making it so there was a certain degree of anxiety as to the possibility of a full and frank discussion between, say, ourselves, and those of our professional brethren who, not many years since, were our enemies.

The result was that in the discussion of the problems before us we were all so impressed by the similarity of the difficulties which we had met to consider and, if possible, to solve, that the proceedings were carried through without any difficulty or hitch, and—a useful achievement in itself—a spirit of co-operation was recreated which will be of great service in working out the decisions arrived at.

Of the subjects discussed two seem to me to stand out as more important than the rest. These are the questions of the "Legal Protection of the Title of 'Architect'" and the distinction between the architect as the artist and professional adviser, and the contractor or builder who carries out the works the architect has planned.

The discussion on the first of these two questions showed that the desirability of securing legal protection for the title "architect," and of providing that this title should be restricted to properly qualified men, was supported by the delegates from all the 26 countries represented, including those (such as Portugal, Spain, Italy, Hungary and Yugo Slavia) where this legal protection of the title already exists. At the concluding session of the Congress the following resolution was unanimously agreed to:—

"(1) That the title of 'architect' and the profession of architecture should be protected by State laws in every nation, in accordance with the *desiderata* of the (International) Congress of Rome, and that the *Comité Permanent International des Architectes* proceed with an examination of the text of laws which have been approved by different governments (Protection already officially granted in Italy, Spain, Portugal, Hungary and Yugo Slavia).

"(2) That an architect who is in possession of the title legally recognised and protected by the laws of his nation should have the right to exercise his profession freely in every country of the civilised world."

The importance of this resolution is evident and it is made most significant by the fact that, in most cases, the architects who supported it were present as the official

representatives of the Governments of their respective countries.

With regard to the second question, the discussion revealed two points of view as to the function of the architect: the majority of the delegates held the view which is commonly accepted over here; that an architect cannot, with propriety, be at the same time an actual "constructor," either for works which he has himself planned or in executing works schemed by another architect. A minority took the view that an architect was not, necessarily, merely the designer and professional adviser, but that (as master of the works) he could, quite properly, himself control and direct the construction of buildings which he (or another architect) had designed.

At the close of the discussion a resolution was unanimously passed affirming that the representatives of all countries were agreed that the separation between architect and contractor should be clear and distinct. It was also decided to ask the C.P.I.A. to prepare a draft international code, regulating the relation of the architect to the execution of his works. To this draft a further clause was added, and unanimously agreed to at the concluding session, which is of sufficient importance to give in full:—

"On the proposal of the *Comité Permanent International des Architectes* the Congress, at its meeting of the 3 September 1927, resolves that the national sections (of the C.P.I.A.) shall be asked to promote the formation of "*Chambres d'Ordres*" syndicates, or societies of architects in each country, following the example of Italy, Hungary, Poland, and other States, which shall clearly define the difference between the profession of architecture and the business of the contractor."

I think that in arriving at a unanimous vote on these important questions we have satisfactorily answered the question "What is the use of these Congresses?" And having done this I will leave other questions, such as International Competitions, Artistic Copyright, and Artistic Development since 1900, to be dealt with when the proceedings of the Congress are reviewed at some future date.

One cannot conclude these few observations without some reference to the delightfully hospitable way in which we were received and entertained by our colleagues of the Federation of Dutch Architects. Our thanks are especially due to Dr. Slothouwer, President, and the other members of the Congress Committee, who spent many months in devising a series of visits to old and new buildings at the Hague, Rotterdam, Delft, Amsterdam and Hilversum.

And last, but not least, I should like to express my thanks to our Honorary Corresponding Member, Monsieur J. M. Poupinel, Secretary General of the *Comité Permanent International*, whose tact and courtesy endears him to all his colleagues.



## SIR JOHN SIMPSON AND THE R.I.B.A.

In the issue of *The Builder* of 23 September the following letter from the Secretary of the R.I.B.A. was published:—

To the Editor, THE BUILDER.

15 September 1927.

DEAR SIR,—In reference to Sir John Simpson's letter and your Editorial note in your issue of 9 September last, it has for some time been felt that the Institute should be represented on the Council of the British School at Rome by someone who is actively working on our Board of Architectural Education, and that the proper thing for the Council to do is to nominate the Chairman of our Board during his term of office to represent the R.I.B.A. on the Council of the British School at Rome. Consequently, when my Council was informed recently that Sir John Simpson's term of office had expired, it was decided to put the new policy into effect and nominate Mr. Fletcher, the new Chairman of our Board.

I need hardly add that there never was and never could have been in the mind of any member of the Council a thought of acting in any way with discourtesy to Sir John Simpson. Appended to this letter is a copy of the letter which was sent to Sir John Simpson after the Council meeting at which the matter was settled. Yours faithfully,

(Signed) IAN MACALISTER,  
Secretary R.I.B.A.

(Letter referred to above.)

22 July 1927.

MY DEAR SIMPSON,

BRITISH SCHOOL AT ROME.

The Council have just been informed that your term of office as one of the two representatives of the R.I.B.A. on the Council of the British School at Rome terminated in June. The Council have asked me to convey to you their very cordial thanks for all the valuable work that you have done in this connection during the exceptionally long period of your appointment. It is, I think, no less than 16 years since you first undertook this duty for the R.I.B.A.

You will, I am sure, be interested to know that in order to ensure the maintenance of close touch between the Board of Architectural Education and the British School at Rome, the Council have appointed as your successor Mr. Henry M. Fletcher, the new Chairman of the Board, so that you will know that the work you have done in the past will be in good hands. With kind regards, Yours sincerely,

(Signed) IAN MACALISTER,  
Secretary.

Sir John W. Simpson, K.B.E.

## EASEMENTS, PARTICULARLY EASEMENTS OF LIGHT.

27, Buckingham Gate, S.W.1.  
1 October 1927.

To the Editor, JOURNAL R.I.B.A.

SIR,—In his extremely interesting contribution to current Journal on the above subject Mr. Watson enumerates on p. 668 nine rules of law as having been "decided" by the *Colls* case.

But are these really *ad hoc* decisions by the Law Lords, merely deductions drawn from their exhaustive, and sometimes exhausting, comments? I once heard the caustic suggestion from a learned Judge that it was possible to find, somewhere in the lengthy *Colls* judgments, something to support most arguments.

For example, the seventh rule stated by Mr. Watson, if be really a rule, appears to be flatly contradicted by the judgment of Mr. Justice Russell in the later (1916) case of *Horton v. Beattie* which is quoted on p. 664, apparently with approval.

The case for the defendants Messrs. Beattie, in which Mr. Watson's seventh rule bulked largely, was argued ably and lengthily by an eminent Chancery leader, Sir H. Cunliffe, who has appeared in most of the more important modern light cases. He was assisted by a well-known junior who had already made a special study of the law on this subject. Certainly no *ad hoc* decision was adduced as binding upon a court of first instance; and in view of the large interests involved, one would have expected any point of doubtful legality in the judgment to have been appealed against.

Whether that judgment be sound law or not, it certainly is sound common sense; and any litigant who desires to question it must presumably be prepared to go to the Court of Appeal.

Although it may be, perhaps, scarcely fitting for a layman to argue law with a lawyer, he can at least, with advantage point out the danger of making deductions from dimensions quoted in recorded judgments which go beyond the facts decided, and may easily be translated into rules for the guidance of architects which are wholly misleading.

For example, on p. 664 Mr. Watson deduces from the dimensions quoted in *Horton v. Beattie* that the Court reduced a threatened obstruction of about 70° to one of approximately 55°. As no damages were given in addition this would naturally seem to be a decision by the Courts that 55° leaves no actionable damage.

I have frequently heard a similar deduction from the dimensions quoted in *Semon v. Bradford Corporation*, to the effect that the judgment established the harmlessness of an obstruction of 55° by non-suiting a plaintiff who was threatened with that obstruction. Nothing, however, could be further from the truth. In the *Horton v. Beattie* case the angle from the ground level which Mr. Watson has calculated from the data given in the judgment were never even mentioned throughout the hearing. This was devoted exclusively to ascertaining whether or not adequate light would be let under the window head, which was threatened with an obstruction of 66°, reduced to 45° by the Court in accordance with the evidence of a witness for the plaintiff, who stated that, after giving credit for some valuable lateral light, a height of 23 ft. 6 in. would involve only a slight nuisance of inadequacy according to the standards laid down in *Semon*. It was a pure accident that this height of 23 ft. 6 in. defined in the mandatory order to pull down happened to be 45° to the window head. The witness referred to did not claim that 45° or any other angle as such, would be innocuous. Similarly the decision in the *Semon* case would undoubtedly have been the same even if the obstruction had been 65° or 75° or 85°, because that case turned entirely on the fact that the plaintiff claimed nuisance to internal positions receiving light from no less than 12 windows, 15 of which faced open country, and two only were overlapped by the obstruction complained of.

Mr. Watson's statement that in the Semon case the Judge found that a sill ratio of 0.8 per cent. to 1.5 per cent., equivalent from 2 to 3½ foot candles on a moderately dull day, was sufficient for the plaintiff's business—that of "perching" or hanging dark woollen cloths—is equally misleading. What the Judge found was that this light existed at the extreme back wall of a clerk's office; the rest of that office enjoying much more. All the perching frames on upper floors received more light than this, but they were abandoned at quite an early stage of the hearing.

The light left to any interior position depends, *certuris* *in* *ibus*, upon the sky area visible from it; and sky area depends not only upon vertical height but also upon lateral width. To attempt to define any obstruction as being material or innocuous according to the number of vertical degrees of sky visible from it, without regard to the width of that sky, is like valuing building sites at the same price per foot run of frontage, whether they be 16 ft., 60 ft. or 160 ft., in depth.

The same Judge who stopped his mandatory order at what is termed an angle of 55°, without awarding damages in addition, in another case (*Jones v. Bennett*, often quoted but not reported) ordered the removal of an obstruction of less than 40°, and lateral at that. He did this on precisely similar evidence, applying precisely the same standards as have been adopted in the Semon, Horton and Slack cases.

*Jones v. Bennett* was the direct antithesis of the Semon case, where ample light was left from other indefeasible sources. It referred to a large suburban kitchen suffering from a high obstruction directly in front of and near to its windows; but enjoying fairly adequate light from sky visible laterally from the south west, beside the original obstruction. The blocking of this small lateral piece of sky not only shut off all afternoon light but took away nearly all the working light left. The decision, based upon the empirical suggestion that an obstruction of less than 40° could not be material, especially if lateral, was properly failed.

The only safe rule for an architect advising a building owner whose needs involve increased obstruction is, as Mr. Watson rightly suggests, to view any proposal from the point of view of the client's neighbours, *i.e.*, from working positions inside the rooms threatened, not outside. This is often neglected to as asking for trouble. But such trouble is bound to come later when it is more expensive to deal with. It is far easier to alter a scheme on paper than to modify it when half built; and design within restricted limits is likely to be far better, as well as more profitable, than planning ambitiously on the vain hope that no one will notice nor have sufficient courage or cash to fight. Also for every one case where inspection wakes up a neighbour, who would probably wake up later anyway, there must be at least a dozen where inspection proves useless, like Semon's, to be quite untenable.

A very interesting point arises in connection with Mr. Watson's citation of *Wheaton v. Maple* (to which I would venture to add *Perry v. Eames*, 1891, 1 Ch. 658) showing that Crown lessees are immune from Section 3 of the Prescription Act, which would otherwise compel them to admit 20 years' right of light as an indefeasible title.

The plaintiffs in neither of these cases could plead the doctrine of immemorial user; *Perry* being estopped by the custom of London and *Wheaton*, who was in Euston Road, outside the City, by the fact that he built in 1852 on a vacant site.

But if the Crown and its lessees are not bound by Section 3 because they are not named in it, can they claim under it? If not, would not a Crown lessee plaintiff be compelled to give the alternative of immemorial user?

With great deference I would venture to suggest that the plaintiffs in both the cases quoted above might have succeeded if they pleaded the common law right of every subject to be free from nuisance; and I am not at all sure that a

Crown lessee could not do likewise, although he would probably have to go up to the House of Lords first. However, there are four or five cases involving this point due for early trial next Term. If the parties do not compromise and any decision is arrived at, I will venture, Sir, if I may, again to intrude on your valuable space; but I trust more briefly.—Yours faithfully,

PERCY J. WALDRAM.

1 Brick Court, Temple, E.C.

3 October 1927.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Mr. Percy Waldram has kindly sent me a copy of his letter to you in case I should wish to reply in the next issue. The article you published was written for the benefit of students, and I greatly appreciate any criticism by so distinguished an authority as Mr. Waldram, who always has, as some of us well know, the ear of judicial authority. May I with respect point out, Mr. Editor, that I did not intend to suggest that 55° leaves no actionable damage, and a careful reading of p. 664 should not convey this meaning, but only put it so high as "negotiable angle" based upon angles which probably arose in the old days from angles named in Metropolitan enactments. Mr. Waldram is fortunate in having the advantage of full notes of the most recently decided cases, and I am sure students as well as others will look forward with pleasure to his further contributions to the JOURNAL on the subject, and hope they will not be too brief.—I am, dear Sir,

Faithfully yours,

W. E. WATSON.

## Obituary

THOMAS PURVES MARWICK [F.] (1854–1927).

BY AN OLD PUPIL.

Mr. Thomas P. Marwick was in many respects a remarkable man. He was little known South of the Tweed except for his early successes as a student, when he gained distinction in the Institute examinations and competitions.

He was born and educated in Edinburgh, and served his pupilage in the office of Messrs. Dick, Peddie & Kinnear, of that city.

He was R.I.B.A. Ashpitel prizeman in 1882 and gained the Silver Medal for his essay on Staircases in 1884.

In the R.I.B.A. examination for Associateship he came out first in all subjects, being the only competitor from Scotland in 1883.

He commenced practice early, and later bought the practice of the late Mr. MacLauchlan, of York Place, Edinburgh, and soon built up a large and varied practice.

He was a master of planning and a great constructionalist. His designs were no mere paper elevations, but a natural expression of plan and construction. He studied local conditions and local types of design, and never ignored local tradition. For this reason, his work shows a varied treatment in design, which saved him from being a mere stylist. With strong leanings to Renaissance he could handle Classic and Gothic with considerable facility.

He gathered together a fine architectural library, and was most widely read, and a learned man in all subjects relating to the profession. He also took a keen interest in antiquities, and was well known as an authority on Old Edinburgh. As a valuator and expert witness in



reference and arbitration cases he held one of the foremost places in Scotland for many years.

He was for a time an active member of the Edinburgh Architectural Association, and held the office of President from 1918 to 1921. He also held the office of President of the Incorporation of Architects in Scotland from 1922 to 1924. In later years increasing deafness made such work rather a strain.

He took a keen interest in the development of Edinburgh, and contributed many notable buildings to its streets. To give a complete list of his many and varied works would be impossible. They included almost every type of buildings. Among others were the Congregational Church at Ardrossan, Kerr Memorial Church, Edinburgh, restoration of Swinton Parish Church, Edinburgh, restoration of St. Peter's Place Church, Edinburgh, after the fire; Nenthorn House, Berwickshire; restoration and additions to Logie House, Morayshire, for Sir Alex. Grant, Bart.; Gresham Insurance Buildings, Edinburgh; Medical Mission, Cowgate, Edinburgh; and Seamill Hydropathic.

He was architect to the National Bank of Scotland, Ltd., and built branches at Trongate, Glasgow; Kilmarnock, East Linton, Fort William, Portobello and many other country branches. As architect to the St. Cuthbert's Co-operative Association, Edinburgh, he built many important buildings. Among others were additions to Head Offices, Fountainbridge; new premises at Bread Street, Nicolson Street; cattle depot at Gorgie; stables and bakery at High Riggs and Patriot-hall; large new bakery and dairy at Fountainbridge; and laundry at Gorgie. He also built many other bakeries, bonded stores and industrial buildings.

Mr. Marwick is survived by two daughters and his son, Mr. Thomas Craigie Marwick, who was associated with his father for many years in the business which he now carries on. A grandson also follows in his footsteps as an architect.

#### HENRY LOVEGROVE [A.], F.S.I.

Mr. Lovegrove was articled in Oxford and studied drawing in the Taylor Gallery, afterwards acting as assistant to Giles & Robinson and Mr. Charles Fowler [F.], District Surveyor of Shoreditch.

He practised as an architect and surveyor in John Street, Adelphi, for a short time from 1871 and afterwards at 26 Budge Row, Cannon Street. He won numerous competitions for schools at Exmouth, Mildenhall, Lakenheath, Prittlewell, Combs and Stubbings, and for the layout and chapels in the cemeteries at Edmonton, Rhondda and St. Austell. He built factories in Hoxton and Hampstead Road and numerous private houses in Twickenham, Herne Hill and Tulse Hill. He also had a general surveying practice, supervising the erection of a large number of houses in the neighbourhood of Brook Green. For many years he ranked as one of the leading quantity surveyors, preparing the bills for the Municipal Buildings at Winchester and for the many churches designed by the late Charles Bell and other architects. In 1885 the *Building News* published his portrait as one of the six leading quantity surveyors.

In 1887 he was appointed by the Metropolitan Board of Works to act as District Surveyor for South Islington,

and later he was asked by the London County Council to act in the same capacity for Shoreditch also, on condition that he relinquished private practice; and in that capacity he will be chiefly remembered by the present generation. He retired in 1920.

He was asked to prepare reports following the collapse of Charing Cross Railway Station roof and of a building in Westminster, and also gave evidence before the Special Committee of the London School Board on the cost of Board Schools.

He was the Honorary Secretary in 1874 of the Finance and Science Standing Committee of the R.I.B.A., and acted as moderator at the R.I.B.A. examinations. He had also acted as Auditor.

Elected to the Architectural Association in 1867, he was a regular lecturer for many years in Building Construction and served as Vice-President in 1888-89.

He was successively Hon. Secretary, Hon. Treasurer and President of the District Surveyors' Association, and was a regular contributor to the *Building News* forty years. He was the author of *Practical Architecture*.

He was a member of the Council of the Architectural Benevolent Society. Mr. Lovegrove was Colour Sergeant in the Artists R.V. under Col. Lord Leighton, P.R.A.

He was also a member of the Council of the London Society. Mr. Lovegrove was elected A.R.I.B.A. in 1874, F.S.I. in 1887.

#### MAURICE C. HULBERT [A.].

Mr. M. C. Hulbert, J.P., of Ingleside, Edge Hill Road, Ealing, died on 18 August, near Newbury. He was born at East Ilsley, Berks, and educated at Christ Hospital, Newgate Street. After contemplating taking up articles of clerkship with his late father, a solicitor, he decided to take up architecture, and became articled to Mr. Cossens, who was identified with the municipal architecture of Birmingham. Later he came to London and for a few years practised on his own account. He later became associated with the firm of builders, Messrs Matthews Rogers and Sons, of Green Street, W., who carried out work in the Earls Court neighbourhood, and on the estate of the Duke of Westminster.

Mr. Hulbert was created a J.P. in 1907, and contested the Ealing constituency in 1910. He was connected with the Ealing Education Committee (of whose Works Sub-committee he was chairman) and the Ealing High Education Committee. In many other directions he gave of his best, and was a man of cultured tastes, charming courtesy, and sincere and upright mind.

He was elected an Associate in 1881.

#### GEORGE NORTHOVER.

It is with great regret that the news of the death of Mr. George Northover has just been received as we are going to press. Mr. Northover retired in 1921, when he was the recipient of a testimonial expressing the universal regard of members of the Institute for his long and devoted services to the JOURNAL, and to the Institute generally. Since his retirement he frequently attended the Sessional meetings, where he was welcomed by many old friends. He leaves a widow, who is an invalid, one son, and two daughters who are married.

## CENTENARY OF JOHN WOOD OF BATH.

Arrangements are being made to celebrate on November the Bicentenary of John Wood's great work of the replanning and rebuilding of Bath. Wood was a native of Yorkshire, but settled in Bath in 1727. According to the A.P.S. Dictionary "he built, contracted to build, over a site three times the then extent of the city, and he is said to have been the first architect who conceived and carried out the idea of siting several distinct dwelling-houses in one great architectural design, as the north side of Queen's Square, of which the first stone was laid on 27 January 1729." But it is not proposed in a brief note to touch on the magnitude of Wood's work in the city with which his name will always be associated. Only a provisional programme is at present available, according to which those in London who wish to take part in the celebration of 1 November can leave Paddington at 11.15 a.m. and return by a train leaving Bath at 11 p.m.

## INTERNATIONAL EXHIBITION OF DECORATIVE ARTS, BUILDING AND HOUSING, PARIS, 1928.

The Department of Overseas Trade is informed that an international exhibition of decorative arts, building and housing (*Exposition Internationale des arts décoratifs, du bâtiment et de l'habitation*) is to be held in Paris in March-April 1928, under the patronage of the Ministers of Public Instruction, Public Works, Labour and the Colonies, the President of the General Council of the Seine, and the President of the Municipal Council of the City of Paris.

The Exhibition is being promoted by the *Société Professionnelle d'Architectes Français*, which organised a similar exhibition at Nice in February-March 1927.

Applications for admission must be made to the Director-General of the Exhibition, at 2 et 4 rue Lefebvre, Paris (15<sup>e</sup>), before 1 November 1927.

A few copies of the regulations and application form have been received in the Department of Overseas Trade, and may be obtained on application to that Department, 5 Old Queen Street, London, S.W.1).

## PRESENTATION TO THE INSTITUTE.

An interesting specimen of very ancient ceramic has been presented to the Institute by Mr. H. Greville Montgomery [*Hon. Assoc.*]. It is a vase of the narrow-necked or amphora type, probably used for storing wine or oil, and was made under Greek influence, probably in Cyprus between 800 and 600 B.C. It consists of an ovoid bowl bulging greatly near its top, but tapering to a very narrow foot. The neck is squat with a heavy rim, and the handles start with their upper surface flush with that of the rim, not under it as in most vases of the earlier period, and die sharply at right angles into the slope of the bowl, instead of merging into it as in more developed work. It is of rough buff earthenware, with dull black geometrical ornamentation typically Cypriote, consisting of plain bands around the bowl, criss-cross on the handle, and chequer-work around the neck in panels, with concentric rings in the corners of the panels. The vase

is 2 ft. high and 1 ft. 2 in. across the rim, the bowl being about 1 ft. 9 in. in diameter. It is in a good state of preservation, and will be a valued addition to the Institute's possessions.

## PUBLIC AMENITIES IN SCOTLAND.

## A ROYAL COMMISSION.

The King has, on the recommendation of the Secretary of State for Scotland, approved the appointment of a Royal Commission to inquire into such questions of public amenity or of artistic importance relating to Scotland as may be referred to them by any of the Departments of State, and to report thereon to such Department, and to give advice on similar questions when so requested by public or quasi-public bodies, where it appears to the Commission that their assistance would be advantageous.

The Commission will be constituted as follows:—

Sir John M. Stirling-Maxwell, Bt., T.D., F.S.A. (chairman).

Lord Hamilton of Dalzell, K.T., C.V.O., M.C.

Sir John R. Findlay, Bt., K.B.E., F.R.S.E.

Sir George Macdonald, K.C.B., LL.D., F.B.A.

Sir George Washington Browne, P.R.S.A.

Sir Robert S. Lorimer, A.R.A., R.S.A., F.R.I.B.A.

Mr. J. Whitelaw Hamilton, R.S.A., R.S.W.

Mr. J. Pittendrigh Macgillivray, R.S.A., LL.D.

Mr. Stanley Cursiter, O.B.E., Keeper of the National Gallery, Edinburgh, will act as secretary to the Commission.

## EXHIBITION OF DESIGNS OF STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE R.I.B.A. INTERMEDIATE EXAMINATION.

The designs of Students of Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination will be exhibited at the Bartlett School of Architecture, University of London, Gower Street, W.C.1, from 17 to 22 October, inclusive, from 10 a.m. to 7 p.m., Saturday from 10 a.m. to 1 p.m.

The R.I.B.A. Board of Architecture Education Bronze Medal and £5 in books for Recognised Schools is awarded for the best set of drawings submitted. This year the following Schools which are recognised by the R.I.B.A. for the purpose of exemption from its Intermediate Examination have sent exhibits:—

School of Architecture, Robert Gordon's Colleges, Aberdeen.

Department of Architecture, Edinburgh College of Art.

Glasgow School of Architecture.

School of Architecture, University of Liverpool.

School of Architecture, The Architectural Association.

Bartlett School of Architecture, University of London.

School of Architecture, University of Manchester.

R. W. A. School of Architecture, Royal West of England Academy, Bristol.

Birmingham School of Architecture.

School of Architecture, University of Cambridge.

Department of Architecture, The Technical College, Cardiff.

School of Architecture, Leeds College of Art.

Department of Architecture, Surveying and Building, The Northern Polytechnic.

Department of Architecture, University of Sheffield.

Sir J. J. School of Art, Bombay.



## R.I.B.A. EXAMINATIONS.

## INTERMEDIATE EXAMINATION.

*November 11th, 12th, 14th, 15th, and 17th, 1927* (last day for receiving applications 18 October 1927).

*May 11th, 12th, 14th, 15th, and 17th, 1928* (last day for receiving applications 11 April 1928).

## FINAL EXAMINATION.

*December 7th, 8th, 9th, 10th, 12th, 13th, 14th, and 15th, 1927* (last day for receiving applications 7 November 1927).

*July 4th, 5th, 6th, 7th, 9th, 10th, 11th, and 12th, 1928* (last day for receiving applications 4 June 1928).

## SPECIAL EXAMINATION.

*December 7th, 8th, 9th, 10th, 12th, and 13th, 1927* (last day for receiving applications 7 November 1927).

*July 4th, 5th, 6th, 7th, 9th, and 10th, 1928* (last day for receiving applications 4 June 1928).

## SPECIAL EXAMINATION IN DESIGN FOR FORMER MEMBERS OF THE SOCIETY OF ARCHITECTS.

*December 7th, 8th, 9th, 10th, and 12th, 1927* (last day for receiving applications 7 November 1927).

*July 4th, 5th, 6th, 7th, and 9th, 1928* (last day for receiving applications 4 June 1928).

## SPECIAL EXAMINATION OF LICENTIATES TO QUALIFY AS FELLOWS.

*November 28th, 29th, 30th, December 1st and 2nd, 1927* (last day for receiving applications 31 October 1927).

*April 16th, 17th, 18th, 19th and 20th, 1928* (last day for receiving applications 16 March 1928).

## STATUTORY EXAMINATION FOR THE OFFICE OF DISTRICT SURVEYOR IN LONDON AND BUILDING SURVEYOR UNDER LOCAL AUTHORITIES.

*October 17th, 18th, and 19th, 1928* (last day for receiving applications 1 October 1928).

## TOWN PLANNING EXAMINATION.

*June 27th, 28th, 29th, and July 2nd, 1928* (last day for receiving applications 1 March 1928).

## R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the office of District Surveyor under the London Building Acts, or Building Surveyor under Local Authorities, will be held at the R.I.B.A., London, on 19, 20, and 21 October 1927.

Applications for admission to the Examinations, accompanied by the fee of £3 3s., must be received at the R.I.B.A. not later than Monday, 3 October 1927.

Full particulars of the Examinations and application forms can be obtained from the Secretary R.I.B.A.

## UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

In connection with the Bartlett School of Architecture, a special course of five lectures on "The London Building Acts as Affecting the Practising Architect" will be delivered by Professor R. Elsey Smith on Mondays at 6 p.m., beginning 24 October.

Among the public lectures that have been arranged for the first term is "The Equipment of a Mediæval House," by Mr. H. Clifford Smith, Assistant Keeper, Victoria and Albert Museum, on Tuesday, 6 December, at 5.15 p.m.

Particulars of these and other public lectures may be had on application to the Secretary, University College, London, W.C.1. A stamped addressed envelope should be enclosed.

## SESSIONAL MEETINGS, 1927-28.

*Mondays—at 8 p.m., except where otherwise stated.*

1927.

*November 7.*—INAUGURAL MEETING: President's Address at 8.30. Presentation of R.I.B.A. London Architecture Medal.

*November 21.*—GENERAL MEETING: "The Government Offices of Pretoria and the New Delhi," by Herbert Baker, A.R.A. [F.].

*December 5.*—BUSINESS MEETING: Election of Members.

*December 19.*—GENERAL MEETING: "Some Medical Aspects of Damp in Dwellings," by Dr. Reginald Mill F.R.C.P., in conjunction with J. Ernest Franck [F.].

1928.

*January 9.*—GENERAL MEETING: Award of Prizes and Studentships; Criticism by L. Sylvester Sullivan [F.] on work submitted.

*January 23.*—GENERAL MEETING: President's Address to Students at 8.30. Presentation of prizes.

*February 6.*—BUSINESS MEETING: Election of Members.

*February 20.*—GENERAL MEETING: "Stone Preservation and Decay," by Professor A. P. Laurie, M.A. D.Sc., F.R.S.E.

*March 5.*—GENERAL MEETING: "Ancient Bridges," by G. H. Jack, M.Inst.C.E., F.S.A. [F.].

*March 19.*—SPECIAL AND BUSINESS MEETINGS: Election of Royal Gold Medallist; Election of Members.

*April 2.*—GENERAL MEETING: "Modern German Architecture," by Dr. Hermann Muthesius [H.C.M.].

*April 23.*—GENERAL MEETING: "The Work of Temp Moore," by H. S. Goodhart-Rendel [F.].

*May 7.*—NINETY-FOURTH ANNUAL GENERAL MEETING.

*May 21.*—GENERAL MEETING: "English Hospital Planning," by H. Percy Adams [F.].

*June 4.*—BUSINESS MEETING: Election of Council and Standing Committees; Election of Members.

*June 18.*—GENERAL MEETING: Presentation of the Royal Gold Medal at 8.30.

IAN MACALISTER, *Secretary.*

## MEMBERS' AND STUDENTS' ADDRESSES.

The Secretary will be glad to receive any information as to the present addresses of the following Members and Students:—

## ASSOCIATES.

William Arthur Cessford Ball	William Ewart Masters
Kenneth Arthur Cockrill	William Sadler
Burrough de Carle Jackson	John Frank Schofield

## LICENTIATES.

Howard Leslie Baker	Stanley Russell-Tavine
Joseph Boyd	George Edward Tonge
Ernest William Wood	

## STUDENTS.

William Frank Lean	Cecil Reginald Tozer
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## Notices

### THE INAUGURAL GENERAL MEETING.

The first General Meeting (Ordinary) of the Session 1927-28 will be held on Monday, 7 November 1927, 8.30 p.m., for the following purposes :

To read the Minutes of the Sixteenth General Meeting (Business) of the Session 1926-27, held on 20 June 1927 ; formally to admit members attending for the first time since their election or transfer.

To read the names of candidates nominated for election on 5 December 1927.

Mr. Walter Tapper, A.R.A., President, to deliver the Inaugural Address of the Session.

To present the R.I.B.A. London Architecture Medal and Diploma, 1926, to Mr. Hubert Lidbetter [A.].

### WILLIAM BURGESS' COMPETITION DRAWINGS OF EDINBURGH CATHEDRAL.

The Competition drawings of Edinburgh Cathedral prepared by William Burgess, recently presented to the Royal Institute by Lady Harriet Lindsay, will be exhibited in the Meeting Room on the occasion of the Inaugural Meeting.

### ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 5 February 1928, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Monday, 19 November 1927.

### LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### REGISTRATION OF ARCHITECTS.

Communications on this subject should be sent direct to the Secretary of the R.I.B.A., Registration Committee, at 28 Bedford Square, W.C.1. Telephone : Museum 0942.

### THE ARCHITECTS', ENGINEERS' AND SURVEYORS' DEFENCE UNION, LTD.

Members of the R.I.B.A. practising in Great Britain and Northern Ireland are eligible to apply for membership of the Union. The annual subscription for the financial year, July to June inclusive, is £3 13s. 6d., which includes the insurance premium for the same period in respect of the policy issued by the Cornhill Insurance Co., Ltd., affording individual protection up to a maximum of £10,000 under all sections of the policy during the period of insurance. The benefits include defence of actions

against members for alleged professional negligence, slander or libel, the support of actions brought by members to defend their ownership of copyright, and for the recovery of professional fees, and the payment of litigation expenses.

The Union was founded by members of the R.I.B.A., and was incorporated in 1927. It is a separate body, and has no claims upon the funds of the Institute ; but its objects have the support of the Council of the R.I.B.A.

The Secretary of the Union is Mr. C. McArthur Butler [L.], 28 Bedford Square, W.C.1 (Telephone : Museum 0942), from whom further particulars and forms can be obtained.

### ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [L.], who has charge of the arrangements.

### ELECTION OF MEMBERS.

5 DECEMBER 1927.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 7 November 1927.

#### AS FELLOWS (29).

- ANGEL : ROBERT JOHN, M.Inst.C.E. [A. 1892], 9 Vanbrugh Hill, S.E.3.  
 BRIDGMAN : GORDON BROCK [A. 1912], Assistant-Director of Works, Sudan Government, Khartoum, Sudan.  
 BURLINGHAM : ALFRED CLAUDE [A. 1908], Central House, Finsbury Square, E.C.2 ; Newlands Cottage, Merrow Downs, Guildford.  
 CAMPBELL-JONES : OWEN [A. 1920], Skinners' Hall, 9 Dowgate Hill, E.C.4 ; Tyrrells Wood, Leatherhead, Surrey.  
 COLBECK : HENRY [A. 1916], 14 Union Court, Old Broad Street, E.C.2 ; "Cheslyn," Parkside Drive, Watford.  
 COWLES-VOYSEY : CHARLES [A. 1912], 14 Gray's Inn Square, W.C.1 ; 66 Willifield Way, N.W.11.  
 CURWEN : CAPTAIN JOHN SPEDDING, O.B.E. [A. 1924], Highgate, Kendal, Westmorland ; "Highlands," Haverham, Westmorland.  
 GROOM : PERCY JOHN [A. 1902], 3 Broad Street Buildings, E.C.2 ; 23 Lowfield Road, N.W.6.  
 HARRISON : AUSTEN ST. BARBE [A. 1919], c/o Public Works Department, Jerusalem, Palestine.  
 HEAL : ALBERT VICTOR, M.C. [A. 1914], 11 Gray's Inn Square, W.C.1 ; Turpington, Bickley, Kent.  
 HENRIQUES : ELIAS COSMAS [A. 1918], P.W.D. Secretariat, Fort, Bombay ; Culvern, near Gorai, Bombay.  
 HODGES : CLAUDE VIVIAN [A. 1911], 140 Hyde Park Avenue, Hamilton, Ontario ; State University, Clemson, South Carolina.  
 INGRAM : THOMAS FREDERICK [A. 1913], 83 Buckingham Palace Road, S.W.1 ; 25 Poulett Gardens, Twickenham, Middlesex.  
 LIDBETTER, HUBERT [A. 1918], 12 Norfolk Street, W.C.2 ; 15 Thornton Way, N.W.11.  
 LODGE : CAPTAIN THOMAS ARTHUR, O.B.E., F.S.I. [A. 1911], 19 Bedford Square, W.C.1 ; 37 Coleherne Court, Kensington, S.W.



MASON : HAROLD CLAYFORTH [A. 1920], Government Architect, P.W.D., Baghdad, Iraq ; 144 Alwiyah, Baghdad, Iraq.

RAYSON : THOMAS [A. 1918], 15 Broad Street, Oxford ; Shotover, Headington, Oxford.

WYNNE-JONES : NEVILLE [A. 1919], Public Works Department, Ceylon ; Westwood, Brownrigg Road, Colombo, Ceylon.

And the following Licentiates who have passed the Qualifying Examination :

FITCH-JONES : BASIL WALLACE : Public Works Department, Sierra Leone, West Africa ; Dorset Lodge, Dorset Road, Bexhill-on-Sea.

GREY : GEORGE WILLIS, Exchange Building, Hong Kong ; 5 Knutsford Terrace, Kowloon, Hong Kong.

HAY : GEORGE MORRISON, 177 Union Street, Aberdeen ; "Breezy Neuk," Muchalls, Kincardineshire.

HUDSON-HOLOGATE : LT.-COLONEL JOHN GRAHAM, Public Works Department, Pretoria, South Africa ; 889 Scholman Street, Arcadia, Pretoria, South Africa.

MCCUBBIN : DAVID AITKEN, Headquarters Office, South African Railways and Harbours, Johannesburg, South Africa ; 69 Dunbar Street, Bellevue, Johannesburg, South Africa.

SCHAEERER : THEOPHILE, 11 Dacre Street, Broadway, Westminster, S.W.1 ; 121 Worple Road, Wimbledon, S.W.20.

And the following Licentiates, who are qualified under Section IV, Clause c (ii), of the Supplemental Charter of 1925 :

DRYDEN : FREDERICK MARSHALL, 6 Market Street, Newcastle-on-Tyne.

MOORE : THOMAS WILLIAM, 76 Swinton Street, King's Cross, W.C.1 ; Yew Tree House, Shepherds Hill, Merstham, Surrey.

PICKFORD : CHARLES, c/o Sir Aston Webb & Son, 19 Queen Anne's Gate, S.W.1 ; 108 Fernside Road, Wandsworth Common, S.W.12.

ROQUES : ANTOINE WILLIAM, 63 Lincoln's Inn Fields, W.C.2 ; 12A Eton Road, Hampstead, N.W.3.

TREEBY : PHILIP EDWARD, 38 Commercial Exchange Building, Main Street, Johannesburg ; "Woodside," Lothbury Road, Auckland Park, Johannesburg.

#### AS ASSOCIATES (61).

AMOS : PIERRE CHARLES [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], 1414 Crescent Street, Montreal.

ARMITAGE : HAROLD MARSHALL ARMITAGE [Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 43 Blenheim Crescent, W.11.

AUSTIN : CECIL BRAMSTON [Special], 90 Stainforth Road, Newbury Park, Ilford.

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BATES : JONATHAN HAROLD MEDHURST [Special], Adey Field, Hemel Hempstead, Herts.

BIRKETT : PHILIP WALTER [Final], 25 Streatham Place, Streatham Hill, S.W.2.

BLACKSHAW : MAURICE BANTOCK, B.A.(Cantab.) [Final], "Lynmouth," Lansdowne Road, Finchley, N.3.

BOYD-BARRETT : JAMES RUPERT [Final], 7 Upper Sherrard Street, Dublin.

BURNETT : GEORGE ALAN [Passed five years' course at Le School of Art. Exempted from Final Examination after passing the Examination in Professional Practice], Ayresome Avenue, Roundhay, Leeds.

CURTIS : WILFRID RUPERT HARPER [Passed five years' course Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 52 Ravenscroft Avenue, Golders Green, N.W.11.

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DRUMMOND : JAMES [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 34 Sydney Road, Waltham Cross, Herts.

DURWARD : FRANCIS [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], San Ramon, Oakhill Road, Aberdeen.

EVANS : HERBERT BARTHOLOMEW [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 9 Milton Avenue, Highgate, N.8.

FISHER : WALTER ROBERT FITZGIBBON, B.A.(Cantab.) [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 11 Victoria Grove, Kensington, W.8.

FITTON : RODERICK ARTHUR [Special], "Brayton," 14 W. Crescent, Alkington, Middleton, Lancs.

FURIOIS : LOUIS PHILIPPE [Passed five years' course at McGill University, Montreal. Exempted from Final Examination after passing Examination in Professional Practice], Architects' Department, Canadian National Railways, Winnipeg.

FYVIE : HORACE [Special], Public Works Department, Union Buildings, Pretoria, South Africa.

GALBRAITH : THOMAS MCKAY [Final], "Gordon House," Holden Road, Wednesbury, Staffs.

GOODALL : ALBERT EDWARD JAMES [Final], 61 Chesterfield Gardens, Harringay, N.4.

HARGROVES : AMY MURIEL [Passed five years' course at University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 15 Heathcote Street, W.C.1.

HARPER : FREDERICK WALTER [Passed five years' course at Cardiff Technical College. Exempted from Final Examination after passing Examination in Professional Practice], "School House," Llandaff, Cardiff.

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HUGHES : EDITH MARY WARDLAW BURNET, F.S.A.(Sci) [Passed five years' course at Robert Gordon's College, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 185 St. Vincent Street, Glasgow, C.2.

HUNT : VINCENT COLLINGWOOD [Final], "Redcot," T. Manor Way, Blackheath, S.E.3.

JACKSON : REGINALD NEVILLE [Special], 8-9 Holts Building, Smith Street, Durban, Natal.

LASKIE : JOHN GAIRUS [Final], "Roselynn," Bearsden, Mid Glasgow.

LEASK : PETER SHEARER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 46 Mid Stock Road, Aberdeen.

SUEUR : GEOFFREY EUSTACE [Final], c/o Messrs. Reid, Delbridge and Fallon, 47 Parliament Street, Cape Town, South Africa.

KINTOSH : CAPTAIN GORDON NASMYTH, F.S.A.(Scot.) [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], c/o Bank of Montreal, Montreal, Canada.

LEAVY : GEORGE EDWARD [Special War Examination], 9 Lassa Road, Eltham, S.E.9.

LENNAN : JOHN [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 16 Bridge Street, Aberdeen.

NEIL : PATRICK [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Oakbank," Dollar, Clackmannanshire.

ORFIELD : CHARLES HENRY NORMAN [Final], 37 Main Road, Mowbray, Cape Town.

ULLISON : WILLIAM [Final], c/o Public Works Department, Union Buildings, Pretoria.

PRIS : ROBERT PRIMROSE [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], "Corthiemuire," Udney Station, Aberdeenshire.

ULLINS : FREDERICK WILLIAM [Special], Public Works Department, Union Buildings, Pretoria.

OLVIE : ARTHUR GEORGE WRIGHT [Special], c/o Messrs. Westerhout and Oman, 18-20 Raffles Place, Singapore.

OKIN : HORACE REGINALD [Final], 43 Crosby Road, West Bridgford, Nottingham.

OR : DAVID JOSEPH [Special], Public Works Department, Union Buildings, Pretoria.

WELL : WILLIAM THOMAS [Special], "Hanlye," Buckingham Road, Edgware.

OS : HENRY ALEXANDER [Special], "Sidcott," Newbridge, Mon.

ORGE : GWILYM ARTHUR [Passed five years' course at Liverpool University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], "Garth," Weston Lane, Oswestry.

ORSERS : ELSIE, B.A. [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 23 Albert Road, Whalley Range, Manchester.

ORLETT : FRANK [Final], c/o Professor R. M. Butler, 23 Kildare Street, Dublin.

CLAIR : ALFRED [Passed five years' course at Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice], 1 Wellington Terrace, Berwick-on-Tweed.

SON : MARSHALL ARNOTT [Special Exemption], 3 Staple Inn, Holborn, W.C.1.

ITH : DAVID ALFRED GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], The Embassy Hotel, 6 Bayswater Hill, W.2.

ITH : RALPH MAYNARD [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], 13 Kew Gardens Road, Kew.

OUT : HARRY BRANTHWAITE [Passed five years' course at Liverpool University School of Architecture. Exempted

from Final Examination after passing Examination in Professional Practice], Laurel Bank, Whitehaven, Cumberland.

TAPSELL : EDWARD GEORGE [Passed five years' course at Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], P.O. Box 375, Salisbury, Rhodesia, South Africa.

TEMPEST : BENJAMIN STANLEY [Final], 56 Station Road, Harrow.

TEMPLETON : FRANCIS ORR [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 2 Kelvin Drive, Glasgow, N.W.

URWIN : SAMUEL ERNEST [Special], "Weatheroak," Hilperston, Trowbridge.

WARD : WILLIAM LESLIE [Final], "The Firs," The Mount, Ewell, Surrey.

WATT : LESLIE ALEXANDER [Final], 32 Maple Avenue, Ste Anne de Bellevue, P.Q., Canada.

WOOD : WILLIAM ALEXANDER [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], Menie Schoolhouse, Balmedie, Aberdeenshire.

WORTHINGTON : THOMAS SHIRLEY SCOTT [Passed five years' course at Manchester University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Corsey Brow, Mobberly, Cheshire.

WYKES : HERBERT TOM [Final], 8 Silkmore Lane, Stafford.

WYLIE : FREDERICK ROBERT [Passed five years' course at Glasgow School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], 2 St. Mary's Place, Glasgow, N.W.

WYNESS : JAMES FENTON [Passed five years' course at Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination after passing Examination in Professional Practice], 45 Salisbury Terrace, Aberdeen.

#### AS HON. ASSOCIATES (5).

BONE : JAMES, 6 King's Bench Walk, Temple, E.C.4.

CONWAY : SIR WILLIAM MARTIN, M.P., F.S.A., Hon. Litt.D., Allington Castle, near Maidstone.

HOWARD : SIR EBENEZER, O.B.E., J.P., 5 Guessens Road, Welwyn Garden City, Herts.

KINLOCH-COOKE,; SIR CLEMENT, Bart., K.B.E., M.P., 3 Mount Street, W.I.

MARRIOTT : CHARLES, 11 Cheyne Gardens, Chelsea, S.W.3.

#### AS HON. CORRESPONDING MEMBER (1).

COOMANS : JULES L., Architecte Ingénieur of the Town of Ypres, Ypres, Belgium.

#### MR. RAFFLES DAVISON'S LANDSCAPES.

Members of the Institute will be interested to know that from 25 October to 4 February there will be exhibited in the Institute Gallery about a hundred pastel sketches of landscape by Mr. Raffles Davison, which are the result of holiday leisure during the last year or two. They will interest those who take pleasure in the placid beauty of our countryside and in Mr. Davison's delightful pastel drawings.



## Competition

### PROPOSED TOWN HALL AND MUNICIPAL BUILDINGS.

The Corporation of Wimbledon invite Architects of British nationality to submit designs in competition for the Town Hall and Municipal Buildings proposed to be erected on a site facing the Broadway, Wimbledon. Assessor, Mr. Henry V. Ashley [F.]. Premiums: £200, £150 and £75. Last day for receipt of designs, 30 November 1927. Conditions of the competition, together with a plan of the site, can be obtained from the Town Clerk, on payment of the sum of Two Guineas.

## Members' Column

### FORMATION OF PARTNERSHIP.

MR. WILLIAM DAVIDSON, F.R.I.B.A., of 4 Melville Street, Edinburgh, and Mr. M. M. Ochterlony, of 18 Melville Street, Edinburgh, have entered into partnership and will carry on under the name of Messrs. Davidson and Ochterlony, Architects, at 2 Coates Crescent, Edinburgh.

### MR. R. K. BINNEY.

MR. R. K. BINNEY has taken an office at 18 Abingdon Street, Westminster, S.W., and has started practising.

### CHANGE OF ADDRESS.

MR. MARTIN S. BRIGGS, H.M.I., F.R.I.B.A., has removed to The Orchard, High Street, Mill Hill, N.W.7.

MR. G. RAYMOND MORGAN has changed his address from Gaunt House, Orchard Street, to 25 Clare Street, Bristol.

MESSRS. PERCY TUBBS, SON AND DUNCAN have transferred their offices to 39 Great James Street, Bedford Row, W.C.1. Telephone numbers: Museum 5809 and 6235.

MR. T. LAWRENCE DALE, F.R.I.B.A., has removed his London Office to 20 Sackville Street, Piccadilly, W.1.

### OFFICES TO LET.

F.R.I.B.A. has a private room with use of drawing office to let in the West End. Apply Box No. 4107, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

SMALL OFFICE to let with attendance, light, telephone inclusive. £55 per annum, at No. 2 Featherstone Buildings, High Holborn, W.C.1. Write to "Surveyor," for appointment to view.

FELLOW has a good light room near Portman Square. Electric fire. Attendance, slight assistance, etc., if wanted. Box No. 3097, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. has two well-lighted rooms to let in West End, for Architects only. Moderate rent. Apply Box No. 1597, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MEMBER practising in W.C.1 district would let one small room with use of telephone. Apply Box No. 7107, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### SHARING OFFICE ACCOMMODATION.

FELLOW of the Institute desires to meet another Architect with a view to sharing office accommodation and running expenses. Apply Box No. 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### SITUATION VACANT.

LONDON ARCHITECT [F.] is open to take pupil or advanced student into his office immediately for practical experience in town work of interest and educational value. Apply Box No. 1297, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### PARTNERSHIP WANTED.

F.R.I.B.A. (42) with wide London experience and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required. Apply Box No. 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

The Society is able, through a leading assurance society, to assist architects (or their clients) in securing the capital required for the purchase of a house on terms which are specially attractive. In the case of an architect who is building his own house according to an approved plan, one half of the loan is advanced when the walls of the house are erected and the roof on.

The amount of the loan is repaid by means of an endowment assurance on the borrower's life. The advantage of this feature is immediately appreciated when it is realised that in the event of the premature death of the assured the loan is paid off by the life assurance and the house is left unencumbered to the assured's dependent.

Please write for particulars to the Secretary, A.B. 9 Conduit Street, W.1.

### WARNING TO ARCHITECTS.

We have had occasion recently to warn architects against giving monetary aid to plausible applicants for help, who so far as can be traced, are far from being deserving or eligible for any kind of assistance whatever from architects on account of their professional qualifications, or their association with the practice or profession of architecture. Such men, it may be assumed, make quite a profitable living by imposing on the good nature of those to whom they apply. The Architects' Benevolent Society keeps a record of such impostors when they are brought to notice, and strongly recommends that before any assistance is granted the Secretary should be communicated with. There are so many deserving cases on the Society's list of applicants that it seems a pity that charitable assistance should be granted to the undeserving—not to use a stronger word.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary, R.I.B.A., 9 Conduit Street, W.1.

### R.I.B.A. JOURNAL

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No. 9.	10 March	"	No. 19.	22 September	"
No. 10.	24 March	"	No. 20.	13 October	"

# A FULL REPORT OF THE DE- BATE ON THE REGISTRA- TION BILL IN THE HOUSE OF COMMONS ON 8 APRIL 1927

*[The Architects (Registration) Bill was published  
in the R.I.B.A. Journal on 2 April 1927]*



ROYAL INSTITUTE OF BRITISH ARCHITECTS  
9 CONDUIT STREET, REGENT STREET, W.1





# Architects (Registration) Bill

Order for Second Reading read.

Sir CLEMENT KINLOCH-COOKE : I beg to move, " That the Bill be now read a Second time."

This Bill is promoted by the Royal Institute of British Architects, to which both the training of architects and the control and guidance of architecture has been entrusted by successive Royal Charters granted by William IV, Queen Victoria, Edward VII, and His Majesty King George V. It stands at the head of a confederation of allied architectural societies, and among its members will be found the great majority of qualified architects practising in all parts of the British Empire. And, when to this I add that, whether domiciled in this country or overseas, all members have equal rights and are equally entitled to have their say in the government of the profession, and that over 8,000 persons are directly associated with its activities, I think the House will agree with me that the Royal Institute of British Architects has some claim to be regarded, not only as a great British organisation but as an Imperial organisation.

Let us glance at what the Institute has done for architects and architecture. Before 1863 there was no test of qualification. In that year the Institute appointed a Board of Examiners to examine candidates desiring to obtain their certificate. In 1882 the voluntary examination was made compulsory on all persons seeking election as associates, and by 1904 a complete system of progressive examinations was built up and the council of the Institute established the Board of Architectural Education. That board has been reconstructed and widely extended for the purposes of this Bill. If hon. Members will turn to the first schedule they will see exactly what I mean.

Meanwhile close relationships were established with the Universities, public schools, and various schools of architectural education. In fact, so marked has been the progress achieved mainly owing to the efforts of the Institute in the development of architectural education that there exists to-day every opportunity for the scholar in the elementary school to qualify for a diploma in architecture at any University in this country. Exclusiveness has never been allowed a place in the curriculum of the R.I.B.A. Only last year a number of maintenance scholarships were instituted for the purpose of helping promising students of either sex whose parents or guardians have not the necessary means to send their children to attend an approved course of instruction at one of the schools of architecture. And perhaps it will interest the House to know that out of five applications for one of these scholarships, by the unanimous vote of the Committee was awarded to the son of an unemployed shipwright whose only weekly money coming in amounted to 5s. 6d., and that was brought in by one of his children playing the piano. This student was admitted to the Royal West of England Academy for a three years' course, free of charge to himself, and that he might obtain the necessary means of livelihood he was given an appointment of 40s. a week by a prominent local architect.

We have in my constituency, Cardiff, a school at the technical college where scholarships are tenable at the

School of Architecture, and there students who could not have afforded to pay the fees or go through the three years' course without earning, have been enabled to obtain a first-rate professional education. Let me give an example of this. A working miner following his employment on night shifts took a part-time day course in architecture. The next session he started a full-time course, and partly by his own savings and partly by help from other sources he was able to stay at the college until he completed a full three years' course. Two years ago that boy was appointed assistant to the Glamorgan County Council, and he holds that appointment to-day. At many of these schools the fees are particularly reasonable, and by making some sacrifices, which everyone is required to do for their own sons and daughters, many of those in humble positions have managed to get their professional training. Stories like these should, I think, go far to remove any doubts or fears which may have arisen—and I understand they have arisen—in the minds of hon. or right hon. Gentlemen opposite as to the effect this Bill would have on the fortunes of the poor boy who desires to become an architect, and who possesses the natural aptitude and ability to pass the examinations.

But after all is said and done, in present conditions whatever the student's circumstances may be he labours under the disadvantage that, however hard he works, however successful he may be in his profession, the title of architect, which is the outward and visible sign of his expert knowledge, has to be shared with a person who has had no architectural training and possesses no knowledge of architecture. I do not think any fair-minded man will regard this as satisfying the demand of public utility, much less does it agree with the accepted principles of equity. There can be no doubt that the indefinite character of a profession in which a person totally ignorant of the first principles governing art and construction has an equal right with the skilled expert to be described as an architect, has had a prejudicial effect both on the public mind and on the profession itself. To remedy this an organisation was formed for the purpose of setting up a voluntary registration.

That organisation was taken over by the Royal Institute of British Architects in 1925, and since that time the register has remained under their control. It is a significant fact, and one which establishes its own conclusion, that some 800 architects and assistants, not members of the Institute or of its Allied Societies, have already enrolled themselves on this voluntary register. A system of voluntary registration is all very well as far as it goes, but it does not go far enough. It does not carry with it statutory authority, and that is where voluntary registration fails. What is wanted is registration having legal authority behind it, making it compulsory for all persons wishing to be officially recognised as architects to enrol themselves and submit to restrictions embodied in an Act of Parliament. Just as in the legal, medical and teaching, to mention a few professions, the public is safeguarded against unqualified persons by means of registration having the authority of law, so by this Bill it is proposed to give the same protection to the



public in the case of architects. Accordingly, the Bill provides that any person desiring to practise as an architect shall be required to furnish himself with credentials carrying with them statutory authority, and showing that he has received the necessary preliminary training and passed the necessary examinations.

The same machinery that gives protection to the public will also protect the qualified architect from the competition of the unqualified person, and, incidentally, by a process of elimination, the profession itself will be saved from the risk that now assails it of being placed in an undignified position by the wrongful acts, whether due to want of knowledge or otherwise, of persons describing themselves as architects, but who, neither by training nor by education, are qualified for the work that they lay themselves out to undertake. Here let me say that, in those professions where statutory registration obtains, the position of members has undoubtedly been raised, while the public has not failed to show its appreciation by taking advantage of the guarantees afforded for its protection. In no case that I can remember has anyone ever advocated a return to the *status quo ante*. On the other hand, one could easily refer to many instances where movements set on foot for tightening up qualifications have been readily accepted by the persons interested. Is it not, then, reasonable to suppose that methods which have had such far-reaching results in other professions should meet with the same good fortune in the profession of architecture? The wonder to me, and I am sure it will be to Members of this House, is that so useful and desirable a reform has been so long delayed. It is not, perhaps, generally known—it may, of course, be to Members of this House, but at any rate it is not generally known outside—that this country is one of the few where architects are allowed to practise without statutory qualification.

Colonel WEDGWOOD : Hear, hear !

Sir C. KINLOCH-COOKE : In the Dominion of Canada, in the Commonwealth of Australia, in the Dominion of New Zealand, a statutory qualification has long been insisted upon. The same is the case in the Transvaal, and it will very soon be general throughout the whole of South Africa. Similarly, there are proposals for registration under consideration in India and in Palestine. Registration laws are in force in 31 of the States of the United States of America, and similar legislation is now being brought forward in the other States, so that in a very short time statutory registration for architects will be compulsory throughout the whole of the United States. In Italy and Spain legislation of a similar kind exists, while in France, in Germany and in Hungary Government diplomas are compulsory in the case of official architects.

Colonel WEDGWOOD : Hear, hear !

Sir C. KINLOCH-COOKE : The right hon. Gentleman opposite, who knows Hungary so well, will, I am sure, be able to bear out my statement. Already municipalities are finding it necessary to seek power for controlling the designs of buildings erected in their areas, and powers in this connection have been already secured by Liverpool, Bath and Edinburgh. Then, again, we have the Council for the Preservation of Rural England, the formation of which, I think the House will agree with me, shows the urgency for creating and maintaining a body of com-

petent architectural practitioners to whom local authorities and other public authorities can turn for advice. Only by this means can we make certain of securing the preservation of our countryside, and prevent the continued repetition of the inartistic and badly constructed buildings that are now being erected in all parts of the country. A correspondent, himself a qualified architect of some standing, writes to me :

“ Ever since my student days, I have realised the necessity of registration, not only to uphold the dignity of the architectural profession, but to safeguard the public. It has always seemed to me that the need is particularly great in the provinces, where the unqualified man has greater opportunities, and, when exercised, they are usually to the detriment of rural England. For five years after the War I held an appointment as architect for housing under the Ministry of Health. Consequently I had exceptional opportunities of meeting and dealing with architects of all types, and I was surprised at the number of men I came across who were not really competent to carry out their duties.”

It is a common view to take that the services of a trained architect are only necessary in the case of works involving great expense. No view could be more fallacious. We shall not get a country architecturally fit until it is realised that there is no building, however simple in construction, however limited in accommodation, however small its cost, but will benefit by being the subject of trained architectural design.

Let me turn for a moment to urban development. What do we find there? Surely, it will be commonly agreed that one of the most pressing problems of our public health to-day arises from the fact that the urban development which took place in this country during the nineteenth century was largely in the hands of men uneducated and untrained in the principles and practice of architecture. If the next generation is to solve this problem and remove this burden, it needs, as I think hon. Members will agree, to be guided by the best that education can bring to its assistance. In this connection I may say that the Bill now before the House has the support of the Royal Sanitary Institute and the Royal Institute of Public Health—

Lieut.-Colonel FREMANTLE : May I say that the Bill has not the support of the Royal Sanitary Institute. A meeting was held the other day, at which any expression of opinion in the matter was withdrawn.

Sir C. KINLOCH-COOKE : I understand my hon. and gallant Friend to say that the authority had been withdrawn. Unfortunately, that withdrawal has not been notified to me, and, therefore, I am perfectly within my right in saying that the Bill has the support of the Royal Sanitary Institute. No doubt my hon. and gallant Friend is perfectly correct, but I think it would have been more courteous if, instead of rising in his place now, he had informed me beforehand that it had been withdrawn. In one respect—[*Interruption.*] Hon. Gentlemen opposite seem to fancy that this is an amusement or entertainment party, but this is really a Bill for the registration of architects, and is not for the amusement of hon. Members. In one respect the profession of an architect is unique inasmuch as he is paid to expend his clients' money in

building enterprises, and, so long as the profession is open to unqualified practitioners, public and private money will continue to be wasted. Only a few days ago I received a letter from an architect who had been asked to report as to why a roof laid only last autumn leaked in many places to-day. He writes :

"I found nothing but shoddy work. The architect, having received some fees in advance, had gone for a holiday, and failed to certify or deal with the builder's accounts."

I need not say that that architect's name does not appear on the list of the Royal Institute. Under statutory registration this could not have happened. He would have been subject to professional control, and I think hon. Members will agree that professional control will not only be to the benefit of the employer but to the benefit of the profession and to the benefit of the public.

I do not propose to go through all the Clauses of the Bill. This hon. Members can do for themselves. Doubtless many of them have done so already. [*Inter-ruption.*] The hon. Member who interrupts shows that he has some knowledge of the Bill, and, when he comes to speak, I have no doubt that he will be able to criticise what I have said and to offer some illuminating remarks. I have no doubt also that the hon. and gallant Member for St. Albans (Lieut.-Colonel Fremantle), who interrupted earlier has studied the Bill and will add to the interest of the Debate by a very excellent speech on the sanitary aspect of architecture. But I do not propose to go into all these clauses. I should, however, like to draw attention to one or two points. I would like to say that not only will all *bonâ fide* architects—and by that I mean men who are now getting their livelihood as architects, whether they are practitioners or assistants—come on to the register without examination, but they will not be required to pay any entrance fees, nor will they be required to pay any renewal fees. No one is deprived of any right that he now enjoys. Similar privileges, as hon. Members will see if they read the Bill, are to be extended to other classes of persons engaged in the architectural profession. The interests of professional members of kindred institutions are also very carefully preserved, and nothing in the Bill will affect any act or operation in connection with the construction of buildings or the validity of any act of any person under any customary form or condition of a building contract. As there is, I believe, some misunderstanding on that point, I am glad to be able to give this assurance to the House. Neither does the Bill prevent any local authority or person performing any act or operation in connection with the construction of buildings, which such local authority or person were entitled to perform previous to the passing of this Bill. It follows, therefore, that persons pursuing the callings of civil engineers, surveyors, structural engineers, municipal and county engineers, auctioneers, engineers, land and estate agents, builders, clerks of works, are one and all adequately protected by the provisions of the Bill. Several changes have been made in the original draft to meet objections which the promoters considered to be sound and valid, and which were put forward by various public bodies. I am glad to say that it has been found possible to make these Amendments

without in any way interfering with the principle of the Measure itself.

The Measure may briefly be said to be (1) to protect the public by ensuring the proper training of persons holding themselves out to be architects; (2) to protect the qualified as against the unqualified architect and (3) to provide an organisation for facilitating and developing architectural education available for all classes. If there be any doubts—and I sincerely trust they have been removed—in the minds of Members representing co-operative societies on the ground that the Bill may handicap them in carrying on what is described as an architectural department, let me assure them that under this Bill they will be able to carry on exactly the same work that they are now doing, provided only that they employ a registered architect, and this, I think, in their own interests and in the interests of their members, they will gladly be prepared to do. Indeed, I think I am right in saying, though one never knows what changes may happen, even the night before, that an arrangement on these lines has been come to between the promoters of the Bill and the official representatives of the co-operative societies. In these circumstances, I do not think that I shall be asking too much if I suggest that the hon. Member for Hillsborough (Mr. A. V. Alexander) should withdraw his amendment for the rejection of the Bill. Some hon. Member on my right says "Certainly not," but he is not a member of the co-operative society and knows nothing about it.

Mr. TASKER: I am, and I can say that no such arrangement has been entered into.

Sir C. KINLOCH-COOKE: I am very sorry to hear that, because I have it on the best authority—an authority which, in my opinion, and I do not wish, of course, to be in any way rude—is even superior to that of the hon. Member. Our difficulties with the Universities have been entirely removed, and Members no doubt will have noticed that the Whip which I sent out this morning bears the name of the senior member for the Oxford University (Lord H. Cecil), as well as the names of the Members of other universities. I should like, if I might, to take this opportunity to thank the hon. Member for the University of Cambridge (Sir G. Butler) for his letter which appeared in *The Times* last Friday, and, with the permission of the House, I will read it. It is very short, and it runs thus:

"Some few weeks ago you were good enough to print an appeal from me to the Royal Institute of British Architects not to press for the passing of the Architects Registration Bill till it had had time to consult the University of Cambridge, and, perhaps, to meet the objections of the University to the Bill in its then form. If you can find space for another short letter, good manners demand that I should say that meetings have now taken place; and that, though every single point raised by the University has not been met, which was more than could be expected, by far the major part of the suggestions have been adopted, thanks to the courtesy shown by the Institute at every turn. I feel I am representing the Cambridge authorities in expressing their genuine appreciation.

"Faithfully yours,

"Geoffrey Butler."



There is another form of opposition which I am glad to say we have been successful in removing. The Bill was in type when our negotiations with the County Councils Association were proceeding, but I am now able to inform the House, if the hon. Member opposite who is so loquacious will allow me to do so—I am sorry to make such a remark; but, if I remember rightly, during the recent Debates he took up a good deal of the time of the House by interrupting,—this time on the authority of the Chairman of the County Councils Association, the hon. Baronet the Member for Thirsk (Sir E. Turton), to whose courtesy we are much indebted—that an arrangement satisfactory to both sides has been concluded, and will be embodied in a form to be agreed upon by the parties in a new Clause which we intend to insert at a later stage of the Bill.

I understand that the Bill is to be opposed not by the Co-operative Gentlemen opposite, but in a quarter not far from where I am standing. *[Interruption.]* I am afraid hon. Members are rather anxious to keep off another Bill and are making as much interruption as they possibly can. This Bill, I understand, is to be opposed on the ground that it will interfere with the freedom of artists. There are, I know, many hon. Members on the benches opposite who can paint interesting pictures and make beautiful drawings. Opponents on this ground forget that the examinations of the Institute include a very strict examination in design. Hon. Members say, and I am sure my hon. Friend on the right will endorse the suggestion, “What would have happened if Sir Christopher Wren had been required to register?” *[Interruption.]* I thought I had hit the mark. That is rather a hypothetical question, is it not? Whatever difference hon. Members may have with me on this account, it is a fact that though Wren did not begin his career as an architect, it was undoubtedly his professorship in astronomy, involving as it did, a study of geometry, that first led him towards architecture. To say he was not trained in the first principles of architecture is to misunderstand what constitute the principles of architecture. If Wren had not been one of the best educated men of his time he would never have been a famous architect. All through the ages—and I challenge hon. Members to contradict me—it would be difficult to prove that any building was erected by sheer inspiration. On the other hand, there is always evidence to indicate that the better the architect's training, however it may have been attained, the better are the buildings he constructed. You have only to look at the Gothic cathedrals of Europe to be assured that the art of building was carried out even at that period not by untrained men, but by men trained by the various mediæval guilds or other corporate organisations connected with the builders' craft, who established a thorough system of education as thorough as any School of Architecture of to-day. In the times of the Renaissance architects who achieved celebrity in building usually spent some years in the study of the classic buildings of Rome.

Mr. WALLHEAD: It was a craft education.

Sir C. KINLOCH-COOKE: I said so. The hon. Member does not listen to what I am saying. I think I have said enough to cause the House to agree with me

that, so far as the question of artists is concerned, it does not enter into this Bill other than in the way I have explained. The Institute of Builders is quite another matter. The Secretary has been good enough to send me an interesting and neatly printed leaflet entitled “A Study of the Bill.” It is always satisfactory to hear and read other people's views on a Bill, and I am glad the Institute of Builders have studied it. I only wish there were more hon. Members who had done the same, because it would not then be so necessary for me to explain it. Many of the criticisms made by the Builders' Institute have already been met, and I see no reason why the remaining differences between us should not be fought out in Committee and a reasonable arrangement arrived at. I may perhaps say, for the benefit of members interested in the Institute of Builders, that there is nothing in the Bill to interfere in any way with the design or construction of building. The only thing we want to provide against is that the title of architect is not used in any other way than that intended by the Bill. I am sure we shall have something said about the criticisms put forward by the Institute of Builders, and I commend the suggestion I have made to those Members, and if they consider it in the spirit in which I throw it out, I think they will withdraw their opposition. Then there is the opposition of the Incorporated Association of Architects and Surveyors. I have received a letter from the society saying they are definitely in favour of the principle of the Bill. They suggest various Amendments, and if these are accepted, their spokesman in the House, the hon. Member for East Islington (Mr. Tasker), will support the measure. I am very glad to hear that.

Mr. TASKER: I will oppose the measure.

Sir C. KINLOCH-COOKE: I am quoting from a letter from the secretary of the Institute, and it says that, if the Amendments are accepted, the hon. Member will support the measure.

Mr. TASKER: The Incorporated Society say I will support the Bill with the R.I.B.A. amendments. They have not accepted those amendments, and therefore I intend to oppose the Bill.

Sir C. KINLOCH-COOKE: I am much obliged by the hon. Member's intervention, but that is exactly what I said. I said the Society definitely agreed to the principle, but they propose certain Amendments, and if these are accepted the hon. Member will support the Bill. If they are not accepted, obviously he will not support it, and we shall have the pleasure of a speech from him, which I am hoping to hear very shortly after lunch. The majority of the amendments are merely Committee points. At this stage we are only dealing with principle. The Incorporated Association say they are agreed on the principle, and therefore I think there is no object whatever in opposing the Bill on the ground of the Amendments, because these can all be brought forward in Committee, and we shall be able to give them our most earnest and sympathetic consideration.

I ought perhaps to mention that the Bill sets up a committee comprised of representatives of all the professional organisations that are likely to be concerned, and if any question arises as to whether or not a person is entitled to go on the register it will be settled, not by any pro-

professional body, but by this representative committee. In the same impartial manner the question of removal from the register is dealt with, and to govern this a discipline committee is to be set up consisting of representatives of registered persons, with the addition of a member appointed by the Law Society and the Minister of Health. As regards registration in respect of persons other than those entitled to be registered without examination, the Council of the Institute will, from time to time, make regulations. These examinations will be conducted by the Board of Architectural Education, which includes educational authorities interested in the teaching of architecture, and if any body is not represented on that Board I am sure the promoters of the Bill will add their name. Any person aggrieved by the refusal of the Council to enter his name, or to remove it from the register, may appeal to the High Court, whose decision shall be final. No regulations will have force unless and until they have been approved by the Privy Council, and the Privy Council, before giving their approval, must cause these regulations to be published and give the interested parties an opportunity of being heard.

This is no new movement. It has been going on for thirty or forty years. Between 1896 and 1902 a campaign took place throughout the country, and resolutions were passed at every meeting approving the principle of the statutory registration of architects, and expressing the opinion that it was desirable, in the interest of the public, that the architectural profession should promote a Bill in Parliament for the attainment of this object. At the International Congress of Architects in Paris in 1890, and again in London in 1906, a resolution was passed to the effect that it is desirable in the interest of the profession of architecture that all practitioners should have a statutory qualification. Last year the councils of 25 architectural societies in this country passed resolutions of a similar kind, asking that a Bill should be drafted on these lines. Accordingly a Bill has been drafted, and with the modifications and adjustment to which I have called attention, that is the Bill now before the House. May I assure the House that there is no desire or intention to make the profession a close profession. The Bill does nothing more and nothing less than restrict the use of the title "architect," and the use of the term "architectural" to people at present employed in the profession and to persons in the future who have attained the qualifying standing. After these few observations—(Hon. Members: "Oh!")—I will not say that my remarks have interested every hon. Member, but to Members who, having a real desire to protect the qualified architect, my observations will, I think, have had some interest—I trust the House will give the Bill a Second Reading. In the Committee stage, if the Bill be given a Second Reading, the promoters of the Bill and myself will be very glad to consider in a sympathetic spirit any amendments that hon. Members may wish to make, provided they do not interfere or conflict with the main issues of the Bill.

Lieut.-Colonel MOORE: I beg to second the motion.

In doing so, I will try to speak on behalf of three bodies, two corporate and one not yet in existence—the architectural profession, the British people, and posterity. I do not pretend to have any qualification to speak for any of them,

but I hope that after the very comprehensive remarks made by the introducer of the Bill nothing further, except the goodwill of the House will be required to secure for the Bill a Second Reading. As regards the profession of architects, it is probably unnecessary for me to say anything about that great profession or about the great men who have adorned it in the past. One has only to go outside this House and stand on Westminster Bridge on an October evening and look across towards Westminster, to be convinced of the beauty of mind and design that must have informed and inspired those great artists, or one has only to walk along the streets of our cities or along the countryside to see the results of the activities which the members of this profession have displayed, activities which add materially to the beauty of our streets, the adornment of our rural districts and the happiness of our people. But, unfortunately, while we recognise the great work that these men have done in the past and the beauty which they have added to our lives, and also the utility which they have introduced into our lives, we have to recognise that side by side with beauty of design, beauty of conception and utilitarian design, there have marched intolerable and unutterable ugliness, not only ugliness of feature but ugliness of design, ugliness of conception and an absolute ignorance of the ordinary amenities of human existence. The latter has been the result of untutored minds and inadequate professional education. Our slums, the dreary suburbs of our industrial towns, and the intolerable ugliness of some of our public buildings, are the result of inadequate education from the professional point of view and of a mind that has not been fully trained. It is to prevent that contrast of method and result that this Bill is introduced.

We do not ask for very much. We do not ask for anything that is unjust, anything that is unreasonable, or anything that is undesirable. We only want the same restrictions to be applied to the architectural profession as have been applied to doctors, barristers and the other learned professions. We merely want to insure that the term "architect," when used by a man professing to be an architect, shall mean that he has the qualifications to enable him to give responsible and adequate services to the public who ask for his services. We want to ensure that the standard of education is raised and maintained, and that all those who follow the profession will be able to qualify and maintain its standard. By admitting the necessity for the registration for barristers and other learned professions we have admitted the principle that such a privilege is not restricted to the professions dealing with the life and health of the community, but that it is also applied to those professions which are charged with the well-being and culture of the community, and, therefore, why should we neglect to grant this concession to a profession on the efficiency of whose services depends the comfort and security in which three-quarters of the population are to live?

We have even a stronger claim than that for the Bill, and that is the claim that we speak for the British people. It is the people who have to live in these drab and dreary slums; it is the people whose whole mental and spiritual outlook on life is altered or raised by the standard of architecture around them and the dwellings in which they live. To the amenities of good architecture and good buildings



we depend very much for the happiness in our lives—I am speaking for the people at this moment. I am amazed, indeed I am ashamed, when I go through some of the slums in our industrial towns and see the misery and degradation there, and also see how courageously it is borne by the poor people who have to endure the bad, ill-designed and poverty-stricken work of past builders and architects. For the sake of our people, if for no other reason, for the sake of our poorer people, I say, away with these quack jerry builders calling themselves architects, and give us instead a profession of expert enthusiasts who will bring comfort and graciousness even into a two-roomed house. What we want is to develop the profession into a community of practical idealists, who will transform—not at once as that is impossible—in the course of time our thoroughfares, our countryside, our suburban streets and our villages, into places of beauty and utilitarian comfort and gladness.

And what about posterity? I do not think we owe posterity anything, but I feel that we owe ourselves a lot. In this century there has been more of achievement, more of development, and more of heroism, than has been wrought in any other for the last two thousand years. Are we, with all this to our credit, merely to hand it down as history, or can we not give them something more concrete of that history, something more informing of that history, something alive, something that will last in wood or stone, something which will show them the standards we have tried to create and live up to; the standards by which we wish our century and our generation to be known. If we can, it is our duty, and although I do not claim as much as that for this Bill, I claim that it is a step in the right direction which will ultimately lead us to our goal. What of the Bill itself? In looking at it and studying it hon. Members will find that we have tried to meet every legitimate criticism and that we have tried also to meet all legitimate interests. There are four Clauses which really matter, which are of essential importance. In Clause 5 we have made an endeavour to bring within the scope of the Bill all those practising or student architects, who, while possibly not members of the Royal Institute of British Architects or other kindred organisations, are fully qualified, or are in process of being fully qualified, to give an adequate standard of architectural service to the country. In Clause 10 we have endeavoured to remove the possibility of injustice being committed towards any member of the profession by being refused admission to the Royal Institute of British Architects or by being removed from the register. The possibility of injustice is removed by allowing an appeal to a court of law.

In Clause 11 we have endeavoured to safeguard the use of the word “architect” and to preserve for that word a definite value. That is the whole aim and object of the Bill—to give a definite value to the word “architect” so that the public will know exactly what is intended by the word, exactly what they have to expect, what is due to them and what they are paying for. They will be paying for a standard of education which the public are entitled to get. In the two schedules we have taken advantage to constitute the educational board and the admission committee on the broadest possible basis. We have not made a closed house of the architects’ profession in any sense at all. We have brought in all

those qualified to express an opinion on art or any other side of this great profession. In fact, we have done our best to make the committee and the council as representative as possible. I conclude by saying that, for the sake of our ambitious youth, to whom we hope to offer a profession of dignity and satisfactory emoluments, for the sake of our people, and for the sake of posterity, to whom we would like to hand down a true and accurate idea of the mental and moral culture of the twentieth century, I beg the House to give the Bill a Second Reading.

Mr. A. V. ALEXANDER: I beg to move, to leave out the word “now,” and at the end of the Question to add the words “upon this day six months.”

I have been referred to this morning, indirectly, as having been engaged in some negotiations with the promoters of the Bill on behalf of those bodies which are known as the co-operative societies, which have a particular interest in architecture. Before I go on to deal with other aspects of the Amendment, let me say at once that, if all we have heard this morning in the House had been presented in the same spirit as that in which the promoters of the Bill met the negotiators outside, there would have been a better chance for the Bill passing its Second Reading. The hon. Baronet who had charge of the motion for the Second Reading of the Bill gave us quite a humorous entertainment for about 50 minutes, for which we are obliged to him, but probably he has not done the best possible service to the promoters of the Bill. At the same time, in order that I may not be misunderstood later, I wish to say that I appreciate the spirit of conciliation in which the promoters of the Bill have endeavoured to meet the people who have objections to it. Probably if the time ever comes when the architects of the country secure some charter of this kind they will owe more to one who was formerly a popular Liberal member of this House—Major Harry Barnes—than to any other person.

Although we have been in negotiation, there are aspects of this Measure to which I and many of my hon. Friends profoundly object. The practice seems to be growing of laying before Parliament a whole series of Measures for providing new close corporations. There are grounds upon which we may ask Parliament, from time to time, to set up a new close corporation. One can understand, for instance, a very strong *prima facie* case being made out in regard to a profession such as the medical profession, or, in a lesser degree, the dental profession, where the health of the people is concerned, and where serious results have arisen in the past from people practising in a professional manner without professional qualifications. But if we are going to follow the precedent of the medical profession in the case of professions of every other type in the country, it will very soon become almost impossible for the boy or girl from the working class to make a really broad highway into an employment or vocation which they have as much right to enter as anyone else. I know it is argued that the Royal Institute of British Architects are very anxious to conserve the right of boys and girls of ability belonging to the working class to be able to reach the summit of their ambition if it lies in this direction. I appreciate the fact that they have instituted scholarships, and that probably in the future the system

of scholarships will be widened. Yet, at the same time, those of us who are from the working class ourselves, who have had to go through the struggle, and who have lived side by side with artisans engaged in building occupations, know that this can hardly fill the bill adequately.

If I may give an illustration from personal experience, may I say that when I had just left behind me my early elementary schooldays, I was in charge of the clerical work of the higher education department of a county council. We had passing through that department hundreds of working-class students every year who were good artisans and who had to attain a certain standard of technical qualification even to get admission to trades such as carpentry and masonry. They gave up their time to go to classes, to the school of art, to the technical institute. The fact that their early education had been limited, was due in no sense to their own lack of brains but to the economic position of their parents; but it meant that in many cases they would not be able to attain the standard required in order to secure a scholarship in an architectural school which was part and parcel of a university. In order to enter such a school it was necessary to attain the academic standard laid down by the university. Is there any reason why a boy of that type, who qualifies by passing examinations such as those conducted by the Royal Society of Arts, or the Union of Educational Institutions, at the technical school, or the school of art, should not afterwards, with those qualifications, plus actual practical experience, be able to practise in the architectural profession if he so desired? We must raise our voices in support of much further consideration being given to this Measure before we consent to placing it on the Statute Book. We must be satisfied that the avenue for the working class into the profession is a clear and hopeful one.

The hon. Baronet, speaking in regard to the educational bodies specified in the schedule, said that the promoters of the Bill were willing to add any persons of any sort that were desired. I thought that was not a very good way of putting the matter before the House. The opponents of the Bill might suggest that if the architects were willing to incorporate a sort of world convention, in order to deal with the qualifications of architects, it would not help them very much. There are, however, practical suggestions which might be taken into consideration between now and the Committee stage. If you want to get support from the working class for a measure like this, you will have to provide on the advisory body for the representation of such organisations as the Workers' Educational Association or the Central Education Committee of the Co-operative movement. Although you may not be able to give separate representation to all these various bodies, you must at least have a composite representation of working-class educational activity. I know from experience how the workers attain qualifications by evening studies. The Union of Educational Institutions, formerly known by many hon. Members as the Lancashire and Cheshire Institute, now conducts examinations for local education authorities all over the country, and a body like that should also be represented, so that the working-class point of view on qualifications

for, and avenues into, the profession should always be kept clearly in mind.

I say at once that we have been met by the promoters of the Bill in a conciliatory spirit, but I am not able to subscribe to what was said by the hon. Member for East Cardiff (Sir C. Kinloch-Cooke), that the matter is settled. The people who negotiated did not take that point of view. They said they would sympathetically consider a form of words designed to deal with certain objections. The hon. Member for East Cardiff again and again disclosed what was the true object of the Bill. The hon. and gallant Member who seconded, was much more careful and much more persuasive in his appeal to the House. The real object of the Bill is not only to provide for a proper title of "architect" being maintained, but also to provide against what they describe as unfair competition in the profession. Now, not only the co-operative societies, but many other corporate bodies such as banking institutions, limited companies, and municipalities who desire a really good architectural service for all their activities, cannot afford, either in their own immediate interests or in the interests of a municipality in the case of municipal bodies, to pay the fees—I do not say that the architects' fees themselves are excessive, but some of the fees upon architects' estimates and costs—to as wide an extent as they would otherwise like to do. Therefore they employ salaried architects, and they desire to have conserved, in the future, their right as corporate bodies to employ architects under such an arrangement, as long as they pay reasonable professional salaries for a full architectural service of the best kind. That is one of the objects which we have in connection with our co-operative societies. We have our own particular method of dealing with the matter. Anybody who has studied the history of our movement, which is a working-class movement, will admit that, apart from the architecture which is employed in connection with warehouses, offices, factories, and so forth, we have been able to do a great deal for the housing of the people. I can take hon. Members to places where most valuable contributions to the housing of the people have been made by the co-operative societies with the aid of the type of architect who would now be described as registered—a qualified architect. This work has been carried out by architects who give their services to the co-operative movement at adequate salaries; and the people who are afterwards enabled to buy these houses get the advantage of that architectural service much cheaper than they would if they had to employ an architect themselves and pay on each particular house and each particular design the full scale of fees in regard to architectural service, quantities, and so forth.

We are, therefore, entitled to be nervous about the interpretation of the Clauses which deal with the prescription of future qualifications, the removal of names from the register and the setting-up of a central statutory body which, among other things, will have the right to lay down what is or what is not professional. Then we come to the real point of the Bill—the question of what is or what is not unfair competition. Although we may get a concession which may leave municipalities, banking corporations, and co-operative societies outside



the scope of the Bill altogether, yet, because it will be necessary to have the head of the architectural department, a registered person, you may undo all the good of that concession for the community by leaving in the hands of the statutory body under the Bill the power of removing a person from the register for any so-called unprofessional conduct.

I am not against the principle of extending the possibility of raising the standard of architecture, of making better provision for education, even of providing gradually a better standard of remuneration if you like for the persons in the profession, but I am concerned, first, to maintain the avenue to that standard of education for members of the working class, and, secondly, to maintain the possibility of getting the highest architectural service provided—seeing to it, of course, that the architect himself is properly remunerated at a professional salary—for the whole of the community and not merely for a section of it. There are other things which I wanted to say, but I do not want to occupy as long as the hon. Baronet did. There is just one other point to which architects themselves would do well to give careful attention. While it is essential, I believe, to improve all along the line education in architecture, and to widen the æsthetic desires both of the profession and community, yet it is found again and again in connection with the practice of building that the architect has so little knowledge of the business side of the matter that he is sometimes as big a danger in one direction as he is a great advantage, from the architectural point of view, in the other direction. If the architects finally obtain a charter of this kind I would urge them to pay very great attention to that matter. I am not going to labour that point, but I think it is one about which the builders will have something to say. For all the reasons which I have mentioned, I move the motion which stands in my name in order that the whole position may be debated. I say again, as I said at the beginning, that whilst I have raised these objections, I am quite prepared on behalf of those for whom I speak to negotiate with those who have already negotiated in such a conciliatory spirit, if and when the Bill reaches the Committee state.

Sir C. KINLOCH-COOKE: May I say that we quite accept that?

Colonel WEDGWOOD: I beg to second the Amendment. I think we may be quite certain that this Bill is favourable to the architectural profession and is in the interests of that profession; but what we have to consider is whether the Bill is in the public interest. Hitherto we have had the architects' point of view put before the House just as in times past we have had the points of view of other middle-class professions put forward when they were seeking to secure similar privileges. The dental surgeons got a similar Bill through the House by urging that in the public interest only licensed and certified dentists should practise. We know that the result of that has been that the dental profession is closed to working-class people. [Hon. Members: "No!"] It costs now £1,000 to get the education necessary to pass the examination into that profession.

Mr. PALIN: No such sum.

Colonel WEDGWOOD: In the same way we have had the

optical practitioners urging that their profession ought to be closed, so that they may have the privilege of a limited number of people supplying the needs of the community. The auctioneers demand similar rights, the accountants demand similar rights. [Hon. Members: "They have got them!" and laughter.] I do not see anything humorous about that. They have got these rights, as hon. Members say, for themselves; but what we have to consider is whether it is desirable in the public interest that these professions should be closed. So far as doctors and dentists are concerned—so far even as optical practitioners are concerned—we may accept the fundamental idea that in the interests of public health it is desirable that there should be certain definite tests and that the passing of those tests should involve considerable technical education.

Sir C. KINLOCH-COOKE: The right hon. and gallant Member is talking about closed professions, but I have distinctly said that this is not a closed profession, and we do not intend to make the architects' profession a closed profession.

Colonel WEDGWOOD: It does not much matter what the hon. Baronet intends—the Bill intends it.

Sir C. KINLOCH-COOKE: What I intend and what the Bill intends are the same.

Colonel WEDGWOOD: When I was interrupted by the hon. Baronet, I was pointing out that there were certain professions where the health of the people was involved and where a case could be made out in the public interest for stipulating for certain definite technical learning. The question is whether we ought to extend the principle of insisting on examinations being passed and a certain technical standard being reached in other professions as well as those affecting the public health of the people. If we are to go outside those professions which directly deal with the public health, then indeed there seems to be no limit to the number of professions which, by an Act of Parliament, we can bring into the blessed position of being closed professions, with restricted competition. I believe that the most important profession in this country to-day, or perhaps in the world, is the profession of being a political representative of the people in Parliament. After all, that is the most vitally important profession, more important even than that of the doctors, to the people of the country. If we apply to our profession the same principle that the architects are now proposing to apply to their profession, every Member of Parliament would have to go through a stiff examination before he could take his seat. No, I am wrong; only new candidates for Parliament would have to go through the test. Under this Bill we would be exempt and privileged for all time, however ignorant we were. I imagine that on those lines it would be exceptionally popular.

That case is strictly analogous with the present Bill. According to the Bill the existing architects are to be exempted from all tests and qualifications. The people who built those houses of which we have heard so much from hon. Members opposite, the slums in our great cities—in most cases they were not architects at all—would not be affected by the Bill; they would still continue to build such houses. All that would happen under this Bill would be that in future no one could

come into the profession without having passed the examinations. Is it to the advantage of the public? In the first place, obviously, it must restrict the number of people who become architects. Any passing of examinations must involve higher education and expensive training, which will to a certain extent limit the number of candidates going into that profession. As the supply of architects is reduced, so the cost of employing an architect must go up automatically. It is true that their fees will be regulated, but there are other ways in which the cost of employing an architect could rise. At the present time there is certainly an enormous amount of building going on in this country without an architect being employed. The builders are their own architects. Hon. Members who support this Bill want architects to be used in those cases, because they think it would be better. All the building that I have done I have done without architects.

Mr. PALIN : You are an architect.

Colonel WEDGWOOD : The hon. Member is probably the only Member of the House who knows what I am. Most of the bad building goes on without an architect. I understand it to be the object of the Bill to see that that bad building does not go on in future. Therefore we have a Bill which will restrict the number of architects and make it more expensive to employ an architect, but a Bill which does not attempt to prevent the builder going on as now and putting up those buildings without an architect at all. There is nothing in the Bill to compel the builders to employ architects, and if anything of the kind were put in the Bill would not have a chance of going through. So you do not, by the Bill, help the public to secure better houses in which to live. All that you do is to secure a limitation of the number of architects available, so that those architects will be able to charge higher fees. I submit that that is not in the public interest. But hon. Members say it is so essential that any building done where architects are employed should be quite certain of receiving first-class technical knowledge and experience. I quite agree. That is desirable. But I cannot help thinking that the people who are undertaking large and extensive building programmes should themselves judge of the architect they will select, that it should be left for them to choose the professional ability in which they believe.

The hon. Member for West Newcastle (Mr. Palin) has referred to the fact that I am a naval architect by profession. Thirty years ago I suppose I was as highly qualified a naval architect as any in the country. I am to-day a member of the Institute of Naval Architects. To my mind naval architects are far more responsible people than ordinary house architects. They are required to have a technical knowledge far in advance, because if they make mistakes ships go to the bottom of the sea. The naval architect requires a far higher standard of education than the ordinary civil architect. The naval architect has to be a naval engineer as well. He has to get an education that is far more mathematically advanced than that of any other profession that I know. The Institute of Naval Architects has never come forward and asked for a Bill to confine naval architecture to their particular members. They would scorn to come forward

and ask for such a Bill. They know that their reputation depends on facts and not upon the title of "naval architect." They know that the people building ships will go to the men with the best reputation. If there is an argument in the public interest in favour of this Bill securing to us a smaller and more technically skilled body of house architects, there would be ten times greater argument in favour of a Bill for securing an equally tested body—tested by examination, if you like—of naval architects to ensure the safety of our maritime population. The Institute of Naval Architects is not asking for a Bill, although it can make out a case in the public interest far greater than this which is before us. I submit that no really adequate case can be made out for the Royal Institute of British Architects. The objections that I have to this Bill, therefore, are twofold. In the first place, by restricting the number of people who can become architects in the future, you tend to increase the cost to the public of employing architects; and you tend to make it more difficult for the children of the working classes to enter that particular profession.

Sir C. KINLOCH-COOKE : No !

Colonel WEDGWOOD : If you make them pass examinations at which they have to acquire a great amount of book-learning it must make it more difficult.

Sir C. KINLOCH-COOKE rose—

Colonel WEDGWOOD : You had 50 minutes !

Mr. SPEAKER : I cannot allow hon. Members to reply to arguments as the Debate proceeds. We come here to listen to statements that appear to be incorrect to one part of the House.

Colonel WEDGWOOD : My second objection to the Bill is that it will restrict the classes from which the budding architect of the future will be drawn; and a third objection is that it does not touch the spot, that is to say, it does not affect in any way the erection of those houses which at present are built without architects at all. I would point out to the hon. Gentleman who brought forward that argument that, if these houses are a disgrace to civilisation, the fault, surely, lies much more in the landlordism which restricts the amount of land per house, and in a capitalist system which forces people to accept houses like that, although any decent, civilised human being would prefer to have a decent house. The Bill does not touch bad housing in any way. So far as it touches it at all, it means that if the employment of an architect becomes more expensive fewer architects will be employed, and more houses of that type will be built without the least eye to beauty, simply by the builder of ribbon houses. I think that in the interests of the community we ought, not merely to vote against this Bill, but ought to indicate to all the other professions that are coming along that they, too, must make out a much stronger case in the public interest, and must not come before Parliament making out a case solely for their own vested profession as against the community.

Sir ALFRED HOPKINSON : I venture to intervene at this period of the debate, because I think that perhaps the few words I have to say will have some effect in shortening the discussion and enabling us to proceed to a vote on the Second Reading. There are two points at issue before us, and it is as well that we should appreciate exactly the



two issues involved in this Bill. The first and the main object of the Bill is to help to promote architectural education. As the representative of seven universities, in some of which excellent schools of architecture exist, I am bound, not merely in my personal capacity but in my representative capacity, to support the clauses of this Bill with that object. One of the most remarkable things that one has noticed in the course of a rather long life is that, although some arts, in the opinion of some of us old-fashioned people, have made no progress, have in fact reached a period of decadence—and one need go no further than a recent erection in Hyde Park to see that—in the profession of architecture there has been a remarkable advance. There is nothing more striking in the artistic and intellectual history of English life than the way in which architecture has progressed in recent years. I need not quote buildings in London which are familiar to us all, but I should like to mention one building which is known to comparatively few here, but perhaps appeals especially to university representatives like myself—I mean the magnificent pile of buildings of Bristol University, which is one of the greatest triumphs that architecture has devised for educational purposes. Or, again, take another, the Rylands Library in Manchester, the interior of which is a magnificent example of architectural art. Such buildings show a very great advance as compared with certain buildings in Oxford and Cambridge—or rather, I will not say in Cambridge, but certainly in Oxford—on which we turn our backs whenever we pass them.

I believe that this Bill will help architectural education, and I am bound to say that, although there may be small details in the Bill which will require amendment in Committee, as regards this portion of the Bill they are very small indeed. The Universities have been well met, and I think there is a *bonâ fide* attempt on the part of the profession and of those who are interested in architectural education to co-operate for the purpose of improving that education. I have been particularly interested in the working of the schools of architecture in Liverpool and Manchester. Both have really good schools. That at Liverpool is of older standing, and has obtained a marked position in the country. In Manchester we have an example of a school of architecture due to the co-operation not merely of the University authorities, but of the municipality as well. We have linked the two together. The structural side of the work is done in the great Manchester School of Technology, which was put up by the municipality; the draftsmanship work is done at the municipal School of Art, and the historic work, within the walls of the University buildings, all three co-operate heartily and usefully in the city. That School of Architecture is one which I hope and believe will be helped by this Bill rather than hindered, and I feel that what I have said with regard to the two schools I have mentioned, which are two most promising schools, would apply also to others. I hope, therefore, that the Second Reading of this Bill will be passed, because I believe, after having gone carefully into the matter, that it will help architectural education and, incidentally, architectural progress. Therefore, I shall vote for the Second Reading.

Now I come to the other side of the sheet, and I am bound to state frankly that, unless certain Amendments which I am going very shortly to indicate are introduced into the Bill, I shall vote against the Third Reading and do what I can to prevent the Bill from passing. The two Clauses in question are Clauses 11 and 12. If all the rest of the Bill were passed with merely the slightest Amendments, it would be doing good work for English art and for English building and architectural education, but the retention of these two Clauses would set another thoroughly bad example in addition to the many bad examples which I am sorry to see brought forward in Parliament from time to time for restraining or curtailing liberty more and more. Clause 11 says that if a man uses the term "architect" or "architectural" in connection with his business, unless he is registered, he is committing a crime. That kind of Clause I describe as another interference with liberty. What you can do and do quite straightforwardly, is to say that, if a man uses the term "registered architect" when he is not on the register, then he is committing an offence, because he is telling a lie to get money and is deceiving those he deals with. If the prohibition were limited to the use of the term "registered architect," well and good. If a man desires an architect who has gone through a definite formal training to design a building he wishes to erect, he can go to the register and choose an architect from the register. The fact that that name is on the register will indicate that the person may be fitted for the work. I do not object to fraud being treated as a crime; I do not object to violence being treated as a crime; but I do object to this manufacture of various prohibitions which interfere with the ordinary liberty of people who wish to render some useful service and earn an honest livelihood. A man not on the register may be one of those men who are so constituted that they do not care to go through a defined course of study, listening to certain lectures—and we know that some of the ablest professors are perfectly intolerable lecturers. He may be a man with original ideas, and why should we want to bring him into this cast-iron mould? As long as I have a chance of saying anything on educational matters in this House or anywhere else, I shall show myself dead against educating men in a rigid mould. In regard to matters of artistic taste, let us always have absolute freedom.

Suppose, for example, a man has studied a question like church architecture and decoration. I have in my mind now the name of an old friend who is known as a great authority on the subject. He was a schoolmaster for the greater part of his life. Supposing a rector and churchwardens come and say, "Who shall we get to advise us about this question?" that is, some question in connection with their church. The natural reply would have been "Go to A. B." He may not be a regular architect, but there is no reason why he should not put a plate on his door to say "Architectural expert" or "Expert in Church Architecture," or "Architectural adviser to Church Restorers." If he does that, why should he not be able to charge a fee? And so it is in regard to questions relating to artistic house decoration. There are people who are expert in advising on furnishing and the fixtures and decorations in a house in course of

construction. What is going to be done in the case of a man of that kind? If that man states on his door that he is an architectural expert, of a special kind or that he is an architect of a certain class, unless he is a registered architect he will be committing a crime under this Bill. What is the good of that? Those who want it get sufficient protection by a monopoly in the name "Registered Architect." As for the talk about the registration of architects being necessary to prevent the erection of bad houses in the slums, there is no telling how long we shall have to wait to get any improvement in that direction if we wait for the architects. The idea that a man, however distinguished he may be, must necessarily be a better architect for such erections because he is on the register is an absolute fallacy. The most horrible and inconvenient buildings I know have been put up by architects, and sometimes by very distinguished architects. People talk of putting such things under a committee of distinguished architects. From my long experience I say I have found that if you want a thing badly done or left undone commend me to a committee of distinguished persons. I would rather have a committee made up of practical greengrocers. At the same time I do not deny that if you can get a distinguished person by himself and cross-examine him you can get something out of him.

Those of us who feel the strong appeal that great buildings, either in our own country or abroad, make to the imagination, are certainly not the people to oppose the idea of making architecture as good as possible; but we shall not do that by imposing fetters upon freedom in the development of taste from time to time. There must be prevailing fashions in architecture; they dominate particular periods. What may be regarded as good architecture by the various bodies who to-day may be licensing architects may be thought atrocious to-morrow. In a Renaissance revival, the experts say everything Gothic is bad! We have had instances of great architects who have been obsessed with the views of their own age and have committed most horrible architectural abominations by not understanding that there ought to be freedom in these matters, and that another age, with different views from their own, may produce far better work. If anyone doubts that let him go to the back of Ely Cathedral and see what the greatest architect in English history can do in the way of spoiling earlier work; and by the way, even that greatest of English architects whose work we all admire so very much might himself never had got on to the register. If he had not been on the register when he built St. Paul's Cathedral he would, if Clause 11 of this Bill had been in force, have been a criminal liable to a penalty of £50. I trust that we shall give this Bill a Second Reading without much more debate for the sake of the good that is in it; but I hope I shall have the support of hon. Members in telling the promoters plainly that unless Clauses 11 and 12 are dropped or modified we will oppose the Bill on Third Reading because we are out heart and soul to prevent these perpetual interferences with the ordinary liberty of those who are capable of doing valuable and tasteful work without being fettered by restrictions imposed by the Legislature.

Mr. D. COWAN: I rise to support the Second Reading

of this Bill. In the history of all the great recognised professions we find that a time has come when it was thought it would be an advantage not only to themselves but to the public generally that the title under which they carried on their work should have for the public a specified and assured meaning. That has been the case with regard to the Church, the law, teaching, medicine and other professions. I think the time has now come when, in the interest of the public generally, as well as of the profession, there ought to be a specified and definite meaning for the word "architect." At the same time the Bill as it stands is not one to which we can give full assent. It has already been subjected to very considerable criticism; and it is right that every Clause in it should be carefully scanned. Like the last speaker, while I approve the principle of this Bill there are certain provisions in it to which I take strong exception, and I trust the House will reserve full right to insert such Amendments as will bring it more into accord with the needs of the case. Both in the body of the Bill itself and in the schedule there is room for considerable improvement, and I hope the promise made by the mover of the motion will be given full effect to in Committee, so that in passing this Measure we shall not only raise the status of a very worthy profession, upon which much of the happiness of life depends, but at the same time safeguard the interest of individuals and do nothing to destroy the opportunity of any person who has a gift by the exercise of which he may enrich life architecturally. The Bill is in itself a comparatively modest Measure. It protects all existing rights and at the same time has the very laudable object of raising the status of the profession. Therefore, I join with those who hope that the Bill will get a Second Reading, while at the same time I thoroughly agree with the last speaker that, unless some amendment is made in the body and schedule of the Bill, it will be for us to take measures on the Third Reading which will prevent it from having any ill effect.

Major HILLS: My hon. friend the Member for the Combined English Universities (Sir A. Hopkinson) told the House he supported the Bill, but I venture to say that when he sat down there was very little of the Bill left. He said he did not like Clauses 11 and 12, and yet these clauses are the Bill. The Bill does this: It restricts the use of the word "architect" to one professional body. The word "architect" is not only a rather important English substantive, but it also connotes an art and an art which touches us and has more points of contact with us than almost any art. We are all more affected by architecture than any other art. The Bill creates a new monopoly and makes a new crime. Except a person be registered by the Royal Institute of British Architects, it forbids him to carry on the profession of architect under that name. There are two classes of interest concerned in this Bill: first, the public interest, and, secondly, the professional interest. The public interest is best served by the largest supply of well-qualified architects. But do you get the best qualifications by examination and registration? In certain professions you do best by testing and registering. I myself was trade-tested and before I had passed that test I could not practise as a solicitor.



But when you come to architecture quite different considerations arise, for the ultimate judge of architecture is not the person who conducts an examination but the public.

The mover said art did not come into his Bill except in the way he explained. That is true. All through his speech I listened in vain for any allusion which showed that he appreciated the art of architecture. I heard a great deal about the profession of architecture and about professional interest, but I did not hear a single word about architecture as an art. I believe we have at this time some of the finest architects this country ever possessed. If you go to Winchester and see the Cloister that was erected by Sir Herbert Baker, you will see what is one of the most exquisite productions of the human imagination. Then there is some work of Sir Edwin Lutyens, and Scotland also can produce Sir Robert Lorimer, but alongside of those artists you find a large number of very indifferent architects. I could show hon. Members in this House a building which I know very well, designed by a distinguished architect, which I think is the ugliest building in the world. So you do not get the best art by registration. I go further than that. I oppose the idea of an academy of art which can lay down a standard to which all practitioners must conform. Take the Royal Academy. That body has never said that nobody except the persons described and registered as portrait painters can paint portraits. Indeed it would be a monstrous and extravagant claim, but that is exactly the claim which this Bill makes. Nobody can call himself an architect unless he comes under the Bill.

My hon. Friend below me said that a great many of the finest artistic minds would stay outside of their own free will. I admire the bravery of the mover of the Bill in mentioning the case of Wren, because Wren was never an architect at all. He started as a mathematician, an anatomist, and a man of science. He was for 13 years Savilian professor of astronomy at Oxford, and during those 13 years he produced some of his finest architectural work. Suppose Wren had been alive to-day! I read in the papers a letter—I have not had time to verify the contents—from a man who signs his name as a former Fellow of the Royal Institute of British Architects, and who tells us that a near relative of his was compelled to resign from that body—for what? For some disgraceful conduct? No, but because he designed beautiful furniture. It is quite clear if Wren had been alive to-day and had practised his astronomy, he could not have practised as an architect, and if the Royal Institute of British Architects had been in existence in Wren's time, then Wren would never have practised.

So much for the art. I quite agree that architecture is also a profession. Will you help it professionally in the erection of good houses and healthy houses, in slum clearance and in good streets and in good cities? Of course, the architects have done something for this, but they are not the only people who have. After all, the municipalities have done a great deal, private individuals have done a great deal, and the public utility societies and the builders of garden cities have done even more, and our builders have done a great deal too—and these are only a few of the many who have made building

improvements. But beside the utility question it must not be forgotten that architecture touches art at several points. You cannot say where sculpture ends and architecture begins, and you cannot, at certain points, say it is not architecture but sculpture. Supposing that Alfred Stevens, who produced the beautiful tomb of Wellington in St. Paul's Cathedral, had been alive and working to-day he could not have produced the architectural work of the tomb, for he could not have practised as an architect. All sculptors will tell you that there is a large amount of combined work required. Take the case of a war memorial. There is a case that will be present to the minds of all members, namely, the 'memorial to the Guards in St. James's Park. A part of the work is sculpture and a part is architecture. If you pass this Bill, the sculptor will be compelled to divide his design between himself and an architect, for he cannot practise as an architect. You will not get that unity of construction which we all agree would be advisable, and I am sure that what is proposed in this Bill will do no good in this direction, and it will not assist professionally either the public or the practitioner.

Now I come to a more serious matter. It has already been pointed out that under Clause 11 no one can use the word "architect" or "architecture" unless he comes within the four corners of the Bill. Clause 12 says:

"A person shall not be entitled to recover any charge in any Court of Law for any professional services rendered as an architect unless he is a registered person."

I want to direct attention to that clause for a few minutes. When this Bill comes into operation nobody will be able to do architectural work, and charge for it, unless he is a registered architect. All kinds of architectural work are excluded, and no person can do such work and receive payment for it. This is exactly the same thing as happened in the United States, where there has grown up a large body of energetic and original architects who have refused to enter into a close corporation and have called themselves by various names in which the word "architect" is not used. I object to a monopoly in any word which describes a very important art. By this process you exclude the original genius, the man who will not be bound by your rules and who works on his own methods, while at the same time you let in the auctioneer or the surveyor, who can still describe himself as an architect although he has had no architectural training whatever. Consequently by this policy you do not do any good to the profession, and no art will flourish in chains. Here you are attempting to lay down a rule that all architects must conform to a certain form of standardised art, and you say that a man must pass certain examinations conducted by people with certain established ideas in mind. Consequently you rule out the man who really will encourage architecture and do those great works which all the world admires.

By this Bill I think you are making the education of an architect much too close, and I do not believe in this exclusiveness. I believe in giving a fair chance to every boy and girl whether they come from Eton or from the Board school. Here you are building up all these bars and expensive examinations, and, except under very exceptional circumstances, no boy can come from the

National schools and receive the fiat of this expensive body, who alone have the power to say whether he shall or shall not practise as an architect. I think, after the discussion which has taken place the hon. Baronet who moved the Second Reading of this Bill may well say, "Save me from my friends." It has already been suggested that Clauses 11 and 12 should be omitted, but if that is done then there is nothing left in the Bill, and until those two clauses have been omitted I shall continue to oppose this Bill at every stage.

Mr. GARDNER: I rise to support the motion before the House. I may say that I have been associated with the architectural profession for a good many years, and I want to disabuse the minds of some of my hon. Friends as to the alleged dangers which are supposed to be embodied in this Bill. My brilliant colleague, the right hon. Member for Newcastle-under-Lyme (Colonel Wedgwood) speaking in this debate seemed to me to set up one or two bogies in order to knock them down again. He is usually well informed on these matters, but it sometimes happens that his arguments cancel one another, and that is what happened in this instance. In discussing the question of slums and the building of them he said they were not built by architects and sometimes that is so. I think the best thing for the architectural profession to do is to inspire those who build houses for the workers to employ people capable of designing them. An illustration has been given of house building under Government schemes where the local authority had to take an architect from a panel of the Royal Institute of Architects and the result has compared very favourably with days gone by. In my constituency we have one of the finest lay-outs in the country, and if it had not been for the architectural profession we should not have had it. The right hon. Gentleman the Member for Newcastle-under-Lyme said that naval architects would never dream of asking to be registered under a Bill of this kind, and housing is in the same position. Naval architects would never think of supporting this Bill. Those who make ships for the Government do not take any risks and therefore the question of qualification is covered. Unfortunately, in regard to building not only for workers but for other sections of the community people do take risks, and it is all important that people claiming to be architects should show some ground for their claim. At the present time we have in this country some peculiar illustrations of what is called architecture. Some of them, it is true, were built by architects, but, generally speaking, the Institute which has asked for this Bill has in the past done a great deal for higher education in architecture. They spend on an average about £6,000 per year out of their own pockets, without any State assistance, on architectural education, and in the last 80 years they have spent round about £200,000 in that respect. They are not a close profession, and they have never tried to be a close profession. If I thought there was anything in this Bill or that there would be inserted in this Bill anything which would make it possible to shut out one working boy from becoming an architect, I should be deadily opposed to it, but I know that is not the position. I know the rules and constitution of the Institute, and I know that even to-day, in regard to a

man who has had no training whatever as an architect but who by sheer artistic sense and development and an interest in the business suddenly comes into it, the Institute have the power, and they exercise that power, of making him a Fellow. Wren himself, if he were alive to-day, would not be a registered architect, because he was not trained as such; but the Institute would recognise him as an architect and elect him as a Fellow.

One of the points raised by my hon. Friend the Member for Hillsborough (Mr. A. V. Alexander) was that of the co-operative societies. I am more interested in getting this Bill through in the interests of the co-operative societies than I ever dreamed of being, because the co-operative societies spend a good deal of money, subscribed by workers, in putting up buildings. Unfortunately, they have put up some ugly buildings, because they have employed people who are alleged architects, but who have had no training and who are a disgrace to the profession to which they allege they belong. A member of a co-operative society will now be in a position to say to his committee: "If we are going to employ an architect, let us employ a qualified one." At the present time they sometimes employ people who call themselves architects, and the ignorant member does not know that he is not an architect at all. The co-operative society do not do that kind of thing when it comes to dental treatment. Then, they employ qualified dentists. When it comes to buying goods for the stores, they employ the best possible brains in the wholesale trade and elsewhere, and their efforts are all in the direction of getting the best men.

I am speaking as a person interested in State control and Socialism. Surely, some of the statements made this morning cannot find any favour on these benches. Are we in favour of unrestricted liberty and of people doing just what they like? Is the desire for freedom going to give certain people who flatter themselves that they are capable of doing a certain thing the right to do it? I do not stand for that, and I do not believe that the party to which I belong stands for it. On the contrary, I do not object to these charters. We are asking for a charter for the miners. On the question of making it a close corporation, it is said that they will restrict membership by increasing the examination tests. It would be a fatal thing if the Institute, getting these powers, were to attempt to do that, and were to say that no boy could sit for the preliminary or final examination if he had not matriculated; but they do not do that now, and I do not think that they would do it if the Bill were passed. At any rate, they would get opposition if they did, because there are many eminent architects who have not matriculated. There are people who become even lawyers without having matriculated, so that I am sure the Institute would never attempt prohibition to that extent.

Another thing which ought to interest the members of my party is the fact that to-day millions of pounds are spent every year by council and public authorities generally on public buildings. Unfortunately up to the present, in a very large number of instances, borough surveyors or engineers—men who know a great deal about roads and about concrete works; men highly qualified in their job—suddenly tack on architect to their title, and the councils, composed of Labour, Liberal,



and Tory members, foolishly accept it. These people are let loose on building houses for workers. Go round some of the estates where that has happened and learn what the results are of that kind of thing. I think we ought to say that if a man is going to be qualified for any post he ought to have the training for it. My right hon. Friend the Member for Newcastle-under-Lyme (Colonel Wedgwood) says that every Member of Parliament ought to pass a test. I think he does. I have passed a test, and I am pretty certain that my hon. and gallant Friend has done so. I have no objection. I would even go further and make the test still higher. We might have a control board. But this is the point. The Bill is going to protect the community in this sense, that where public money is being expended—London does not matter so much, because, fortunately, the amount of work going on prevents the danger being so great as it is in some parts of the provinces—it ought to be expended in the wisest way. An hon. Member opposite who supports the Bill says that it would be a bad thing if we had to wait until we could pay 5 per cent. to architects for the building of houses. Architects do not charge 5 per cent., much less 6 per cent. on the building of houses. Let the hon. Member put a question down to the Ministry of Health asking what are the fees under the Addison and Wheatley schemes and he will find they are nearer 2 per cent. It is all very well to make these wild statements without knowing anything about the facts. It is true that, if you employ an architect to build one house, he wants 6 per cent., but, if you employ him to build 100 houses, it is another story, and I am very glad that the Minister has had the wisdom to see that that was not abused. It is a provision that is going to protect the public.

There is another consideration. Architects to-day in many cases, I am sorry to say, abuse the position of their clients, and the Institute has not the necessary power to deal with them. An architect is in a peculiar position. He is employed by a man, woman, or corporation to do for them what they would do for themselves if they knew how to do it, and his duty is to protect them from rapacious contractors and shoddy work. There is a standard of professional conduct among architects which is supposed to be observed, but I am sorry to say that in some instances it is not observed. Secret commissions and that kind of thing go on, and ought to be stopped, but until you get registration you cannot stop it. My hon. Friend says that when you get registration you will not be able to stop it, but at any rate you will be able to set an example and it will be very risky for anybody to undertake it.

On the other side, there is one Clause which I cannot support. It is Clause 7, which asks for a power to be conferred upon the Board to which I cannot agree. They are asking for the right to strike a man off the list if he is convicted of a misdemeanour. There are some members of this House, I am afraid, who would lose their jobs under such a provision. If an architect goes out for a convivial evening—as I suppose like other people, they sometimes do—and he happens to have an altercation and gets a black eye, is he to be debarred for life from following his profession? That would not be

either freedom or justice, and it is a power that ought not to be conferred on the Board. It is true that this Bill does something which no other Bill has done. It gives a right of appeal to the High Court. That does not apply to the Incorporated Law Society nor to the medical profession.

There is another thing which I think will commend itself to my colleagues. The promoters of this Bill have agreed that a representative of the National Federation of Building Operators shall be on the Board. It is the first time that a professional society of this country has ever agreed to give Labour representation in the appointment of such people. It is a great concession and a necessary concession, because it will safeguard the interests of those operatives who start, as clerks, carpenters, or bricklayers, in a humble way and who, by going to evening schools and taking an interest in their work, get higher and higher. Their representative will be able to make provision, so that they will get a real chance of a recognition of their ability. I hope that this Bill will get a Second Reading without a division, and that when it goes to Committee the necessary safeguards, investigations and inquiries will be made, and the oldest profession except that of agriculture will be recognised, as it ought to have been recognised years ago.

Sir GEORGE BERRY: The hon. Member who introduced the Bill has explained its provisions so fully that it is not necessary to go into details. I intend to support the Second Reading of the Bill, which, I consider, is a good one, although I, also, believe it will want a great deal of amendment. It will want amendment particularly in connection with the penal Clauses. As to the question of title or designation, I agree entirely with the hon. Member for the Combined English Universities (Sir A. Hopkinson) that the title should be "registered architect," not "architect." Leaving that aside, the Bill does not seek, as far as I can see, to create a monopoly in any class of interested individuals. It demands only that there should be a more complete training for future architects. The Bill seems to me to meet the two main requirements in legislation of this kind. In the first place, it is calculated to prove of national advantage by creating a higher architectural standard in the country. That is undoubtedly desirable in many parts of the country, and I am bound to say particularly in Scotland. As to the possible benefit to the public which the Bill may confer if put on the Statute Book, I am obliged to admit I do not attach great importance to the claim that it will provide the public with the power of discriminating between a properly trained architect and an architect who is only partially trained. There is, to my mind, no close parallel with the safeguard required in the case of a doctor. There it is of importance that an individual should know if a doctor is registered and properly qualified. Then, again, I rather gather, from what investigations I have made into this matter, that this Bill meets with the general approval of the majority of architectural practitioners.

The main point about which I should like to say a word or two is as to the possible effects of this Bill on different classes of architects. Because, one must remember that architecture is not only a profession; it is a fine art. Of those who take up architecture as their

life's work, a great many do so in order merely to gain a livelihood. They may have no real compelling artistic bent, and still less any genius or originality of artistic conception. Others—a smaller number—are artists in the first place, and only become architects because they are led in that direction for love of the artistic in the nobler examples of architecture. These two categories, of course, are not distinct. There is no hard-and-fast line between them. Assuming for the sake of argument that they were distinct, they would surely be differently affected by any stereotyped, statutory, course of study which they were obliged to pursue, and on which they would have to be examined in order to get the designation of architect. Here I might say that any individual who possessed artistic skill and conspicuous originality of conception, but who was not interested or who might shirk the studies of, say, sanitation, engineering construction, and so on, would surely derive benefit by undergoing a course of technical education. He should be able to profit from the instruction which would serve him in his professional capacity. Were this not so, I should be opposed to any legislation which deprived an individual of genius and imagination from calling himself an architect merely because he could not pass an examination. But what of the individual who is not gifted with imagination? How can any course, however complete, supply him with the imagination which is a most essential part of his professional acquirements? Is it worth while to go through all the details of the course in order to get the information which he can get from catalogues of manufacturers, who can also provide him with advice in all cases where he assumes professional responsibility, when all the time his art studies would fail to equip him with the qualifications most necessary for the successful prosecution of his profession? If we could classify into two categories, I should be inclined to leave matters where they are; but, obviously, it is not so, because there are all gradations, and, precisely for that reason, I see a justification for setting up a standard for all. Besides, there is the imitative faculty which comes to the aid of the unimaginative. This faculty can be fostered by a properly devised course of study which might include collective travel, which is done in other professions, under the guidance of teachers who are familiar with the finest works of architecture at home and abroad. We want to make the most of the natural beauties of our country by taking care that its architectural features are pleasant to look on, both as regards public buildings and domestic architecture. It seems, therefore, that an education, leading to registration, can be relied upon to raise the average standard of our architecture and to counteract, at all events the worst types of incompetence, without hampering the designer whose conceptions are noble, original and elevating. For these reasons I would support the Bill.

Mr. TASKER: I have explained to the hon. Member for East Cardiff (Sir C. Kinloch-Cooke) that he had been incorrectly informed in his observations relating to the Incorporated Association of Architects and Surveyors. He told the House that he had information from a better authority than myself. It is a little difficult to know who that better authority can be, because I was the chairman of the committee. Registration in principle is a thing

that all architects acclaim and support. I support it. I do not know of a single architect who does not support the principle of registration. But it is no new thing. It was not new when I entered the profession more than 40 years ago. Our difficulty has been to define what is registration. Our trouble has been, how are we going to confine the great and noble art of architecture in a strait waistcoat? Every man who loves art and architecture knows from our history that our great artists and architects are not men who have passed examinations. Reference has been made to Sir Christopher Wren. I might add Inigo Jones and others, but I do not want to dig into the old and mouldy past.

The foundation of this Bill is contained in a memorandum which has been issued to Members of the House. I greatly regret and deplore the methods which have been adopted by the Royal Institute of British Architects in their attempt to persuade this House to pass a Bill which violates all conditions in a Bill which even the Government itself might bring forward. They claim here, on the very first page, that they represent about 8,200 men. One would have thought that if it affected the livelihood of 8,200 men one of the first things they would do would be to have a referendum to consult their members. They did not do that. They called an extraordinary special meeting of their fellows, associates and licentiates to determine whether this Bill should be proceeded with or not, and, according to one of their journals, so enthusiastic were their members about it that 13 gentlemen attended. So I suppose this Bill is sponsored by the unlucky number. Who are these members? They set out that there are 1,300 fellows. Do hon. Members realise that the majority of them passed no examination at all, though I do not say that they are any the worse for that. Of the 2,200 licentiates I believe not one passed an examination. Why, then, should this monopoly be given to people who have no qualification, if we are to accept the standard set up by the Royal Institute of British Architects? Let us be consistent about it. If every man who has any pretensions to architecture can be roped in and the word "architect" is going to be sacred, let the architects, if they are going to claim the extraordinarily unique privilege of being termed an architect, say they will undertake not to practise any other profession unless they have passed an examination and qualified in that profession. Does the Institute undertake anything of the kind? No. You find that an architect who desires to be regarded as some super man, some extraordinary being superior to all civilisation, says, "I may be an architect, I may also be a quantity surveyor, a land surveyor, a land agent, an auctioneer, a civil engineer"——

Sir NEWTON MOORE: A greengrocer.

Mr. TASKER: He may be a greengrocer if he likes. If you are going to create special extraordinary privileges for one class of men you must conform to the usual usages. We are told of these ghastly monstrosities. Who is responsible? It is a question of opinion. I might think that a building is extraordinarily beautiful while another hon. Member might think that it was extraordinarily ugly.

A great claim is made for the value of examination. I went through some of these examinations and I am wondering whether the same old system obtains to-day. In



my day the sort of thing with which one was confronted was something like this—a tank contained 100,000 tons of water supported on four columns sixty feet high, and the wind blowing at 20 miles an hour. Work out the stresses and strains on the columns. In the *viva voce* examination the professor who set that question said to the student, "You did not answer that question about the tank." "No, sir, I did not," replied the student. "Why not?" asked the professor. "Because the man is not born who can answer it," retorted the student. "That was a true answer. No man could answer that question unless he knew the form of the tank. That student was ploughed! One of the professors of the Royal Institute of British Architects lecturing to students said: "Remember this, if one of you dares to spell the word syphon with a 'y' in the examination I will plough you." Are the livelihoods of men to be at the mercy of such pedants? It does not matter whether he spells syphon with a "y" or with an "i." Why plough a man for that?

When I heard the hon. Member for East Cardiff describing the mill boy who, at the end of three years of night classes, became a wonderful and proficient architect, I wondered how he would have got on if he had sat for examination last year. With the permission of the House, and in order not to deceive any hon. Members, I will read some of the questions set. In the examination by the Royal Institute of British Architects on the 11th June, 1926:

"Sketch in plan and elevation one of the following: The Erechtheum, the Temple of Apollo at Bassae, and the second Temple of Diana at Ephesus."

As hon. Members know, those temples were built some time before Christ. I wonder what the son of a miner or an ordinary boy could know about temples of that kind, and if he did, what would it matter?

Mr. GARDNER: Are there no libraries in mining districts?

Mr. TASKER: They are asked to deal with ancient temples and to sketch them. That is only one of a series of questions, and the time allowed was three hours. Another question was:

"What do you know of the Mausoleum of Halicarnassus?"

All that is known is that there are just the fragments of the foundations, which led to the most acrimonious correspondence between various gentlemen more than 40 years ago, as to how the Mausoleum could be restored and reconstructed. What does it matter? There are the fragments of the temple, but is a boy to be ploughed because he has never heard of it? In the same paper there was this question:

"Describe the Roman amphitheatre and draw a plan and section of a typical example."

Who wants a Roman amphitheatre? It was not a thing of utility now anyhow. It might perhaps do for a football final, only in these days we should build something that would cost one-tenth of the money, and with rather better sight lines. Another question was:

"What do you know of the Roman house as illustrated by those discovered at Pompeii?"

Does it matter what the pupil thought about that? Does that help to solve our housing problem?

"Discuss the principles of Roman planning as exemplified by the planning of the Palatine Hill and Imperial Fora."

Is that the sort of question to set the miner's boy or the carpenter's boy? Some of our most brilliant architects have been the sons of carpenters, plasterers and bricklayers. These men, although they may be geniuses, are to be shut out by pedantry. At my time of life it makes no difference what is going to happen in the future to my practice. My days are wellnigh done, but I am thinking of my sons and I am going to put up fight for my sons and for the sons of other people, and I am not going to see this wrong done to the sons of men employed in the building trade. The House may think that I have chosen an exceptionally difficult paper. This is one of the papers from the wonderful examinations which show the distinguished ability set by the pedants of the Royal Institute of British Architects.

Mr. H. WILLIAMS: Can the hon. Member tell us the subject of that paper?

Mr. TASKER: Architecture. Did you think it was greengrocery?

Mr. WILLIAMS: What is the general subject?

Mr. TASKER: The hon. Member for Reading (Mr. H. Williams) has not been in the House all the time or he would know that we are talking about architecture and the Royal Institute of British Architects.

Mr. WILLIAMS: Can the hon. Member tell us the subject matter of that examination?

Mr. TASKER: Architecture. I will lend it to the hon. Member afterwards if he is sufficiently interested, and I will give him a very excellent prize if he will answer 25 per cent. of the questions. The next subject is:

"General history of architecture. Draw in plan and section a typical Egyptian temple of the New Empire."

Sir N. MOORE: They meant the architecture of Leicester Square.

Mr. TASKER: Will that help us? Probably Members of this House and people in other places may be far more interested in the architecture of Leicester Square.

"What were the building materials used by the Romans in their baths, their temples, their aqueducts?"

Most interesting questions! We do not build aqueducts like the Romans did; we build reservoirs and we sink wells.

"State what you know of the earlier Christian basilican churches at Rome."

"Briefly describe any Gothic cathedral."

"What do you know of Alberti, Jacopo Sansovino, Louis le Vau?"

I confess that I knew nothing of these gentlemen until I hunted up a book of biography, and even now I have failed to find the third man. Then there comes this priceless item:

"Sketch one of the following buildings: Somerset House, Greenwich Hospital, St. Mary-le-Strand, Blenheim Palace, and Prior Park, Bath."

I ask any of my architectural friends whether in the three hours allowed they could perform that task. It is a generous list to select from. I wonder whether any Fellow, Associate or Licentiate of the Royal Institute of British Architects could sketch any of these buildings in

the time to be devoted to this paper. I wonder if they could do the sketch in a day. That is the sort of pedantry to which these students are subjected. Here is another : "Construction and design."

In the first instance they gave a, b, c, d, and so on and then ask :

"For what purpose is cast iron, wrought iron and steel used?"

I could spend a whole day answering that question and so could any Member of this House who has had technical training. That is one of six questions. Then there is this question :

"A stone monolith of rectangular cross section two feet by three feet, on plan by 20 feet high, stands on a horizontal uncemented base and weighs  $1\frac{1}{2}$  cwt. per cubic foot. What equally distributed horizontal wind pressure in pounds per square foot applied to one of the wide faces would just be sufficient to blow it over?"

Why work that out? Here is a monolith, weighing approximately nine tons, the biggest face is 20 feet by 3 feet, and you have to find a wind which will blow over something weighing nine tons. A hurricane only blows at 100 miles an hour and gives you 49 lb. to the square foot. I am indifferent if it would require a wind blowing at the rate of 400 miles an hour. This is typical of the examinations which men have to pass before they are permitted to practise as architects. Here is another one :

"Design a church screen in wood: The opening which contains the screen is 25 feet wide and about 30 feet high to the springing of a semi-circular arch. The screen is not to occupy the full height of the opening; . . . Bronze or wrought iron may be introduced if desired."

Is there any opportunity there for a young man who has to earn his living to pass such an examination as that. It is not a special examination set for last year; it is similar and typical of other examination papers. That is what is obtaining to-day under the Royal Institute of British Architects, and I do not think we should confer any more power on them. Let me come to the Bill. I want to inquire how this Bill came to be printed and why there is so much opposition to it. This is the third Bill of its kind. The first Bill came out like the one I hold in my hand, and when certain amendments were put forward by interested people, whose livelihood was at stake, the Royal Institute of British Architects, who up to that moment had ignored and treated them with contempt, produced a second Bill. There was further opposition to that; they have now produced the Bill which is before the House to-day. If you look at the back of it the date is 11 February 1927, but it was not issued before the 22 March last; it could not be in the hands of the general public before the 23 March. The Incorporated Association of Architects and Surveyors at once called a council meeting. They met last Saturday and discussed it in special session. They referred the Bill to their Law and Parliamentary Committee, which sat on Monday of this week and the suggested amendments were forwarded to the Royal Institute of British Architects. With what result? Major Barnes, for whose pertinacity in pushing forward this Bill I have great

admiration, asked me in the outer lobby this morning whether I was opposing or supporting the Measure. I had to ask him, "Are you accepting the Amendments, which are vital?" My Friend said: "There has not been time to consider them." If there has not been time for the Royal Institute of British Architects to consider them there has not been time for the general public and other people interested, and, therefore, for that reason alone I am bound to oppose the Bill.

Lieut.-Colonel MOORE: There was no time for the Royal Institute of British Architects to discuss those Amendments from your society.

Mr. TASKER: I can quite imagine there was not, because this Bill is not a fortnight old. A Bill with such far-reaching consequences, which is the outcome of the considerations not of a fortnight or four years, or 40 years, should have been considered by department after department of the Royal Institute of British Architects and sent to every other learned societies interested.

Lieut.-Colonel MOORE: They have been considering this for 40 years.

Mr. TASKER: I have said that it was not a new idea even when I entered the profession over 40 years ago. This Bill has been conceived in a mystery. There has been so much secrecy that when it did emerge into daylight the suspicions of those who were vitally interested were aroused; they are therefore putting up a very strenuous opposition to its passage into law until it has had very mature consideration. It might be described as a Bill to compel every one to become a member of the Royal Institute of British Architects. It does not say so, but that is its effect. Those who have had experience of learned societies quite well know to what this will lead, and if the House does pass this Bill I hope it will be consistent and grant everybody else the same privilege.

Mr. HAYES: Trade unions?

Mr. TASKER: Yes. This is an attempt to make a Star Chamber of a section of the community, and if the House grants such a privilege to the Royal Institute of British Architects, why not to trade unions? This is nothing more than a trade union—and it is not good for art. If hon. Members will turn to Clause 5 they will observe that the Committee to be set up is to be overloaded by members of the Royal Institute of British Architects. This is a Bill to enable the Royal Institute of British Architects to control the whole of the architectural profession in this country. Then, again, the Admission Committee which is to be set up is predominated, ruled and governed by the Royal Institute of British Architects. Clause 6 contains one of the most remarkable things put forward in any Bill. I submit that even when the Government bring in a Bill they do not include such a sweeping provision as this, which says that the Council of the Royal Institute of British Architects shall from time to time by regulations prescribe the qualifications necessary for registration. If the Government brought in a Bill they would have provision governed by certain protective clauses and safeguarding qualifications. There is nothing of the kind here. It is said that the proposals of the Bill can be amended in Committee. We have been thinking about this Bill for 40 years. Why leave amendment to a Committee upstairs?



Those who promote Government legislation by regulation almost invariably require that any alteration in the regulations shall be submitted to Parliament. Why give to a specially privileged Institute of admirable architects that which is denied to a Government Department? It is very doubtful whether Clause 6 does not nullify Clause 5. Reference has been made to Sub-section (2) of Clause 6. I see no object in going again over the same ground.

Clause 7 is a clause to which no reference has been made in one particular, and that is that it affords scope for intimidation. It is no use saying that a man can go to the High Court if he has the money, but the young struggling architect cannot afford it; if he is in affluent circumstances it does not matter whether his practice is harmed or not. The Clause will require very careful consideration, and I imagine that in the redrafting most of the original wording will disappear. As to Clause 11, I was comforted to hear the hon. and learned Member who represents the Combined English Universities (Sir A. Hopkinson) say that he would vote against it. I think that any fair-minded man would be bound to oppose the Bill on Clause 11 alone. If a man can satisfactorily perform his duty to his clients and carry out those functions faithfully in the name of architecture the mere fact that he did not commend himself to the Royal Institute of British Architects should not prevent him from exercising his skill, his technique and his art. But Clause 11 would deprive a man of that title. Probably the most brilliant architect of the last century in this country, the late Norman Shaw, who was a Royal Academician and had probably a greater gift for massing stonework than any man who has ever been, not even excluding Christopher Wren, might be deprived of the right to term himself an architect.

Is there a general desire on the part of the general public to have this Bill? Is there a desire on the part of some of our best architects? Let me read a short letter. [*Interruption.*] Why not? Letters have been read from the other side in support of the Bill. I propose to read the letter of a very distinguished architect who opposes the Bill, Professor E. S. Prior, who is an Associate of the Royal Academy, an M.A. of Cambridge University, a Fellow of the Society of Antiquaries, and Slade Professor of Fine Art at Cambridge. Why should not a letter from a man like that be read? This is the letter:

"I am told that the Bill for the registration of architects, as promoted by the Royal Institute of British Architects, is shortly to come before Parliament. As an architect I may be allowed to say that the Institute has been of service to the public in safeguarding the respectability of the profession. But the best servant may prove a tyrant, when he is allowed to take his master's place and to order the household. The proposal of the Institute is, in short, to set itself up as a court of judgment as to what shall constitute architect's title and practice. It would in the first place automatically endow the 8,000 odd who pay fees to the architects' 'unions.' Up to some ten years ago the Presidents of the Royal Institute have discountenanced attacks on the liberty of art to build; and indeed not a few of our leading architects have practised outside

the limits that the Institute is now seeking to define. The public should consider whether they wished to be tied to the Institute's tail."

A strong remark from an Associate of the Royal Academy, who goes on:

"I have in my hands an autographed letter from a late President of the Royal Institute of British Architects. It informs me that, when a client has once appointed an architect, he himself has no occasion to interfere with his architect's execution. The appointment 'makes the work his'—the architect's—and so no protest, delay, or alteration can be discussed. The architect—like the Crown—can do no wrong. Will the public consent to put into legal registration such an autocrat's privilege?"

That letter is from Professor Prior. There is nothing extraordinary or strange in that. I know a case of an architect who designed a house for a man. Ten years later the man went to the architect and said he wanted the house enlarged, but the architect was most indignant and said he was not going to spoil the house. The man said it was necessary for him to have a larger house because there were five children now and there was none when the house was built, but the architect said he could not help that; he, the client, should not do these things. I do not think the size of a man's family should be governed by the architect whom he chooses to make the design of his house. Clause 12 of the Bill closes another loophole, and as for Clause 16—[*Interruption.*] I think my hon. Friend the Member for East Cardiff (Sir C. Kinloch-Cooke) took a fairly long time in what he said at the beginning of this Debate.

Sir C. KINLOCH-COOKE: You have taken an hour and ten minutes.

Mr. TASKER: May I call the hon. Baronet's attention to Clause 16, which seeks to give unrestricted power to this body to make regulations. One could allege that any form of regulation was necessary in order to facilitate the work for the purposes of the Act. I will conclude by making one or two general observations.

Sir C. KINLOCH-COOKE: Leave them out.

Mr. TASKER: I do not suppose the hon. Baronet will be influenced by them for one moment. The Bill as it now stands is almost incapable of reasoned amendment, and it affords no adequate protection to men who have to earn their living in the ordinary way, but who have a love of art and a desire to become architects. It is an attempt to create a Star Chamber of individuals who are determined to make a ring or corner for architectural commissions; such proposals are opposed to all the principles of equity or justice. It is an attempt to confer very great powers upon this body, and I object to the rising generation being made the helots of the Royal Institute of British Architects or any other Institution. I believe that this was not the intention of the promoters of the Bill. I believe that they were quite honest about it, and that they attempted to put into the language of an Act of Parliament something which we have sought for in vain for half a century; but what is the result? We have all agreed to the principle of registration, but we have failed to find terms to put it into practice. I cannot conceive how, if this House sends this Bill upstairs, the Committee can decently alter

it. This is not a day of rejoicing for me, but one of sadness. I am grieved to think the day should ever come when I should have to stand up in this House and say things which appear to cast reflections upon one of the noble arts. I feel it keenly, but I say to the House: Before you let this Bill go, let me remind you that all things are possible to God save one, and that is to undo the thing that is already done.

Mr. PALIN: I propose to vote for the Second Reading of this Bill, because I appreciate the great principle of trade unionism that is underlying it, and I trust that the supporters of the Bill will be equally enthusiastic when we come forward for the registration, for instance, of dock labourers. If I contend that the registration of dock labourers has been a very great advantage, not only to them but to the community, I do not see why I should be debarred from voting for the registration of architects. I have great respect for the architect, because he is the man who is protecting the public health, and I can quite understand a certain type of builder objecting to the architect being given any protection such as is provided by this Bill. As a matter of fact, he performs a very important function in preventing the public from being robbed, and there is no reason whatever why he should not be so fully qualified to perform this function, to see that the work has been properly done, and that the proper materials contracted for are being used and so on, as to raise him above suspicion and to make his decisions accepted by all honest builders. I can quite understand the dishonest ones and the burglars complaining about the policeman, but, for my part, I am pleased to see that a policeman does occupy an honoured place in the community, and I trust that the architects, in performing these functions, will be adequately supported by Parliament. Indeed, I would go further and say that any person who spends a good portion of his life training himself efficiently to perform services to the community ought to be equally respected with the architect. As a member of a public authority, I realise that this Bill would on occasion be a very great advantage even from the point of view of housing. It is quite true, as has been stated, that the greater part of the slums of this country have not had the advantage of an architect in their planning or designing. We can see, at any rate in some of the housing schemes that have been put up under the direction of skilled architects, a vista for the future which is a very desirable one, and, so far as I am concerned, I am going to accord to the architect the same protection against blacklegging as to anybody else, and I trust that the architect will return the compliment when the opportunity presents itself.

Sir MURDOCH MACDONALD: The general case in opposition to this Bill has been put very clearly by several hon. Members, and so has the case of individual people who are interested apart from the general community. I would like to draw attention to the opinions of a very large body indeed of the public—namely, those represented by the Institution of Civil Engineers, a body of rather more than 10,000 members. They are, through their Council, unanimously of opinion that this Bill should not pass in its present form, as it does directly interfere with the privileges and the position which they

have hitherto occupied *vis-a-vis* with the general community. What they point out is this, that the work of architecture is not necessarily restricted to those people who are, ordinarily speaking, called architects. Engineers are responsible for architectural work as well as those who are normally called architects. Engineers are responsible for railway stations, and are generally put in charge of all the buildings associated with the construction of railways. Equally so, in municipal affairs, the engineer is responsible for the buildings which surround waterworks, power stations and works of that kind, so that engineers are very largely responsible, throughout this and other countries, for what is normally called architectural work.

The promoters of the Bill realised that there was a difficulty in regard to this matter. They found the difficulty when dealing with naval architects, and they specially inserted Clause 19 in order to except them from the operation of the Bill. There was, I understand, an attempt at meeting the position of civil engineers, and promises were made, but I see from the Bill that these were certainly not implemented. Therefore, the Institution felt it right to see that this Bill should be opposed, and that is the main reason why I stand here to ask this House very carefully to consider whether, by restricting, as is done in Clause 11, the right to use the word "architect" or "architecture" only to those people who happen to be registered in this Bill, they are doing a just thing. Obviously, as regards engineers, it will not be a just thing, for there will always be the possibility of municipal authorities which have buildings to erect which are normally in charge of engineers, and which may be considered architecture in the ordinary meaning of the word, that they will ask the engineer to sign for it. The engineer, however, would not find himself able to do so once this Bill has passed into law, and, as a result, all this work which the engineer has in the past carried out, and carried out just as well as it could be done by anyone, will no longer be carried out and certified by him, and the municipal bodies will find themselves unable to put these works in future in charge of engineers.

It may be asked: Are engineers competent to do this work? I think I may say, without fear of contradiction, that, taking the standards of education which are to-day insisted upon by the Royal Institute of British Architects and by the senior Institution of Civil Engineers, in the latter case the standard is much higher than in the former, and that the principal thing which the public desire—namely, safety and stability in their structures—is undoubtedly more assured if left in the hands of engineers than if left in the hands of architects. All modern buildings, as we see in this great town of London, are mainly built on engineering plans, and they are nearly all to-day in the hands of structural engineers, who would no longer be able, under this Bill, to certify that they were the architects of those buildings. Therefore, if this clause were left standing as it is, it would be impossible for these people to maintain the privileges which they have had from the public in the past. [Interruption.] There are bad engineers, just as there are bad architects; but when it comes to architecture, it is not quite a matter of book learning or of education in the earlier years. The important thing is a matter of artistry, the ability to put



a proper or a pleasing façade on a building. That is the differentiating feature, if any. It does not follow that even those who are able, in the Institute of British Architects, to pass the highest degrees are the best able to apply that artistry in the buildings which is so very desirable in modern life. Therefore, I think that if Clause 11 were left in the Bill as it is the House should give its strongest opposition and prevent it passing into law.

Dr. WATTS: I wish to say a few words in support of the Second Reading of this Bill, which I think is very necessary from the point of view of the protection of the public and for the improvement of the status and education of the architect's profession. There is no doubt that at the present time we live more or less in an age of quackery. There are many, people otherwise of average intelligence, who hold the view that the fact of having undergone a specified course of training, and submitted their knowledge to a recognised test, renders those who have done so less able to practise their profession than those who have not. I think the architects must resist that at any cost. One can only suppose that there are a certain number of people born into this world with a knowledge of medicine, surgery, and so on who never had any training whatsoever, yet are supposed to be gifted with supernatural powers to practise those professions. So far as I know, those Heaven-sent powers have never been extended to the profession of architecture, but if they are, I believe the Bill we are now considering, if passed, will tend to curtail the activities of these Divinely inspired individuals. I cannot understand the attitude of those hon. Members who are opposing this Bill. I have been struck by the moderation of the promoters of the Bill. They do not seek to prevent anyone from practising architecture. They merely seek to protect the word "architect," and by that means they will be enabled to protect the general public, who will know that, if a man uses the term "architect," he has had a certain definite training, and, what is more, has submitted his knowledge to a certain effectual test.

The arguments of hon. Members who oppose this Bill seem to be that the great architects of the past did not have to submit to a course of training and of examination, and that if they had, that very fact would have destroyed their imagination and made them less efficient architects than they were. I cannot see how the fact of a man having had a course of training or submitted to an examination can render him less efficient in the work of his profession than a man who has not. I am not concerned so much with architecture from the art point of view as I am from the practical, or, I may say, the scientific point of view. I have seen a good many houses built by so-called architects, who have had no training of any kind, who have done their work by rule-of-thumb, who have not the most elementary knowledge of the science of drainage, ventilation and lighting, and so forth. Under the Bill the architect will be trained not only in the pure principle of architecture, and will have to qualify in that subject, but also have to qualify in the ancillary sciences upon which the whole of architecture is really founded.

I cannot see why there should be any objection to this

Bill. The argument has been put forward that it leads to a monopoly. So is the General Medical Council a monopoly. So is the Incorporated Law Society a monopoly. So is the Bar Council a monopoly. If they are monopolies, I say it must be admitted that in some instances a monopoly is necessary. I notice that the promoters of this Bill have not made the mistake which was made in the Medical Act of 1858, when right of access to a court of law was refused. As hon. Members may know, under the Medical Act the right of anyone who disagreed with the decision of the General Medical Council to appeal to a court of law is refused. He has the right of appeal to the Privy Council, which, however, is a very difficult matter. In this Bill there is a definite clause that anyone aggrieved, anyone who is refused admission to the register, or removed from it, has a right of appeal to a court of law. My hon. Friend the Member for the Combined English Universities (Sir A. Hopkinson) has said that there are many points in this Bill, apart from the main principle, which can be dealt with in Committee, and this point of the right of appeal is one which, I think, should be dealt with. The right of appeal to the High Court, although I, agree, very valuable in this case, is wrong. It is too expensive, and I would suggest that if this Bill goes to Committee, the clause should be altered so that some lower Court should be substituted, and the cost therefore, more limited. I cannot agree with the arguments of the hon. Member for Hillsborough (Mr. A. V. Alexander), in which he attempted to prove that it would be unwise to go on with the Bill, because that might increase the cost of architectural education and prevent boys from the working classes gaining admission. I do not see that that is any argument against trying to improve the status of the architectural profession. I know in some schools of architecture there are sufficient scholarships to provide for the admission of any brilliant boy if he has got the ability by which he can obtain a scholarship. I am going to vote for the Bill, and I hope the House will give it a second reading.

Mr. VIANI: I think it will be evident to the House, from the speeches which have already been made, that this Bill in itself is by no means all that is desired. Very important flaws have been shown in the Bill. I noted that the seconder endeavoured to draw a picture of the conditions throughout the country as a result of bad architecture, and to lead the House to believe that those conditions obtain as a result of our being short of good architects. We have an abundance of architects. The bad housing conditions of to-day, the slums we have in our midst, are by no means due to the absence of good architects, but are largely due to the fact that we are not prepared to spend the money that is necessary for putting into operation the plans of the architects. I was surprised at the speech of my hon. colleague the Member for North Hammersmith (Mr. Gardner) when he spoke in complimentary terms of the housing schemes of to-day. The lay-out may be admirable in many respects, but we have not been in a position to spend the money necessary to give even the air space to enable the architect to give good expression to the ideas in his mind. If you have not due proportion both in elevation and in plan, it is an impossibility to avoid ultimately slum areas developing. We have

no scarcity of architects. Therefore, I hope that the plea for this Bill is not going to be accepted on those grounds.

Again, I desire to draw attention to the fact that this Bill does not even give us a definition of an architect, and if we are to safeguard the architect through the passing of a Bill of this kind, we are entitled to know who is an architect and what the function of that person is to be. Is the function of the architect to be purely to satisfy the æsthetic taste of the community, or is he to combine with that a knowledge of building science? Is it to be a combination of the two? The hon. Member below the gangway referred to civil engineers and to many of the engineering structures in this country, and the point was made of the distinct absence of architectural design. The function of the structural engineer was not that of an architect; he was more concerned with the durability of a structure than the æsthetic taste of the community. We are entitled to know what the proposers of this Bill regard as the functions of an architect, in order that we may be able to appreciate an architect when we see one.

Some of my colleagues have referred to this as a trade union Bill. I suggest that it is in no sense a trade union Bill. It sets up a close corporation. Under the Bill these people will have power conferred upon them to decide even their own wages; or perhaps I should put it in this way, that they will determine the premium they draw on each contract they obtain. Such powers are not possessed by trade unions. There is no provision in the Bill to safeguard the interests of the community. An examining authority is to be set up, and the proposers of the Bill suggest that it should consist only of those who are in entire sympathy with the Bill. Even builders are not to be consulted, much less the general public. I am informed by the hon. Member for North Hammersmith (Mr. Gardner) that a promise has been given that operatives shall be represented by some one chosen by the National Federation of Building Trade operatives; but his voice will be only one among a large number; he may express his view, but can go no further; he has no influence.

I am not at all sure that the Bill gives us an adequate guarantee that wherever initiative shows itself in the lower ranks of society it shall have an unfettered opportunity of coming to the top. There is no certainty that the ablest architects of the future will come only from the middle class or the upper class. It has often happened that men of capacity, insight and ability who have risen to the top have come from the lower ranks of society, but there is no guarantee in the Bill, in spite of the promises of the mover, that the road will be kept clear for talent and ability to reach the top.

I feel that the Minister for Home Affairs must regard this Bill as being dangerous, as dangerous, from his point of view, as the Minister of Health considered the Opticians Bill. It was held that that Bill needed more consideration, and it was referred to a Select Committee; and I suggest to the right hon. Member in charge of this Bill, the Home Secretary, that this Bill also, after second reading, should be sent to a Select Committee, in order that we may have expert opinion brought to bear upon it and that the difficulties which have been revealed during the debate may receive adequate consideration and the interests of the general

public may be safeguarded. In its present form the Bill hands over to certain people powers which are not likely to contribute to the wellbeing of the general public. I have not spoken at any length, because there are so many other speakers wishing to address the House, but I hope my remarks may commend themselves to the Minister who will ultimately take charge of the Bill.

Colonel CROOKSHANK: I would like to express some opinions, from the angle of the hon. Member for the Hillsborough Division (Mr. A. V. Alexander), on behalf of a somewhat inarticulate body of people who are employed on architectural work but are not absolutely recognised as architects, except in virtue of the appointments they hold. I refer to officers in Departments like the Admiralty, the War Office, the Air Force, the Office of Works, and to various organisations which employ engineers. I wish the promoters of the Bill would add them to the list in Clause 5. In conversation with representatives of the Admiralty and the War Office I was told that they encourage all in their service engaged on architectural work to take such degrees as the R.I.B.A. or the degree of the Institute of Civil Engineers. A large number of those in the Services are fully qualified, but if this system of registration be enforced it may lead to a little dissatisfaction on the part of those who are employed by virtue of their office against those who are employed by virtue of qualification under this Bill. Occasions might arise when junior officers might feel that their qualifications under this Bill ought to give them a preference over others who might be their seniors in a particular branch. I think that is a point which the supporters of the Bill might consider.

I would like to congratulate the promoter of the Bill, because I think it is a very important Measure. Its object, I gathered, is not so much to improve the status of architects as to improve their training, and in that way to benefit the public at large. I cannot understand the line taken by the hon. and gallant Member for East Islington (Major Tasker), who criticised the proposals with regard to the education of architects and the examination. Surely those provisions must be to the advantage of architecture. I do not agree also with the hon. and gallant Member for Ripon (Major Hills) in his contention that art must necessarily suffer. An architect may be very artistic but have no knowledge of structures, and it is essential, therefore, to have some body to report on his knowledge. With respect to statuary, to which reference was made, it is my experience that architects call in artists to help them. If in architectural matters we are to depend upon artistic qualities alone we shall get some very curious buildings. It is in this connection that I assume "lunatics" may be removed under Clause 3, as, doubtless, many architects get credit for coming within that category. The Corps to which I belong has often been twitted in that respect, and usually in connection with the omission of stairs from a certain barrack design. This, however, incidentally led to an important and useful innovation, namely, that of outside staircases, which have become a feature in buildings like married quarters, and others of a similar nature. I, myself, am justified in feeling that I have some claims for recognition as an architect, but might possibly be credited by those who



have suffered from my attempts as coming within the category referred to.

On the other hand, I should also like to associate that term with the civil side and a very distinguished architect who occupies a very high position. I was once asked to look at one of his buildings when I was out in South Africa. I was taken up and shown the nursery. It may interest Members who are used to building to hear that the sills of the windows were six feet above the ground. I pointed it out to the owner, and he referred it to the architect, who declined to alter it on the ground that it would spoil the elevation outside. I am glad the promoters have brought in a Clause which will keep some of us quiet in this respect.

I would like to refer to those contentious Clauses, 11 and 12, as I feel that the term "architect" is too wide to be put down absolutely as a trade or profession in the way we can signalise other branches. It does work rather widely, as you get architectural masons, landscape architects, etc. It is a little too open and I hope the promoters of the Bill will do something to put that right. Though you want to protect architects, you do not want to cut out that name as a word in the English language. I hope that Clause 12 is not meant to hit or penalise the builders. You do not always want to employ an architect. It adds to the cost, and builders are quite capable of doing ordinary alterations and reconstruction work without getting in an architect. It does seem absurd that they should be debarred from recovering any cost in that direction under this Bill. I hope the promoters of the Bill will view it in that way.

Lastly, in regard to the Board of Architectural Education. I do think that Departments like the Admiralty, War Office, Air Force, and Office of Works should be represented in the First Schedule. There, again, you have specialised architecture, and their architects must have difficulties that do not occur to the ordinary architect. In the case of forts, for instance, there are many technical points which the ordinary architect cannot deal with and where you have very often peculiar sanitary conditions to deal with. It would help this Bill if representatives of those Departments were put on the Board. With those remarks I congratulate the House on considering this Bill, and hope it will give it a Second Reading.

Captain WALLACE: Anybody who has listened, as I have, to the whole of the Debate to-day must have been impressed with the fact, which is becoming more frequent on Fridays, that the division on this Bill has not taken place along party lines. Although my name does not appear on the back of this Bill, I have been asked to speak on the mover's behalf and have been given the pleasant task of making one or two concessions; but, before I come to that pleasant task of saying what the concessions are, I should like to say a few words about the Measure generally. The only real opposition to this Bill appears to have developed in two quarters, first of all from the right hon. Member for Newcastle-under-Lyme (Colonel Wedgwood), and secondly from the hon. Member for East Islington (Mr. Tasker). The opposition of the right hon. Gentleman to this measure appears to be on the ground that he objects to the creation of a new trade union. It is a somewhat peculiar

attitude for a member of his party to adopt, and it only confirms me in the view, which many of us have held for a long time, that the right hon. Gentleman in his convictions should not belong to the Socialist party at all, for he is a most profound individualist. The hon. Member for East Islington appeared to object to the whole of the Royal Institute of British Architects, and particularly to its method of conducting examinations. I admit I cannot answer any of the questions which he related to us this afternoon, but I would ask him whether those were the sort of papers that were going to be set to the working-class boy he was talking about in his first step up the ladder? Presumably before being asked to answer a paper like that, the boy would have been able to take advantage of some of this special training under the scholarships, which it is the particular object of this Bill to promote. He made one other point which I was unable to follow about Clause 5 cancelling out Clause 6. I regret that he is not in his place and that we cannot ask him to elucidate it any further. I notice that Clause 6 specifically refers to the registration of persons "other than those referred to in the preceding clause" and it seems as if he must have overlooked those words.

The rest of the criticism of the Bill is not really opposition to its principles, but rather criticism of that enlightened kind which agrees with the principle and seeks to improve the detail. For this reason the promoters and those of us who are interested in the Bill feel very hopeful that we shall not only get a Second Reading but that we shall get it without a division. The hon. Member for Hillsborough (Mr. A. V. Alexander), if I understood him aright, thought there ought to be a close Corporation in such professions as the medical and dental professions, and I think his colleague from Newcastle-under-Lyme agreed with him. If hon. Members opposite, and particularly hon. Members who have put down the motion against the second reading of the Bill, will concede the principle that registration is necessary in certain important professions, I think I can show from the speeches which have been made from their own benches that they cannot honestly minimise the importance of architecture to such an extent as to debar it from that registration. The hon. Member opposite made a most conciliatory speech, and the promoter is very grateful to him for the manner in which he referred to the previous negotiations. There are, I take it, two points on which he requires assurance. The first was that the avenues for the working-class man, right from the night school to the inside close Corporation of the architectural profession, should be kept open and improved, and this demand is supported by the hon. Member for West Willesden (Mr. Viant). Secondly, he asked that municipalities and co-operative societies should retain the whole of their present rights regarding the employment of an architect at a salary. The hon. Member also referred to the necessity of more attention being paid to business capacity in architects, and most of us will agree with him that the constructional side of the work is even more important than the artistic.

This Bill, as I see it, not only seeks to create a corporation of architects but it is also meant for the express

purpose of linking up architectural study with the general educational system of this country. For that reason I think the Bill will go a long way in the direction which the hon. Member opposite evidently desires, and which I am sure is all desire. My hon. Friend the Member for the Combined English Universities (Sir A. Hopkinson), after giving the Bill his blessing in principle, referred very strongly to Clauses 11 and 12, and he went so far as to say that although he supported the Second Reading, if those Clauses were not drastically altered or deleted he would find himself opposed to the Bill in its later stages. I am glad to be able to assure the hon. Member and to all the House that the promoters of this Bill are willing to delete altogether Clause 12, which refers to the recovery of charges. They are also willing to consider the recasting of Clause 11 with a view to meeting the objections which have been raised by the civil engineers. The promoters do not, however, wish to bind themselves at the present stage in regard to the use of the word "registered" in connection with architects, but they are quite willing to recast this Clause and introduce some qualifying words, and perhaps that will meet the objections which have been raised.

Sir M. MACDONALD: Will the alteration be such as will allow an engineer to call himself an engineer and an architect?

Captain WALLACE: I think the House will agree that what I have already said covers that point, which is one which must be settled in Committee. A case has been put forward on behalf of Northern Ireland, and I have been asked to say that any alterations which are considered necessary to meet the different circumstances or nomenclature in Northern Ireland will be sympathetically considered by the promoters. My hon. Friend the Member for Ripon (Major Hills) complained of the number of indifferent architects up and down the country, and I think probably most of us can agree with him in that respect. Surely no one wishes to protect anyone who under present circumstances has no standard qualifications of any kind whatever. The whole Bill appears to me to rest upon three propositions: first of all that the establishment and the maintenance of a high standard of architecture is a matter of public concern and importance, and I am sure no hon. Member of this House will dispute that for a moment. The second proposition is that, if we are to have that high standard, architects must be trained and educated. That also pretty well goes without saying. Thirdly, it is very little use training and educating your architect, spending time and money on it, if the trained man is not to be distinguished from the untrained man.

This Board of Architectural Education is really the central feature and corner stone of the Bill. The Board has done good work, but it has been very much hampered in the past because it really has nothing to offer in return for the toil and time and expense of training. I do not think that any hon. Member will dispute the fact that this Bill will be of great benefit to future generations. The only thing which we have to consider, and which it is a very wise thing for the House to consider, is whether, for the purpose of benefiting future generations, we are to-day inflicting any injury upon the people at present

in the profession. It seems to me that every possible safeguard has been inserted in the Bill. All practising architects and all architectural assistants are to be registered without entrance fee or without renewal fee, and this registration extends to a large number of other people, as anybody who has read the Bill will see.

Another important point is that no excessive fees are to be charged subsequently to new entrants, because it is expressly laid down that the fees which may be prescribed must be only sufficient to provide for the working of the scheme. I wish my hon. Friend for East Islington were here to hear this. The Royal Institute of British Architects are going to make nothing out of this scheme. There is also the safeguard of Privy Council control, and there is access to the Law Courts, as my hon. Friend has mentioned.

The promoters of the Bill recognise the spirit in which they have been met, and I think, perhaps, they are entitled to hope that those who have put down an Amendment to reject the Bill will meet them in the same conciliatory spirit. I sincerely hope that my right hon. Friend the Home Secretary will give his blessing to the Bill when he gets up to speak, and, as I have already said, I trust that the Bill will not only receive its Second Reading this afternoon, but will receive it without the necessity of taking a division.

The SECRETARY OF STATE FOR THE HOME DEPARTMENT (Sir WILLIAM JOYNSON-HICKS): As my hon. and gallant Friend has just made, on behalf of the promoters of this Bill, a statement of a very conciliatory character, perhaps the House will permit me to say a few words as to the view that the Government take of this Bill. I congratulate my hon. and gallant Friend on the manner of the speech he has just made, which I think will do a great deal to bring the House together to arrive at such a decision as the promoters of the Bill probably desire. To one part of the Bill, certainly, the Government give unreservedly their full support. That is the part which deals with architectural education. It is very desirable indeed that a budding architect should be brought into touch with the great educational institutions of the land, and that the highest form of architectural education should be given to a man who is going to practise architecture. In that respect I, personally, am rather tempted to divide the architectural profession in a dual way—into the scientific side of architecture and the artistic side of architecture.

There is no doubt whatever that, from the point of view of the scientific side, it is essential that proper conditions as regards stresses in steel girders and so forth be maintained in any building that is erected. It is in the highest degree desirable that there should be the fullest scientific attention to those matters, and, as I think, an examination and probably a register of all men who are going to undertake work on the scientific side of architecture. On the other hand, I am a little inclined, myself, to feel that this Bill, though I am not going to oppose it, may, perhaps, in the future, cramp the artistic side of architecture. After all, the great architects of the past were neither scientific nor registered. I suppose the greatest architect that the world has ever, I was going to say known, was the unknown architect who first built a mud



hut. Clearly, he was the greatest designer and the greatest experimenter that the world had ever seen. He was not registered, and I do not suppose that he considered himself an architect at all; he had had no scientific training. And if you go down the whole history of architecture, you will find that the great buildings of the past, in whatever period you take, from Babylonian days right through the Middle Ages in this country and Europe, down to our own time, the architect was essentially almost first an artist, and it was his creative genius, not measured by rule of thumb, not measured by any scientific education of any kind, that caused him to design and build most marvellous buildings which are the wonder and admiration of the world.

I am a little afraid, though the Government are not going to oppose this Bill, lest the closing of the architects' profession—and my hon. and gallant Friend was perfectly fair and honest when he said just now that he would be prepared to call it a close corporation—will have the effect of making the architects' profession a close corporation. As the whole House knows, I have been in my time a lawyer, and, therefore, a member of a close corporation. The medical profession, also, of course, is a close corporation in a similar way. But neither law nor medicine has very much to do with art. Law is a science, though perhaps not a very exact one; and medicine is a science—perhaps rather an empirical science at the best of times. At any rate, they are scientific rather than artistic. Architecture, as I have said, on one of its sides, and that the most important, is artistic and not scientific; and I hope the promoters of this Bill and the Council of the Royal Institute of British Architects will very seriously consider this question, and will take the utmost possible means to prevent the stifling of artistic genius wherever it may be found, although it may be in a member of a registered corporation.

There are a few minor points in the Bill. One was raised by my hon. and learned Friend the Member for the Combined Universities (Sir A. Hopkinson), who suggested that the title should not be "architect," which would exclude everyone else, but "registered architect," in the same way as under the Medical Acts we have "registered medical practitioner." That is a point which I think is very well worth consideration by the promoters of the Bill. Since the House met this morning, I have had the privilege of an interview with a deputation from the Council of the Royal Institute of British Architects, and they tell me that it is not their intention and is not the intention of the Bill, and that they are prepared to make it perfectly clear in Committee that it is not their intention, to prevent anyone from building or designing, or charging for building or designing, a house or any other edifice, provided only that he does not call himself an architect and charge as such. I think that if the title were limited to "registered architect," it would go a long way to meet the views which I have expressed, and which have been expressed by other speakers in the course of the debate.

Mr. MACQUISTEN: Would a man be allowed to call himself an architect provided he did not use the word "registered"?

Sir W. JOYNSON-HICKS: I think he would, provided he

did not use the term, "registered architect," which would be intended to show that he was a member of this particular close corporation.

Major HILLS: May I ask one question? Would a sculptor who did sculptural work as part of the work of general architectural design be included?

Sir W. JOYNSON-HICKS: Of course, I am not the promoter of the Bill, and it is exceedingly difficult to say where the line would be drawn in these intermixed artistic occupations of sculpture, painting, architecture, and furniture designing, all of which go together to make the complete whole which we all admire in a well thought out, well built and well furnished house. I think that all these points need consideration. I am going to ask the House, however, to adopt a suggestion which has been made on both sides—namely, that the Bill should be referred to a Select Committee. It is not altogether a public Bill; it is a Bill promoted by a particular organisation. We have had, of course, several Bills of a similar kind before. There is, for instance, the Opticians Bill, which my right hon. Colleague the Minister of Health recently asked the House to refer to a Select Committee.

Mr. H. WILLIAMS: It has not been debated yet.

Sir W. JOYNSON-HICKS: It is going to be, if that should be the verdict of the Select Committee. That is a Bill promoted by a particular organisation, which, of course, offers distinct advantages to those who will be registered members of the profession. I think that, in the interests of the public as a whole, this Bill should receive that kind of consideration which a Select Committee alone can really give it. The mere sending of the Bill to a Standing Committee upstairs, where everyone would be able to make speeches from preconceived ideas, might not succeed in producing a good Bill; but, on the other hand, there are great advantages in careful examination by a Select Committee, before whom the Royal Institute of British Architects could themselves appear, either by counsel, if they wished, or by members of their own body, and before whom the builders, who, I understand, are strongly opposed to the Bill, could put their case. I am glad to be able to inform the House that the Council of the Royal Institute met me a few hours ago while the House has been sitting, and is quite prepared to assent, and authorises me to say that they assent, to that course. They will be quite willing that the Bill should be referred to a Select Committee. Under these circumstances, it would be fair to the House and to the promoters of the Bill to give it a Second Reading, and then to ask my hon. Friends, on behalf of the promoters of the Bill, to move that it be referred to a Select Committee, where all the technical matters may be fully considered, and possibly afterwards it might be considered either by a Standing Committee or by a Committee of the Whole House.

Mr. WALLHEAD: I think it is a fair assumption that this Bill will ultimately be passed and that the architects will receive the charter which they are now seeking. I would like to stress a point that has been made by the hon. Member for Hillsborough (Mr. A. V. Alexander) in moving the rejection of the Measure, in regard to maintaining fully open the freest avenue possible for working men and working women, because I understand that

working women are not to be barred from the profession of architecture. I want it to be made perfectly clear that it is not going to be easy to get through these special charters in the future unless these privileges are safeguarded for working men and working women. I hesitate about creating educational disadvantages which will debar the young man of 16 or 17 years of age, who may have passed the age at which matriculation becomes possible for him, from participation in a University education. I want the avenue maintained whereby his predilections and his earlier activities shall be taken fully into account. In a private conversation which I have had with the hon. Member for Cambridge University (Sir G. Butler) I gather that he agrees with that point of view.

Sir GEOFFREY BUTLER indicated assent.

Mr. WALLHEAD: I thank the hon. Member for the assistance which he has given to me and for indicating that he agrees to my suggestion. It is a very important point of view. If, as the Home Secretary says, we are to create close corporations in the ultimate sense, we must not close them at the opening; we must leave them fairly open for the entry of all classes of the community. If it is to be a question of university or scholastic attainment, I would argue that architecture has little to do with that. The crowning glory of the Palace of Westminster—Westminster Hall, and the particular gem of that crown—the roof. It is fair to assume that the man who designed that roof was a natural artist and in his production of the roof combined æsthetics of a wonderful character with sound judgment in craftsmanship. It is fair to assume that he would be able to pass few scholastic examinations that would admit him as a member of any Royal Society. These are the things which we must carefully safeguard. The Prime Minister is the president of an organisation which seeks to preserve in our villages some of our ancient cottage architecture. It is a fair assumption that many of those splendid examples of British domestic architecture have never been evolved by architects; they were probably the outcome of the local genius of a craftsman, a member perhaps of a crafts guild, with probably little or no scholastic attainment. The chief thing to be safeguarded is not necessarily a knowledge of the dead languages, but an appreciation of beauty in design, with fitness and utility in the thing designed. These are things which we must attempt to conserve.

The hon. Member who seconded the motion for the second reading pointed to the slums of our huge industrial towns. If I understood him aright, he pleaded for a more generous distribution in architectural beauty over the whole of our great industrial centres. It is true that far too many millions of our people are condemned to live in drab, grey, ugly surroundings and it is so true that our working people are condemned for lack of taste, which it is not their fault that they do not possess, they have been deprived of the opportunity of enjoying things of beauty which they ought to have possessed. It is strange for me to listen in this House to a pleading for beauty in our domestic architecture, when not very long ago from the opposite side of the House we had rushed through a Bill for the erection of steel houses, for which there can be claimed very little archi-

tectural beauty and in which the architect scarcely enters at all. It is simply a matter of mechanics. I objected at the time and I object now, and I only wish that the arguments which have been used, now that the architects want a charter, had been brought forward at that particular time.

We must maintain and insist upon maintaining the avenues which will keep the architectural profession open to the sons and daughters of working men and working women. At least, we should provide ample opportunity for the man who approaches architecture not from the side merely of a desire to get into a profession in which there may be an ample livelihood, but a profession which appeals to his artistic instincts. I prefer the man who goes to it through a developing appreciation of art and beauty and work, rather than the man who approaches it from the mere desire to obtain a fairly easy and comfortable livelihood.

I was in some of the South-Eastern States of Europe a short time ago, and I discovered a rather curious situation there. In one of the capital cities of the Balkan States I was told that there was a great desire on the part of a number of persons to enter the universities and colleges in order to educate themselves for the liberal professions. They desired to become lawyers and doctors and teachers, but when they had passed the educational curriculum necessary they found that the professions were closed to them because they were overcrowded. Naturally, they became discontented to a very acute degree, and they formed themselves into various political parties. We may easily be approaching something of that kind in this country. There is a desire to escape from the drudgery of ordinary mechanical work, towards which industry is developing to-day. Joy and pleasure have been taken out of industry, and men are revolting more and more at the merely mechanical side of it. They want to get a job where mechanical drudgery will be absent. We want our people to have a chance to enter these professions, and I hope, if this Bill goes to the Select Committee, that an opportunity will be given for evidence as to the desire of the working people of this country to enter these learned professions; that they will not labour under the disadvantage of a small number of scholarships, given here and there as a mere narcotic to them, but that they will be able to enter as a right, an educational right, preserved for every boy, man, woman and girl who shows a desire and appreciation and the power to acquire the knowledge requisite to enter the honourable profession of architecture.

Sir ROBERT HORNE: I gather from the speech of the hon. Member who has just sat down that he is entirely in favour of the principle of this Bill, and, indeed, as far as I have been able to listen to the Debate, any objection that has been taken has been more appropriate to the Committee stage than to an argument on the general question. I take it we are all agreed that architecture is of sufficient importance to deserve consideration by this House. It has two prominent features. One which has occupied the speech of the hon. Member for Merthyr Tydvil (Mr. Wallhead)—the artistic side. It is of the utmost importance that architecture should attract our eyes and lend colour and beauty to our days. But, apart



from that, there is the utilitarian consideration. If there is one problem greater than any other which we have to face at this moment it is the housing problem, and it is of the highest importance that the houses which are built should be of good design and of a character to render life comfortable, so that those who inhabit them do so under conditions which are rendered as happy as possible by the scientific devices of the time. Both these considerations justify the view that, in order to secure an accomplished body of people to protect us in these matters, we should register a society of architects, who will then be known as people on whom reliance can be placed. If anybody chooses to ask somebody else, afterwards, who cannot properly be called an architect, to build a house for him, he does it at his own peril. It is the same situation as that which arises in connection with other learned professions.

I cannot imagine that any possible opposition can come to such an idea from the Labour benches, where craftsmanship is so carefully safeguarded, that any intrusion by one craft upon another is resented with a force which we do not find in any other section of the community. I came down to the House to-day to vote for the Second Reading of the Bill in the hope that it would go through the ordinary processes of legislation and be put upon the Statute Book, but I understand that my right hon. Friend the Home Secretary desires rather that it should be referred to a Select Committee, and, since I gather that that is the sense of the House, I take no exception to it. My right hon. Friend made a most refreshing speech in dealing with this question. He evidently took the view that art should be preserved for art's sake, apart from any utilitarian motive. He did not want anyone who had the artistic sense and was prepared to devote it to architecture to be deterred from indulging in his particular hobby because of the necessity for some examination in the scientific necessities of the support of buildings. There are obvious dangers in such a view. I personally have just taken a flat which is almost as near to heaven as to earth, and I am very much concerned to know that it has been built upon scientific principles, that my position on the superstructure is comparatively safe, and that it is not merely the man who has been considering the decorations of the building that has been designing also the fabric on which I have to rely. This indeed raises the old question of whether art should have any uses, whether knowledge should have any practical result. But I think the days have gone by when anyone would say, as did a certain Cambridge undergraduate :

"I have devised a theory in mathematics, and the best of it is that it can never be of any possible use to anyone for anything."

There is the other illustration of the man who, being asked by his employer what he had put into the soup, which had upset his digestion, said, "I am not your doctor, I am your cook." I think that the present age is more utilitarian than that which the Home Secretary has described. It is of the utmost importance that not only are the qualifications of people in art to be considered in the process of the examinations which this Bill would involve, but also that the people who are to build artistic buildings

should understand the scientific principles upon which buildings should be erected. The old architects to whom my right hon. Friend referred knew far more about the science of building than he gave them credit for. The knowledge of stresses and strains which was possessed by the architects of our cathedrals was based on just as scientific knowledge as people possess to-day. I accordingly would desiderate that in the examinations which are to take place the utility of our buildings should be kept in view as well as the art, and for that object the Bill seems admirably to provide.

Sir FREDERICK RICE: I have been asked by the Builders' Association to put before the members of this House their views in regard to this Bill. Those views have already been expressed by many other speakers, and, as I understand promoters of the Bill are willing to consider any reasonable proposals for amendment which are put before them on the Committee Stage of the Bill, I desire to give notice that certain amendments will then be submitted to meet the views of those for whom I speak, which I trust the promoters of the Bill will be able to meet.

Mr. H. WILLIAMS: There are a few points I would like to put before the House before this Bill goes to a vote. I was exceedingly interested in the speech of the hon. and gallant Member for East Islington (Mr. Tasker), who does not seem to be present at the moment. He delivered a rather violent attack on the Royal Institute of British Architects, and he supported that attack by quoting from certain examination papers, of which I asked him the title, and he was not very free with his information on that subject. He was good enough, however, to show me the papers afterwards, and, as I expected, the paper which excited so much of his derision was one devoted to the history of Greek and Roman architecture, in which, quite naturally and properly there appeared questions devoted solely to that subject. I am not an architect. Such knowledge as I possess of matters scientific relates to other branches, but in every branch of knowledge we have always attached the utmost importance to a study of its historical aspects, and it is only by studying the efforts of the past that we can avoid mistakes in the future, and I cannot understand how any serious student can bring against this Bill the fact that the body which promotes it holds examinations in which it considers, quite properly, the historical aspects of the question.

The hon. and gallant Member also dealt with some scientific questions which were asked, one of which related to a monolith of certain weight and dimensions. The question was asked: What velocity of wind would overturn it? And the hon. and gallant Member pointed out how stupid the question was, because only a wind of 400 miles an hour could do it. When he got on to that subject, he was on a subject about which I happen to know something. [An Hon. Member: "Wind!"] I quite agree, because I have been exposed to the blasts of so much of it at street corners when I have been speaking. Actually, the calculations of the hon. and gallant Member were quite wrong, and approximately a gale of 100 miles an hour would have overturned that column. I point this out to show how stupid were the

arguments brought against this Bill on those particular lines.

The hon. Member for Inverness (Sir M. Macdonald), who, I am afraid, is also missing from the House at the moment, objected rather to architects having protection unless the Institution of which he is a distinguished member was also given certain rights. The hon. Member is one of the most distinguished engineers in this country, and is a member, I think, of the Council of the Institution of Civil Engineers, and he demanded for that Institution certain rights as against the architects. I do not blame him for demanding those rights. I happen also to be a humbler member of the same Institution. An Hon. Member: "Oh!" Humbler, I mean, in the engineering sense, but not in the political sense. The curious thing is that that Institution has a Royal Charter, under which the hon. Member for Inverness and myself are entitled, if we so desire, to describe ourselves as chartered engineers. If any architect comes along and describes himself as a chartered engineer, the Council of that body would take proceedings against him, so I really think the Institution to which the hon. Member and I belong should not be too narrow in its view and should not deny to the architects the very thing which, by Royal Charter, we have by implication gained for ourselves.

The first speech in opposition to the Bill this afternoon was that of the hon. Member for Hillsborough (Mr. A. V. Alexander), who always speaks with knowledge and is always interesting to listen to, though I frequently find myself in some disagreement with him. He attacked the Bill because it would, he said, establish a new closed corporation. Even the Bill as drafted would not altogether add a closed corporation, having regard to the announcement that was made on behalf of the promoters that they were willing to introduce modifications in Clauses 11 and 12. It is no longer possible, therefore, to assert that the intentions of the promoters are to set up a closed corporation. I would be opposed to a rigidly closed corporation, because we must not close the road to talent, from whatever quarter it may come. I thought the hon. Member for Hillsborough introduced a certain element of class prejudice into his speech when he suggested that the boy and girl of the working class would have little chance of entering this profession if they had to pass all these examinations.

The hon. and learned Member for the Combined English Universities (Sir A. Hopkinson) made some reference to the architectural schools which exist in some of these institutions. The University of which I happen to be a graduate, that of Liverpool, has perhaps one of the most distinguished schools of architecture in this country, and under Professor Reilly very remarkable achievements have been obtained. The City of Liverpool, the Lancashire County Council, the Cheshire County Council, and all the municipal bodies round about are generous beyond praise in the provision which they make for scholarships and studentships, enabling persons of inadequate means to obtain a university education. There is no financial barrier to any boy or girl with ability who desires to obtain a university education, subject only to the one condition that their parents and these children must themselves be

willing to make some sacrifice. Personally, I am of opinion that unless there is some sacrifice associated with education, education does not give very great value.

Mr. A. V. ALEXANDER: There are many working class boys and girls who might not be able to reach the academic standard of university training, who might possibly be able to take other qualifying examinations which would enable them to practise the profession.

Mr. WILLIAMS: We are now arguing, not about the fundamental principle whether a boy or girl has home conditions which make it possible for them to go through training and pass certain examinations, but whether their capacity is such that they are likely to pass an examination of a certain standard.

Mr. ALEXANDER: I said earlier, in my speech, that some of these boys and girls are brought up under conditions in which they have no chance of preparing for the necessary examinations because of the economic circumstances of their parents.

Mr. WILLIAMS: Let us briefly examine the educational system in this country. The ordinary bright child, irrespective of the economic circumstances of its parents, to-day, in any town where there is a well-organised educational system, is able to go from the elementary to the central school. The central school is, in fact, the secondary school for those between the ages of 11 and 14 years, and any child that has had a central school education, before it leaves that school, should be able to pass an examination comparable to the Oxford or Cambridge Junior Local. If they can do that, they have opportunities of obtaining scholarships at secondary schools, where they will get the education which will qualify them to matriculate, and it is not true to say that to-day poverty is a barrier to educational advancement. So long as it is the case that those who have the ability, the energy and the determination can take advantage of education, the arguments advanced by the hon. Member for Hillsborough against the Bill are unsound.

The hon. Member for West Willesden (Mr. Viant), in criticising the Bill, suggested that if it became law it would be possible for this closed profession to establish a scale of fees which would be unfair to the outside public. I have searched the Bill from beginning to end, and, as I understand it, there is no such power in it to establish a scale of fees which would represent a disadvantage to the public at large. There is the question of the naval architects, to which reference was made by the right hon. Member for Newcastle-under-Lyme (Colonel Wedgwood). He said the naval architects, of which he was one, had never desired to ask for these exclusive privileges for which the architects were asking in this Bill. There is little comparison between the two professions from the practical point of view. The naval architects are a small, aristocratic body, such as we would expect, having regard to the fact that the hon. and gallant Gentleman is a member. Their employers are few; that is to say, broadly speaking, they are the great ship-building companies and the State, and, to some extent, possibly, the shipping companies. Those who buy their services are few, and they are themselves reasonably skilled persons; whereas the ordinary architect has contact with the wide general public, who are not experi-



enced buyers of those services. Because of that, it is desired to give some protection to the public by letting the public know when they obtain an architect they are obtaining the services of a man of at least certain minimum qualifications, and it is in order that the public may be protected that I support this Bill, and will support Bills of a similar character which are likely to come before this House.

Mr. A. V. ALEXANDER : As the mover of the amendment, perhaps I may be allowed to refer to the proposition made by the Home Secretary that the Bill should be

referred to a Select Committee. I gather from that, that if the Bill is given a Second Reading, the Home Secretary will move that the Bill be so referred. If that course be accepted by the promoters of the Bill, I shall be very happy to withdraw the amendment in my name.

Amendment, by leave, withdrawn.

Question, "That the Bill be now read a second time," put, and agreed to.

Bill accordingly read a second time.

Bill committed to a Select Committee.—(Sir C. Kinloch-Cooke.)

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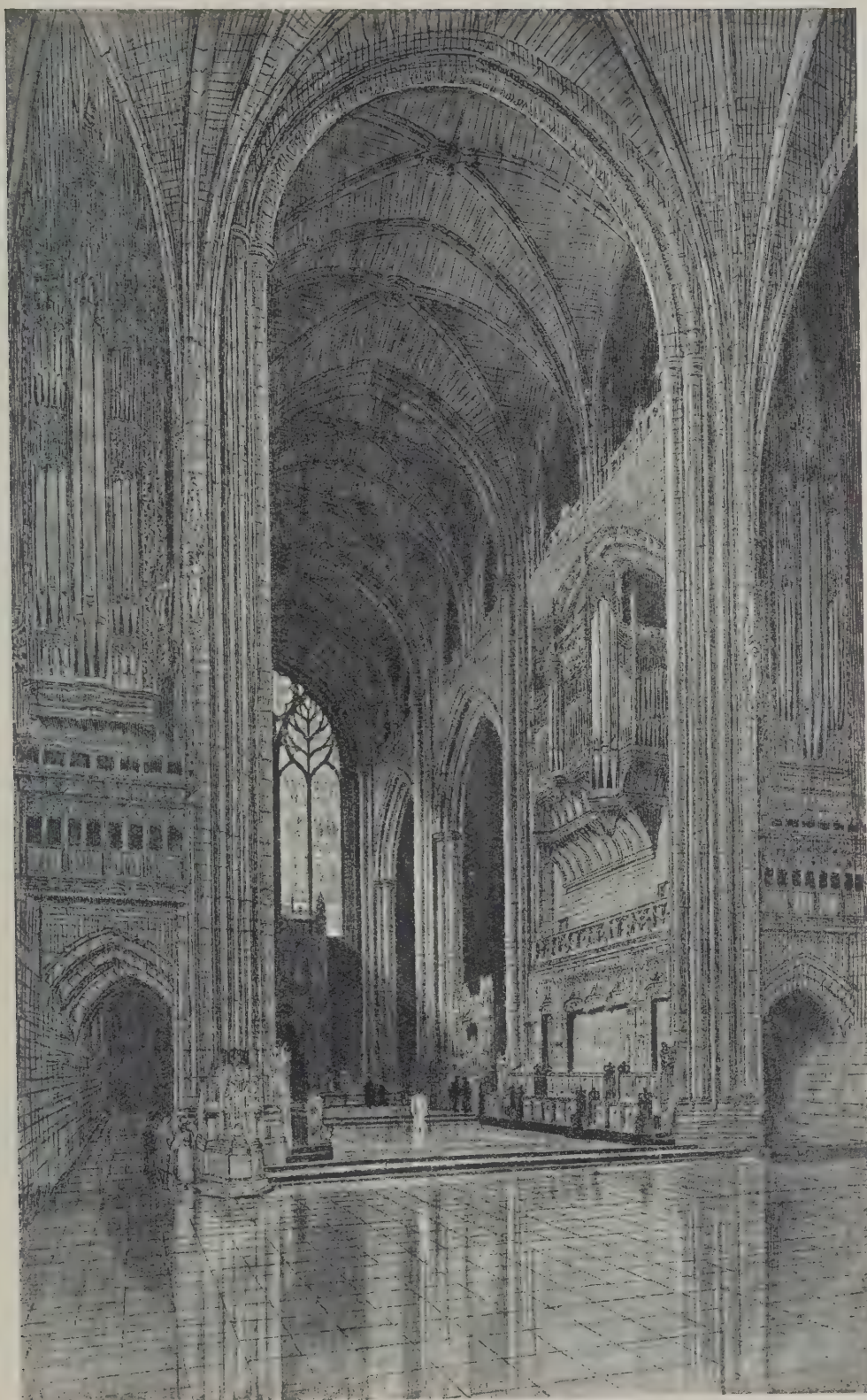
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*Interior of the New Liverpool Cathedral, designed by Sir Giles Gilbert Scott, R.A.  
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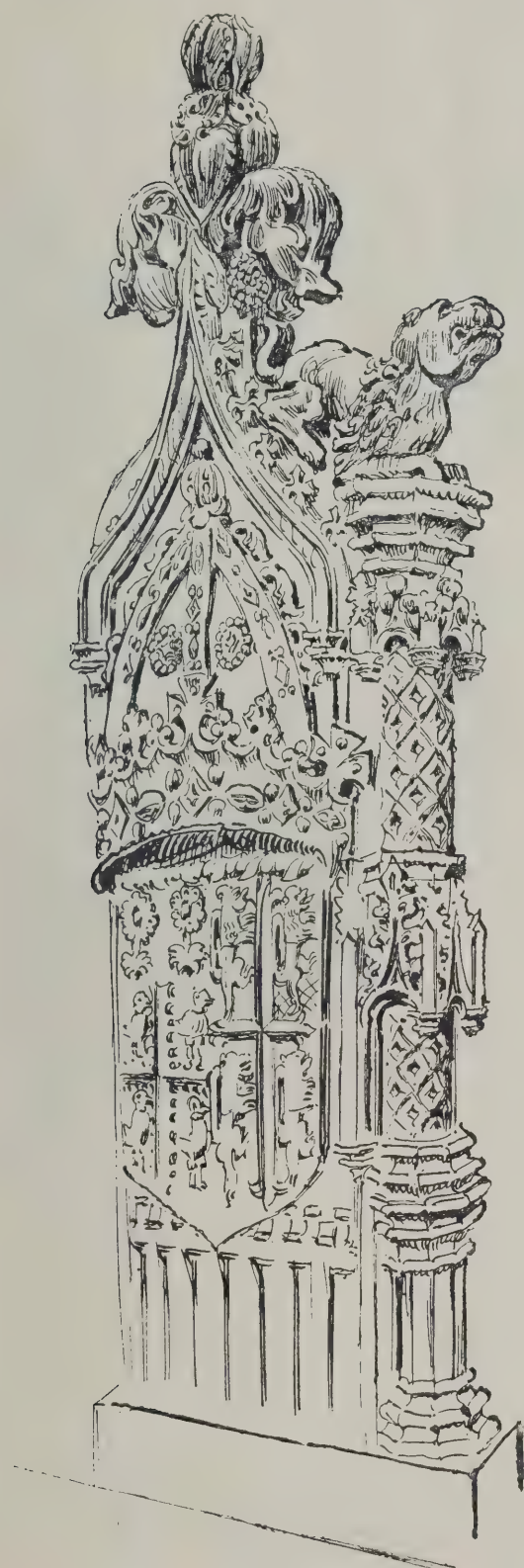




*Hanley Castle Church*



*A Devon Church*



*An Old Bench-end, Durham*



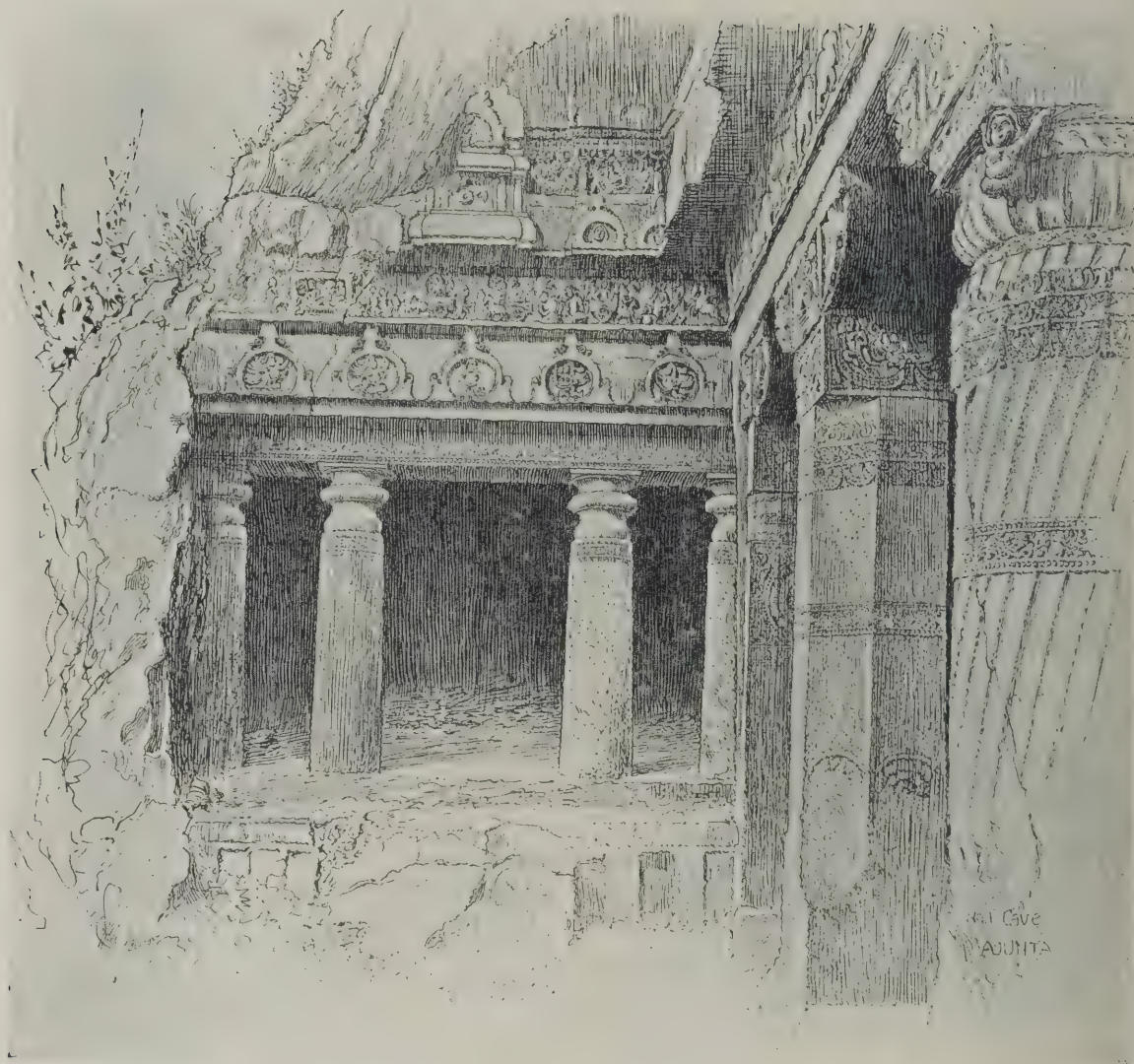
*Coombe Martin*

*Bench-end*



*Bench-end, Towednack*





*The Cave at Ajunta*  
T. RAFFLES DAVISON, *del.*

How is the art of drawing to be defined? That there is ample room for the display of individuality in drawing is evidenced clearly enough when we recall how, in face of such masterpieces of line as Vierge and others have created, we can still find pleasure in the character drawing of Keene, the elegancies of Du Maurier, the conventional decorativeness of Sambourne, the clear-cut expressiveness of Phil May. There is the loose drawing on one hand, and the tight drawing on the other; there is the submission of the drawing to the subject by the one artist, and there is the brilliant insistence of the drawing itself by the other. Who shall venture to say that one alone sums up all the virtues? One painter of pictures puts all his drawing into his outlines, and another puts it all into his masses. You will find a painter who cannot really draw in detail can yet draw in large masses of colour with great distinction. A painting may emphasise the drawing or it may mask and blind it. This feeling of drawing is to be found in architectural design most emphatically. In one building we are conscious of the drawing and emphasis of outlines, whilst in another our attention is compelled by surfaces and masses only. There is, as you know, drawing which is not really drawing at all, but only blotches of light and shade. There is drawing which suggests a great deal, but actually shows nothing. There is drawing which shows a vast amount of detail, and still tells nothing one cares to know. There is the drawing of the pedant, the drawing of the mechanician, and the drawing of the swaggerer. There is that which was evidently a great labour to produce, and there is that which shows it was a work of delight. There is the drawing of the audacious youngster, who knows little, but dares everything, and the drawing of the old hand, who knows so much he is almost afraid of everything. There is the drawing of the trickster, and there is the drawing of the sincere artist; there is that which charms at first and palls after, and that which pleases one more and more. But hold, you say. You are merely detailing the virtues and vices of mankind and tacking them on to drawing. That is just what I think you must do. You do not judge of drawing differently from other mundane affairs. If a man be vulgar his drawing must be so too, or if refined his drawing must exhibit it. Most people like best a generous, free-hearted soul, and the finest sympathy will go to drawing which exhibits generosity and freedom. You may stand in awe and respect before the classical perfections of academic charm, but tons of it will not affect you like the spirited sketch which sprang from the hot enthusiasm of a creative thought.

The art of drawing, strictly speaking, might be interpreted to mean the representation of form alone. In speaking here of the art of drawing, you will understand I am not speaking of it in that strictly limited sense; but of the art of drawing as it chiefly appeals to the architect or artist, in whatever stage of his career, in whatever media that may be adopted, and in the form of mere outlines or finished effects of light and shade or colour.

In the extreme purity of method and intention which certain architects have recently adopted there is little room for artistic drawing any longer. These reformers will still, I believe, allow you to make plans and rough elevations for a building, but they must not be such as will lure you on by any suggestiveness of artistry into any further development of your design than you have already imprinted on your mind's eye. We may, however, venture to question such austerity of mien, and by an illustration to discover its mistake. Suppose that in drawing out an elevation you were to get hold of a double B pencil by mistake in ruling



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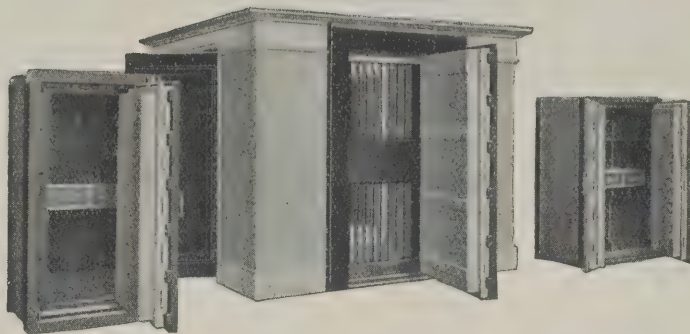
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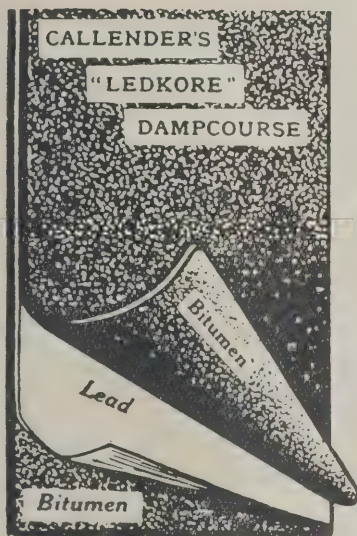


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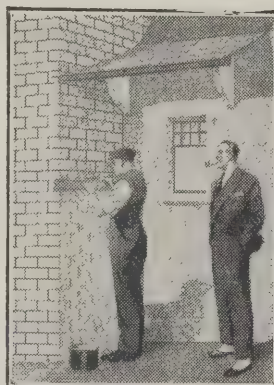
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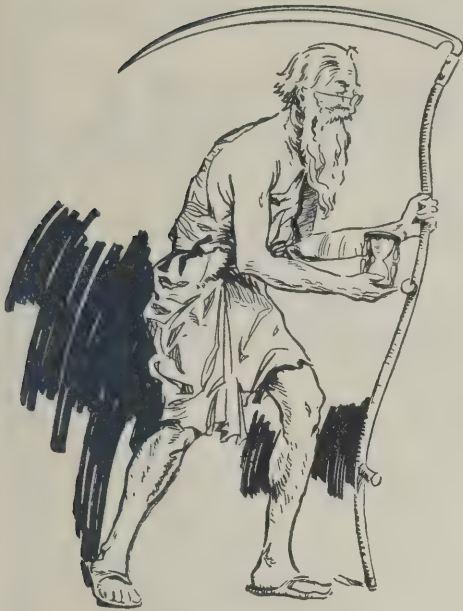
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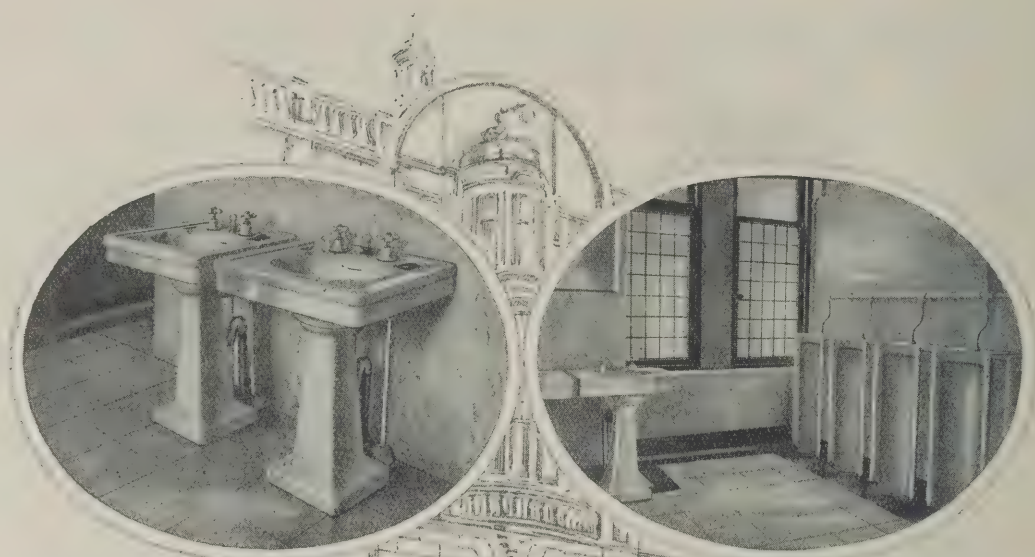
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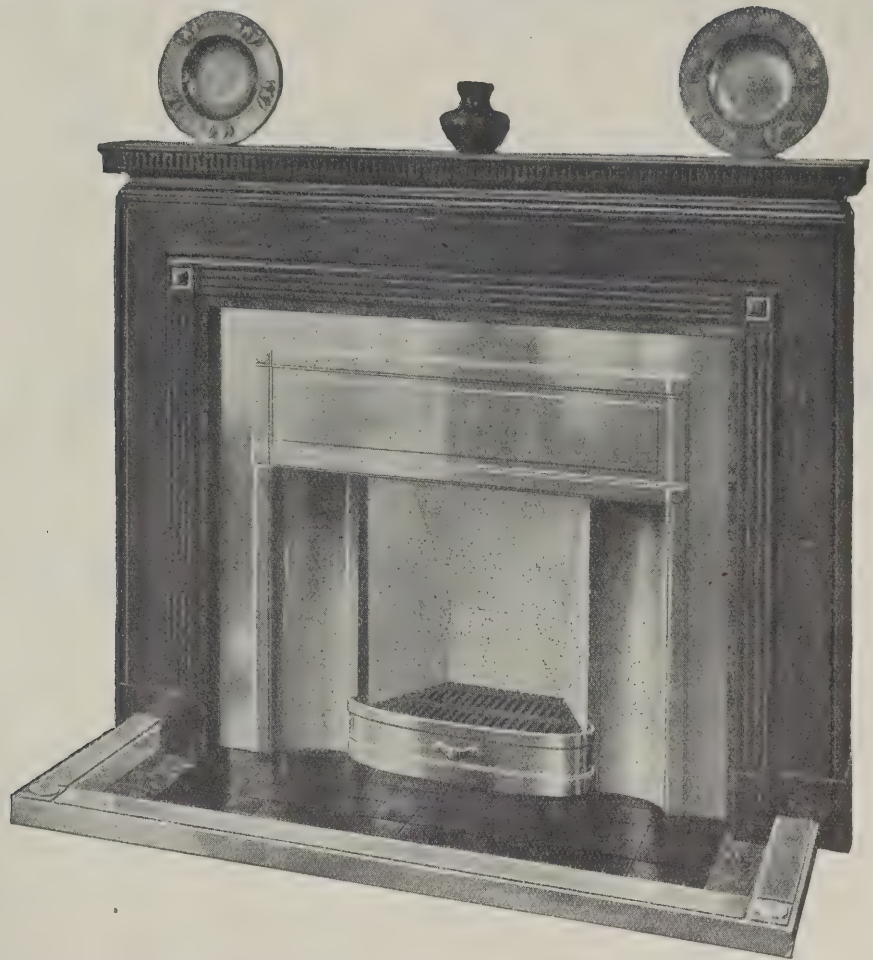
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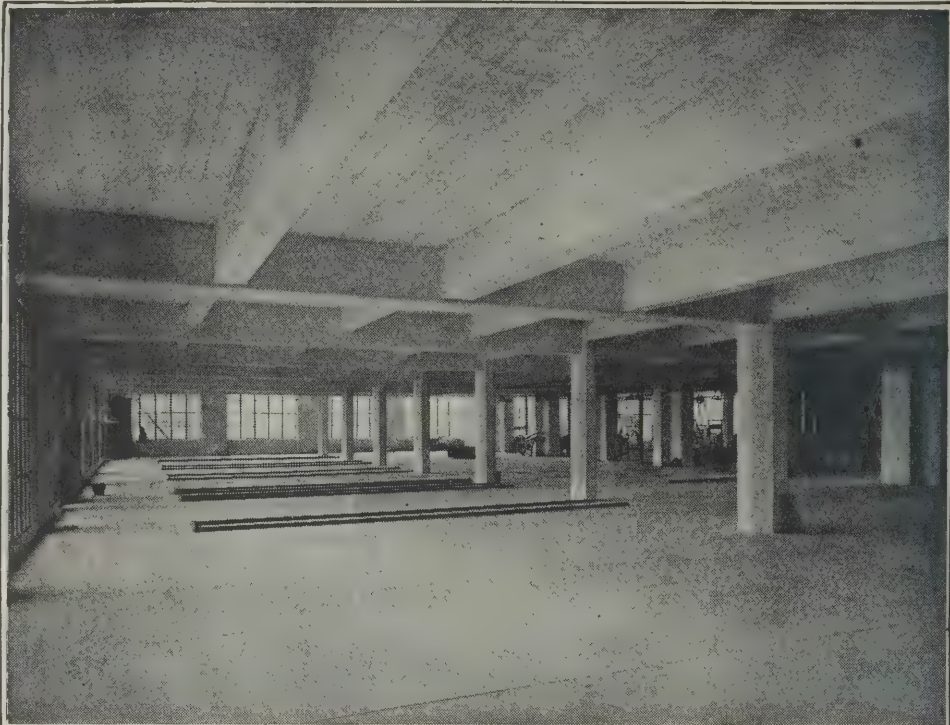
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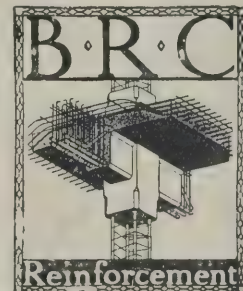
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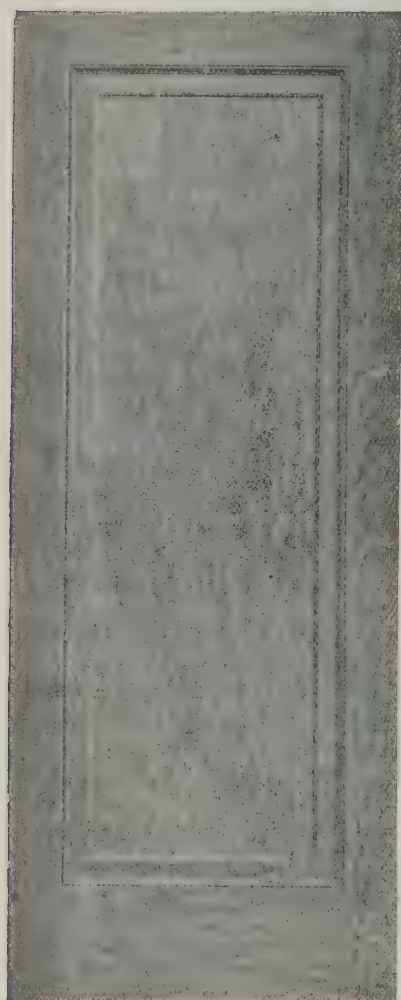
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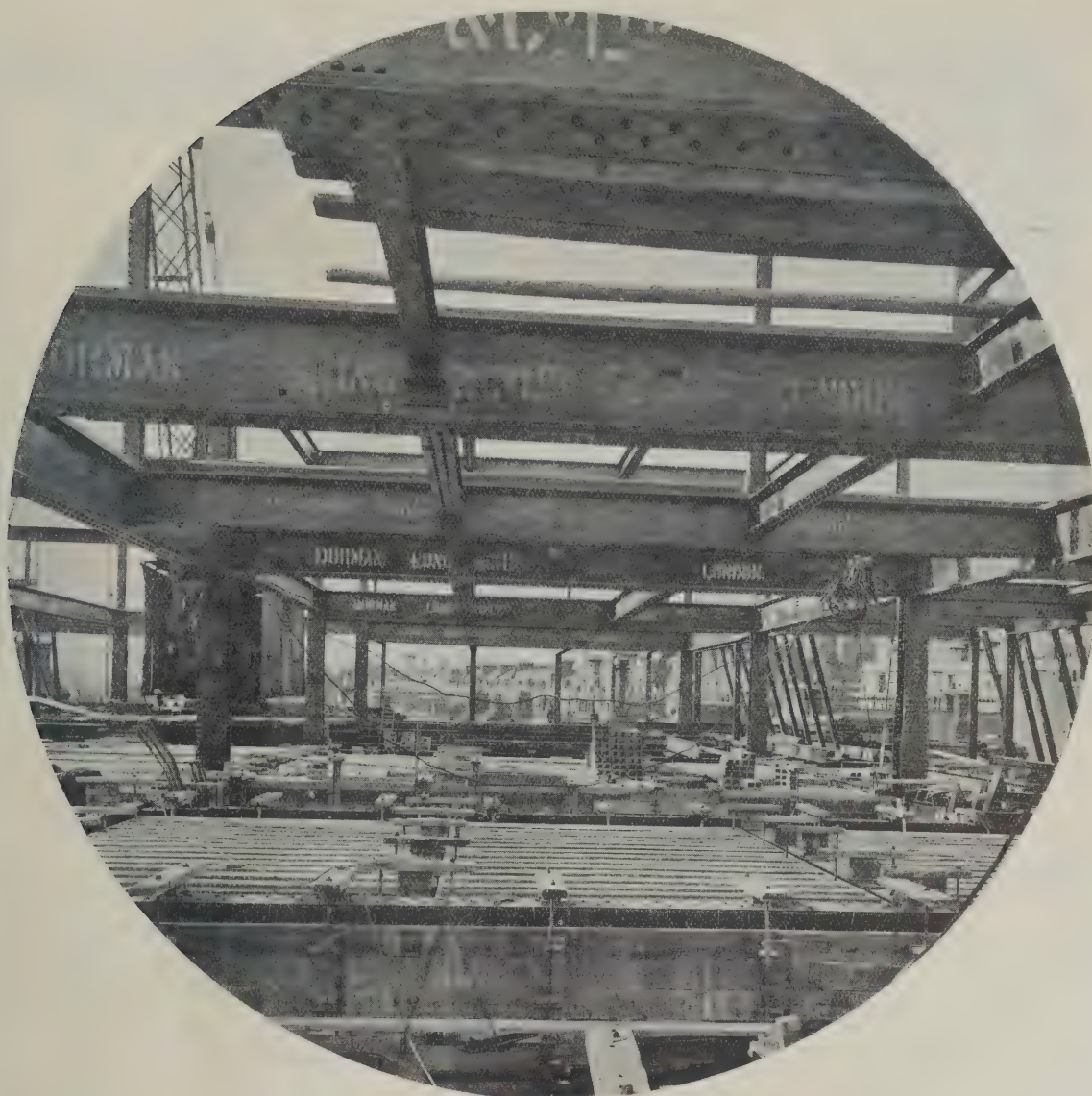
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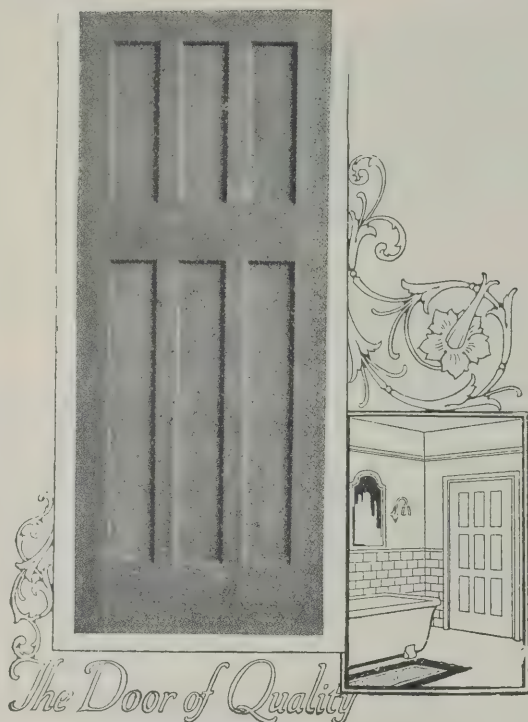
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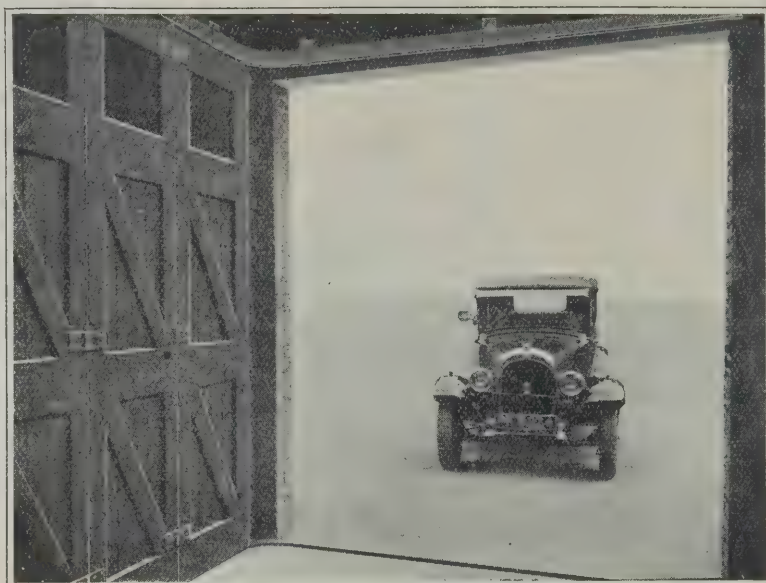
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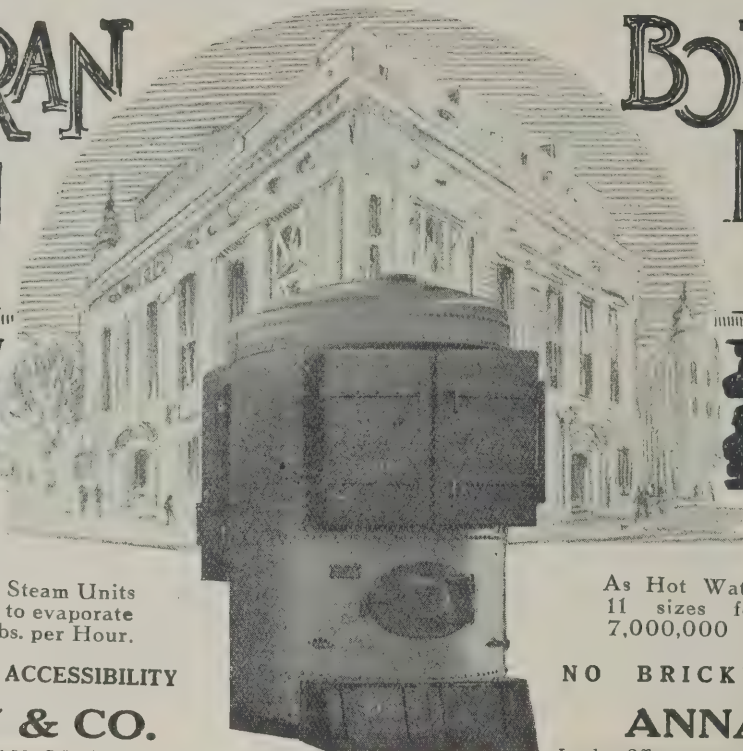
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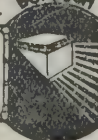
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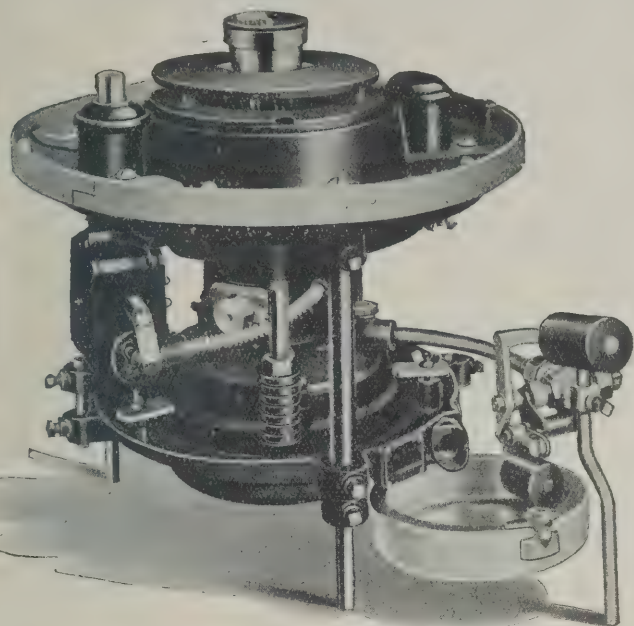
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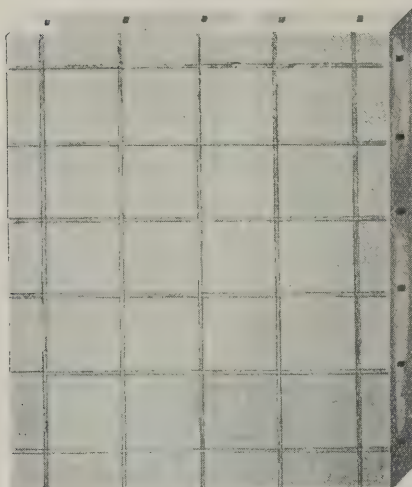


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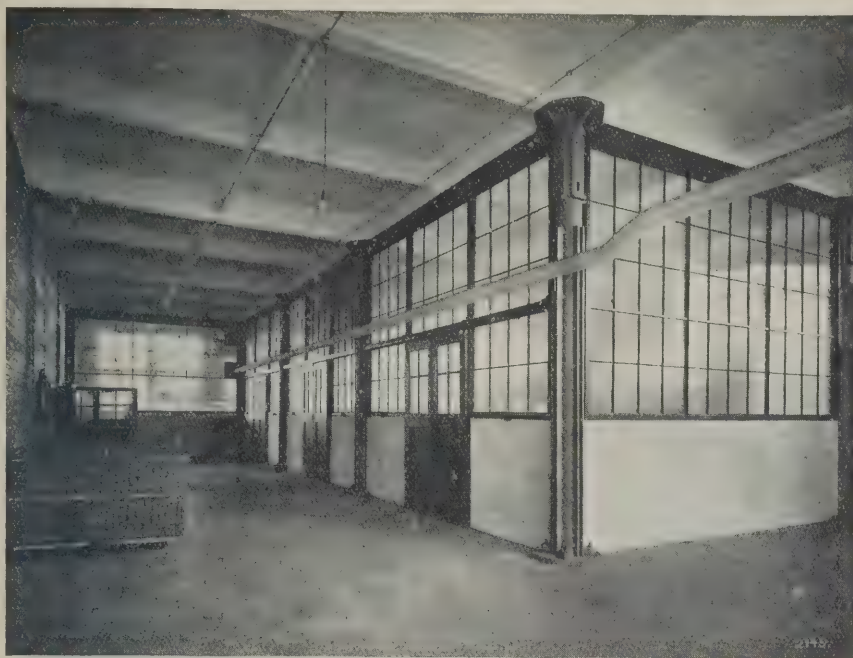
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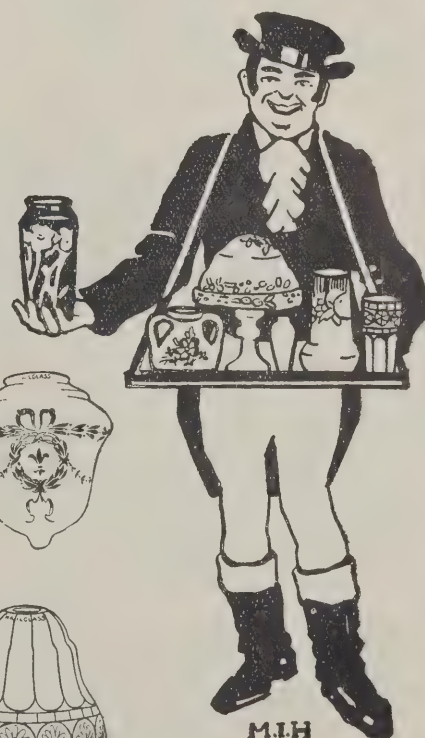
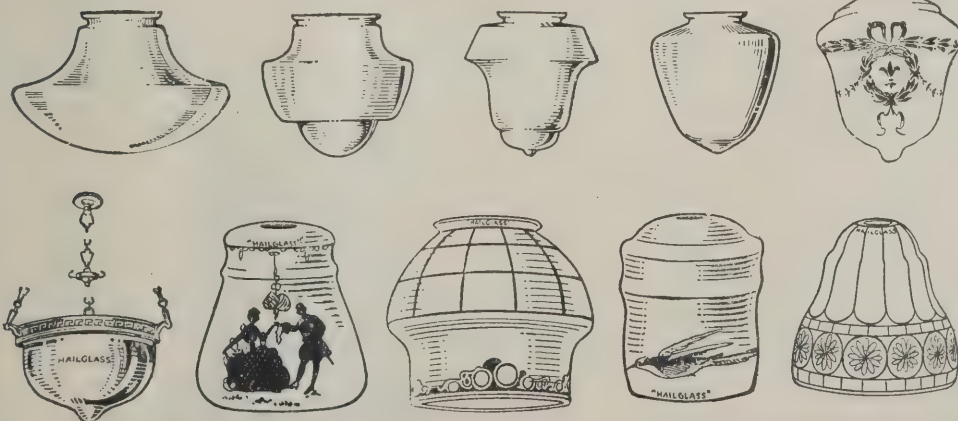
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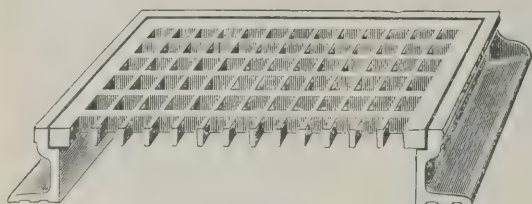




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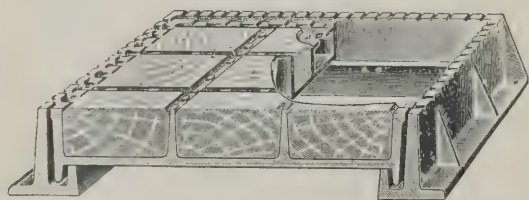
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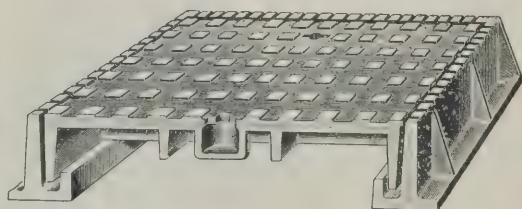
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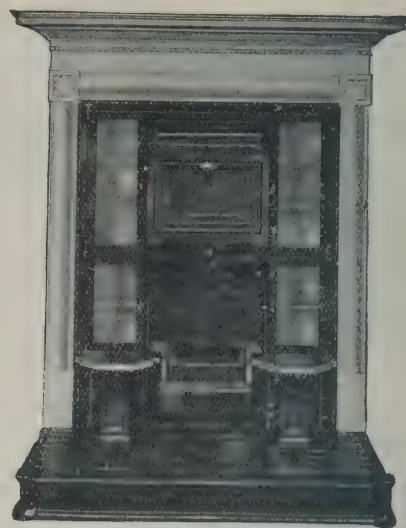
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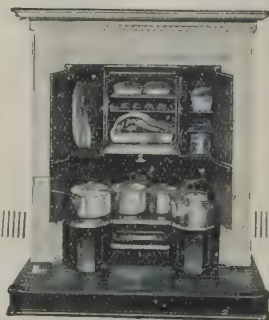
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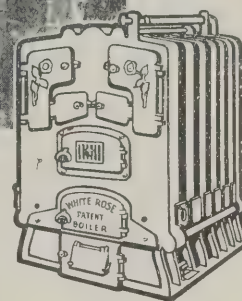
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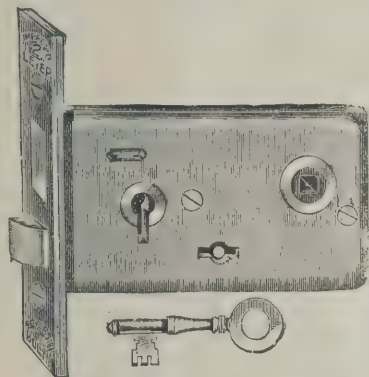
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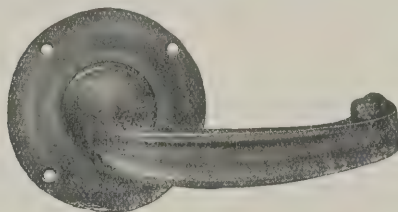
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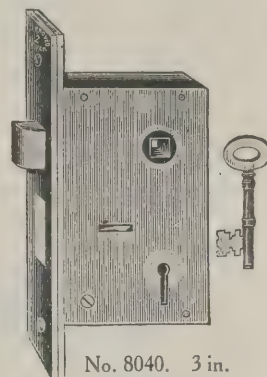
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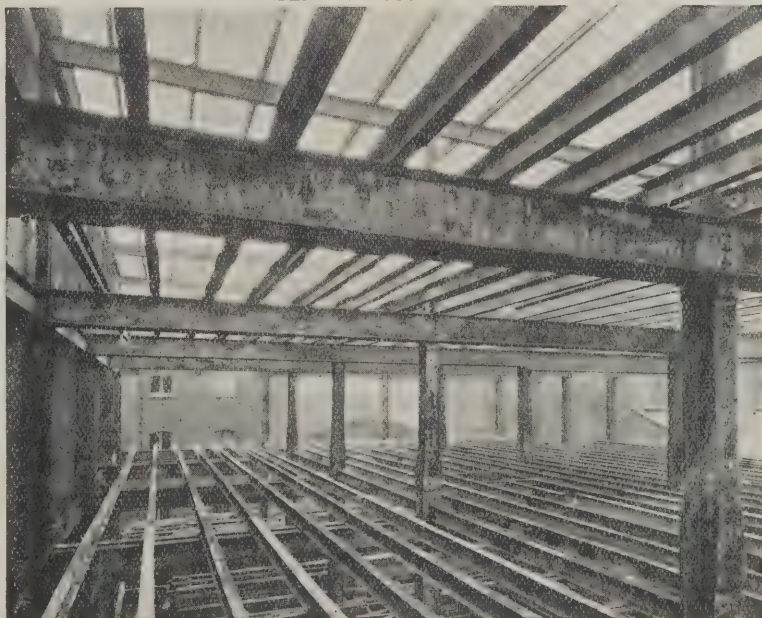
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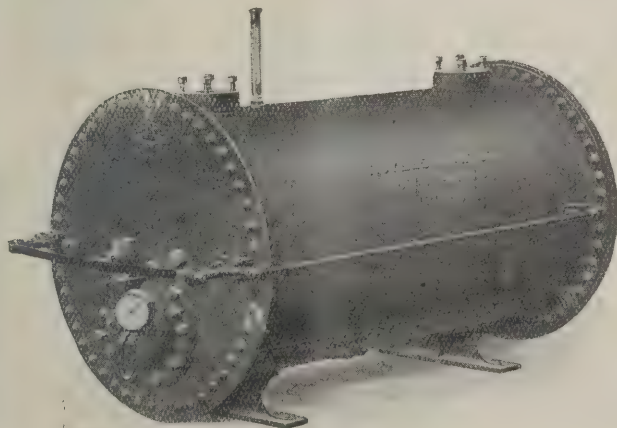
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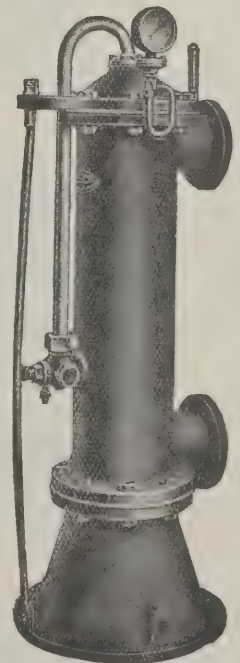
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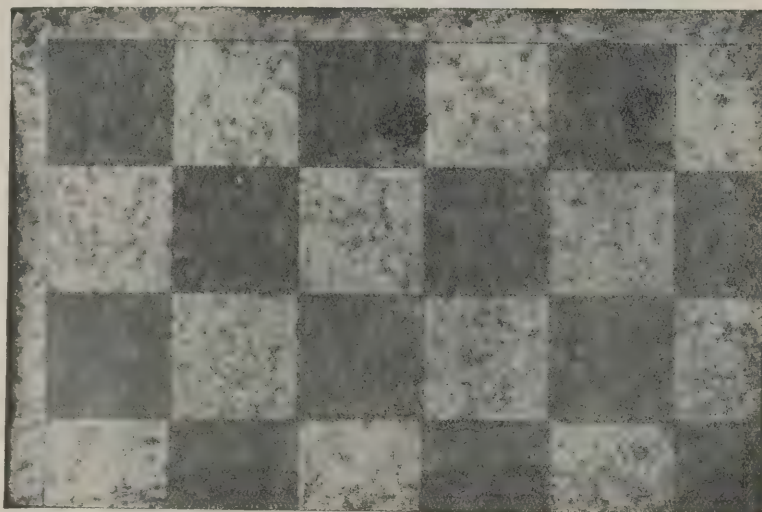
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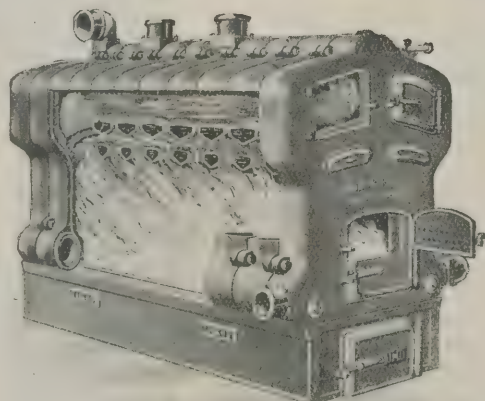
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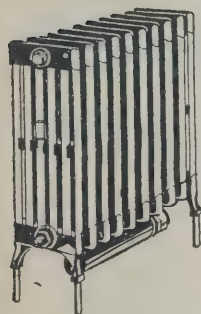
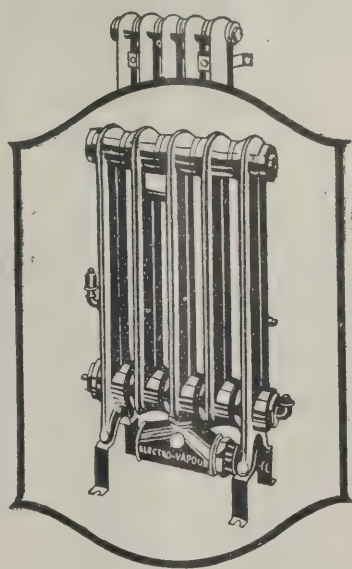
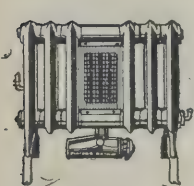
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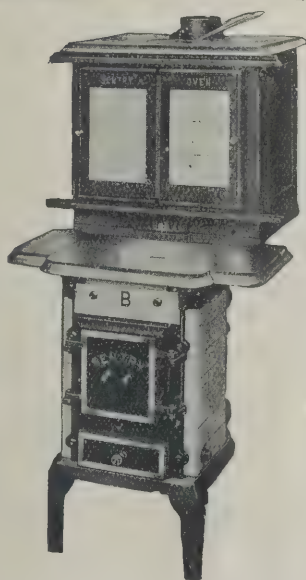
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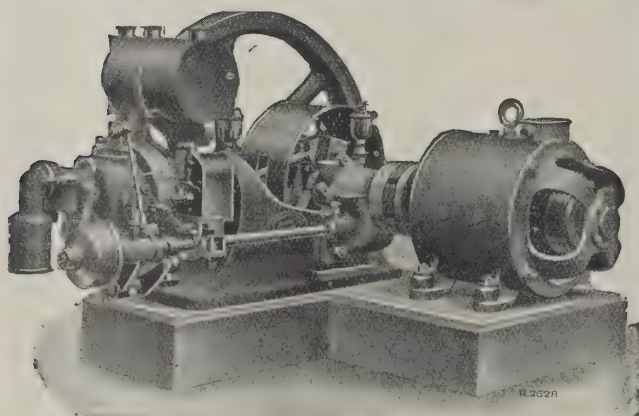
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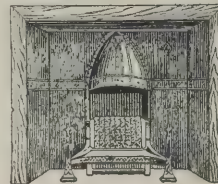
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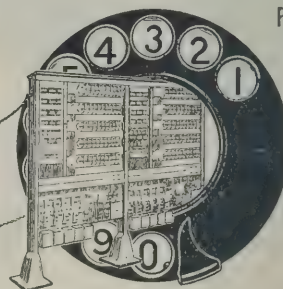
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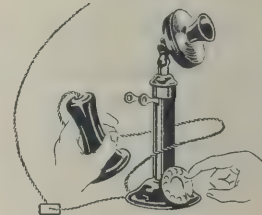
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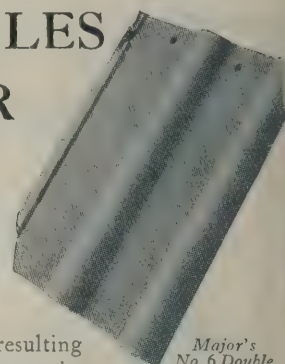
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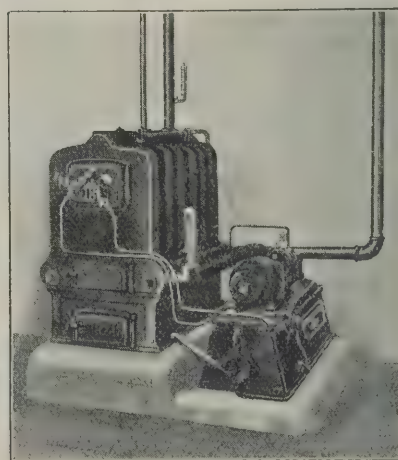
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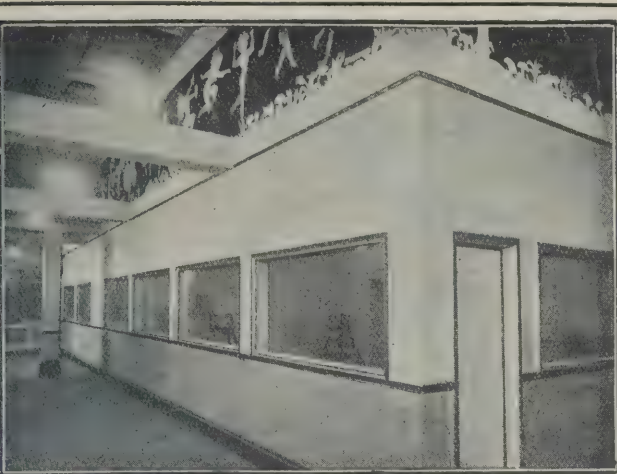
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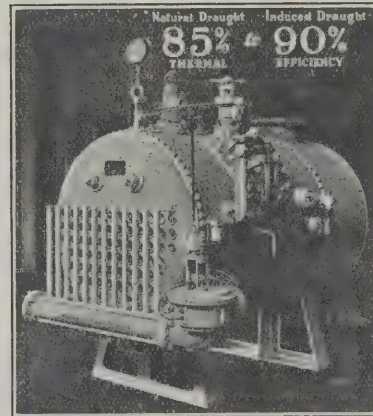
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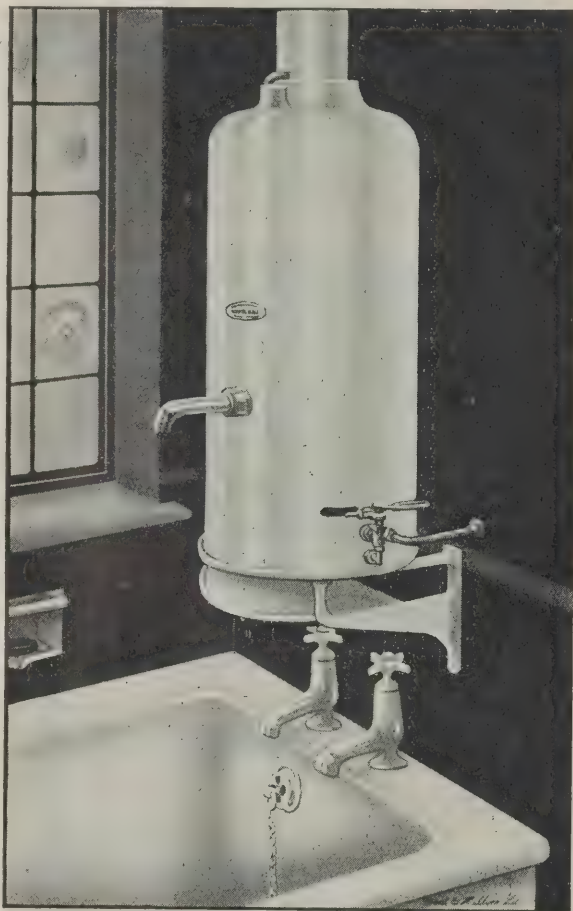
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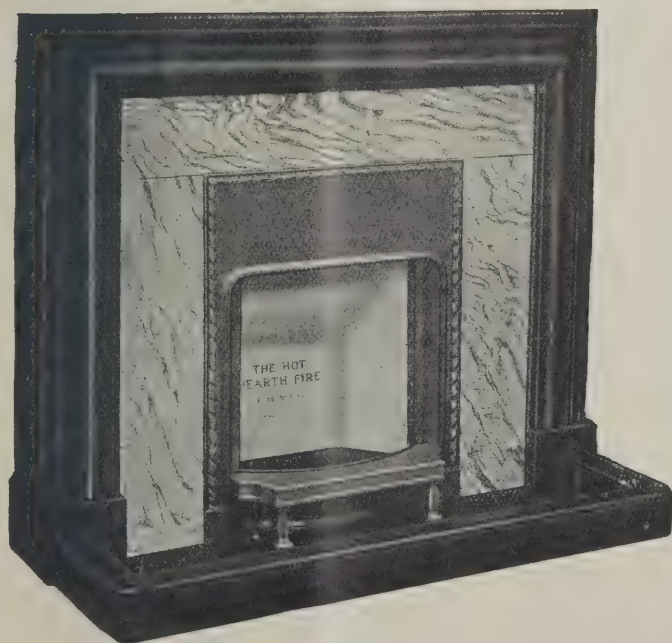
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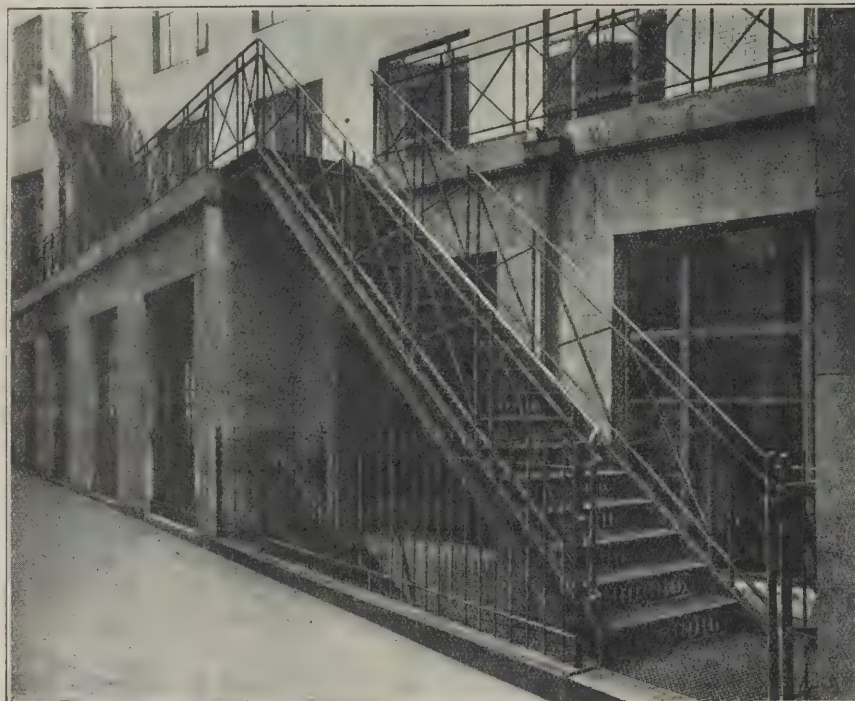
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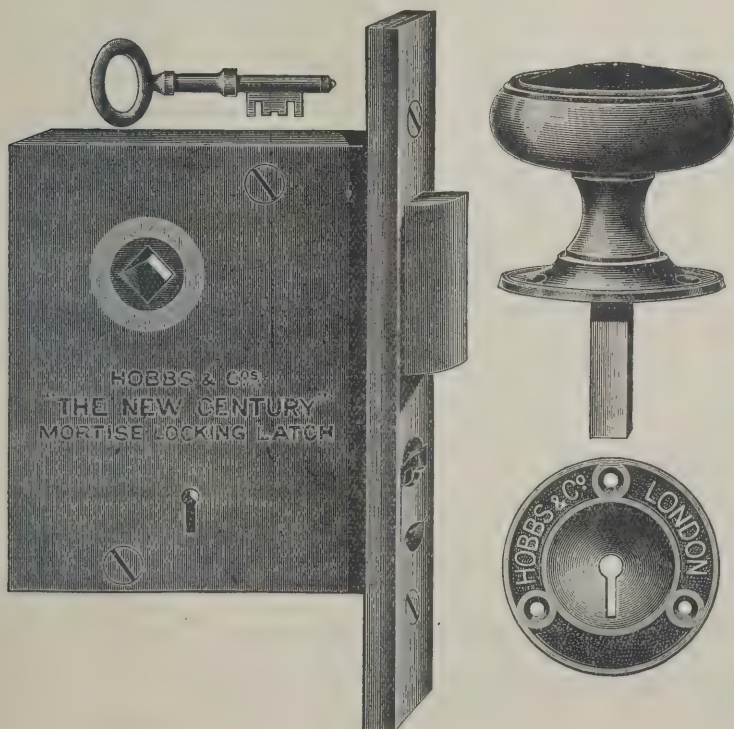
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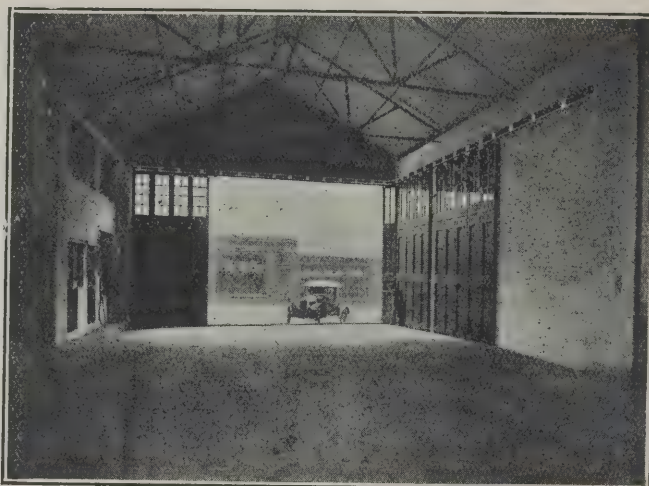
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